

WE STEPPED INTO A NEW WORLD

WHEN WE ENTERED OUR "SUNRAY" HOME

. . . So writes a satisfied user of Sunray Glass, and so it is with everyone who installs this wonderful inexpensive glass, which has made ordinary window glass obsolete.

Health comes into your home as a permanent guest once the ultra violet rays in sunshine (which are the vitamin producers) are allowed to penetrate. This they cannot do through ordinary glass; but Sunray Glass admits them to the fullest percentage.

You grow bronzed and strong, children thrive and show no tendency to rickets, skin or other ailments, when Sunray Glass is fitted.

It produces the glowing health and energy of summer holiday time the whole year round.

Take the first step to this new world of glorious vitality to-day by writing for the Sunray Booklet, "Summer Days Always," which gives full particulars.

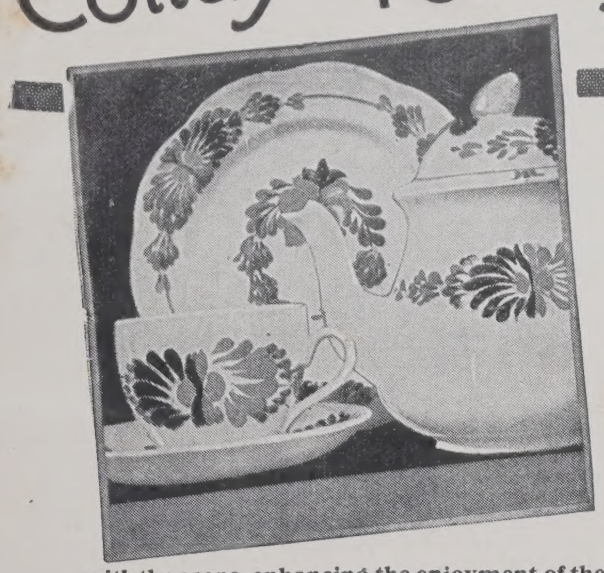
SUNRAY GLASS

THE SUNRAY CLASS CO., LTD.
(Dept. H.G.)
22, NORTHUMBERLAND AVENUE,
LONDON, W.C.2.

GOVERNMENT BOTANICAL GARDENS
LIBRARY.
Section.....
No.....

SUNRAY GLASS
is also excellent for greenhouses, cloches, etc., bringing fruit, flowers and vegetables to early and sturdy maturity.

Cottage Pottery



When the kettle is a-singing

and the air is redolent of crisp buttered toast mingled with the pungent aroma of freshly-made tea, tasteful, the gay Norman Franks Cottage Pottery strikes a colour note in keeping with the scene, enhancing the enjoyment of the cosy tea-time hour.

The June Hedgerow Tea Set illustrated—with its exquisitely arranged groups of crimson, blue and yellow flowers, hand painted on a pearl white ground—suggests a breath of perfume-laden country air. This Tea Set is 25/-.

Norman Franks Pottery is as strong as it is lovely, but if breakages should occur extra pieces can *always* be obtained.

Catalogue free on mentioning "HOMES & GARDENS."

Sample Cup, Saucer and Plate, 3/- post free.

TEA SETS *from*	BREAKFAST *from*	DINNER *from*
14/6	**23/6**	**37/6**

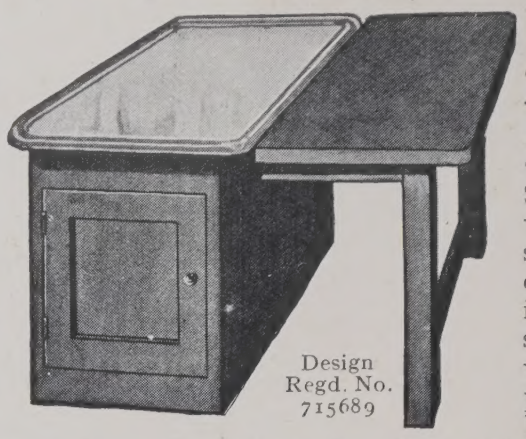
A product of British Artist Craftsmanship.

Norman Franks Ltd.

Chepstow Pl., Bayswater, London, W.2

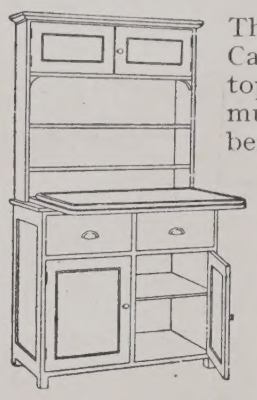
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Design Regd. No. 715689

MAKE kitchen work a pleasure with the "Castell" Table Dresser! Sturdily built of seasoned wood, it will give a lifetime's service. It is fitted with an easily cleaned porcelain-on-iron top which will not crack, stain, or burn, and which provides an ideal surface for pastry-making. Roomy cupboard at one end and three capacious drawers at the other. Size 3 ft. 5 ins. by 3 f[illegible] ns. opened. Also two other sizes.



The "Castell" Kitchen Cabinet with porcelain-topped table. The maximum of space without being clumsy.



The original "Castell" Kitchen Table with the famous porcelain-on-iron top with rounded rim. Plenty of room here—4 ft. wide by 2 ft. 3 ins. across. One drawer Also two other sizes.

Write now for Illustrated Catalogue and particulars of seven days' Free Trial Offer.

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39, RIVINGTON STREET, SHOREDITCH,

(Near Old Street Underground Station)

TRADE ENQUIRIES INVITED O. & S.

AN IDEAL LAVATORY SET FOR BEDROOM OR BATHROOM

The luxury of hot and cold water in the bedroom is brought within the reach of thousands. The Set illustrated measures 25in. by 18in., and is complete with latest labour-saving fittings and ball chain.



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Complete with all fittings.

Price

£4 : 17 : 6

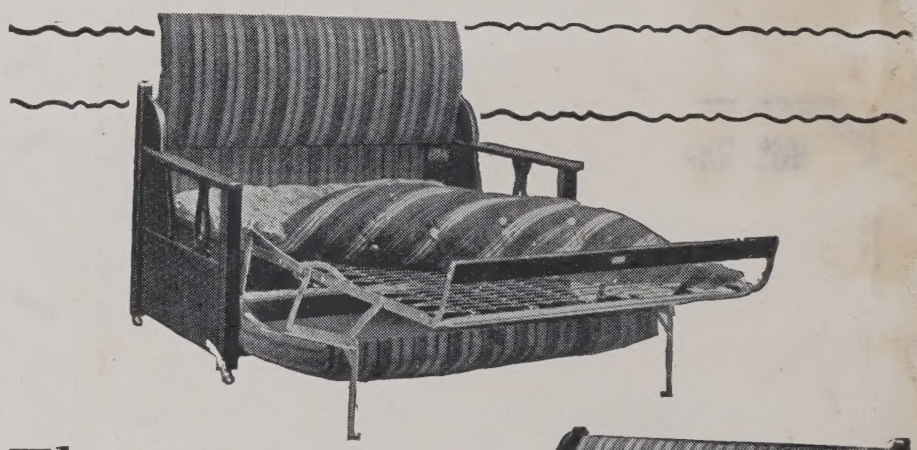
Supplied through your Builder or Decorator.

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Sanitary and Fireplace Specialists. ***Estd. 93 years.***

Showrooms : 127/131 Charing Cross Rd., London, W.C.2

One minute from Tottenham Court Road Tube Station.



The Divanette is the only Settee which opens out to a bed 4' × 6' 3"



and is equipped with resilient wire spring and wool or hair mattress. It is manufactured throughout in England with British Capital, British Labour and British Brains.

As an emergency bed to accommodate a g est there is nothing better. When not in use as a bed it is quite a handsome settee. Supplied through all Furnisher

PRICES FROM **£10:15:0**

Carriage Paid.

DIVANETTE BED SETTEE

Write for Catalogue to the sole makers or apply to your nearest Furnishing Stores.

CHARLES NEWTH & Sons, Ltd., BRISTOL

"A Certain Rest for the Welcome Guest"

The difficulties of furnishing are greatly [illegible]

Don't burn your Money

The "HUE" Fire is economical because it gives out twice the heat from the same consumption of coal. It is cleaner in use, and can be fitted in a few minutes. You can save its cost in a few weeks.

Don't let your grate be the one discordant note in your ideal home. An efficient home deserves an efficient grate—that's why you should fit the **"HUE" Fire.** Over 120,000 in use.

Prices from 13/6 upwards according to size and finish. Obtainable from all First Class Stores and Ironmongers everywhere. We will supply name of nearest dealer if necessary. Refuse imitations.

Our Guarantee

If any "HUE" Fire does not fulfil all we claim for it return it to the ironmonger or builder you bought it from and he is authorised by us to refund the price without question or quibble.

FREE

Send postcard to-day for Special Illustrated Leaflet, giving full details. Mention this magazine.



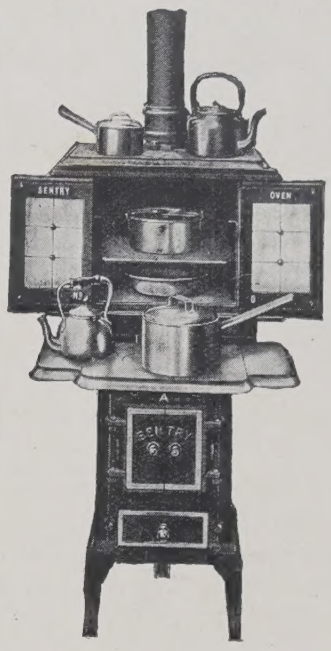
YOUNG & MARTEN, LTD.,
Stratford, London, E.15

Also at Southend, Brentford, Walthamstow & Leytonstone.

Cooking and Hot Water Supply from One Fire

with a SENTRY COMBINATION

(Boiler & Oven)



SENTRY SIZE A
In Cast Iron fitted with Oven and Hobs.

SENTRY Boilers give *constant* hot water, have an extra large hot plate and a cheerful open fire (when desired) and can be fitted to the existing Piping.

The Oven fits over the smoke outlet of the Boiler and the waste heat from the Boiler passes round the sides of the Oven before going into the chimney. It is provided with sliding doors, enabling the interior to be inspected without the removal of pots from the hot plate.

The Combination as illustrated costs £11:0:0

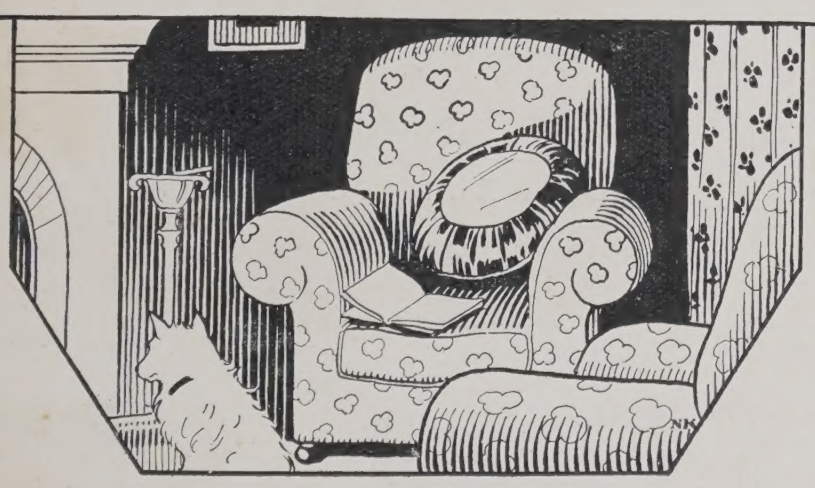
Boiler only - - £4 : 7 : 6

Full Particulars from the Makers:

Telephone: ***Museum 9341*** (3 lines)

WOOD, RUSSELL & CO. LTD.
34, Oxford St., LONDON, W.1

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When Summer wanes and the shorter evenings call for indoor comfort, it is wise to remember the furnishing fabrics which may be cleaned or dyed to ensure a bright and cheerful interior. Household furnishings of every description look their best when cleaned or dyed in the "Achille Serre Way." It is not expensive.

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BRANCHES AND AGENTS ALMOST EVERYWHERE

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YOUR OWN COURT IN A MONTH

Unless the site presents difficulties you can have one of the famous

GAZES
ALL WEATHER HARD COURTS

installed in about one month.

Why not let us send you full details?

Our free Illustrated Brochure H.G. awaits your request.

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ALL THE BEST HOUSES HAVE IT NOW!

Have *what?* RUBBER for the floors, because rubber is very quiet and restful to walk on, besides being hygienic and washable. But Rubber alone wouldn't do, because it is too soft, stretches, buckles, lifts, twists, creeps and so on

So we've made a new kind of flooring—Rubber on the surface, welded for good to a base of fire-proof asbestos-cement. All the good qualities of rubber, you see, on top—absolutely inflexible, absolutely rigid underneath.

It comes in tile form—in all the good colours and marble designs—costs very little considering it lasts for ever. It is the most practical floor in existence for your hall, your kitchen, bathroom, lavatory or conservatory.

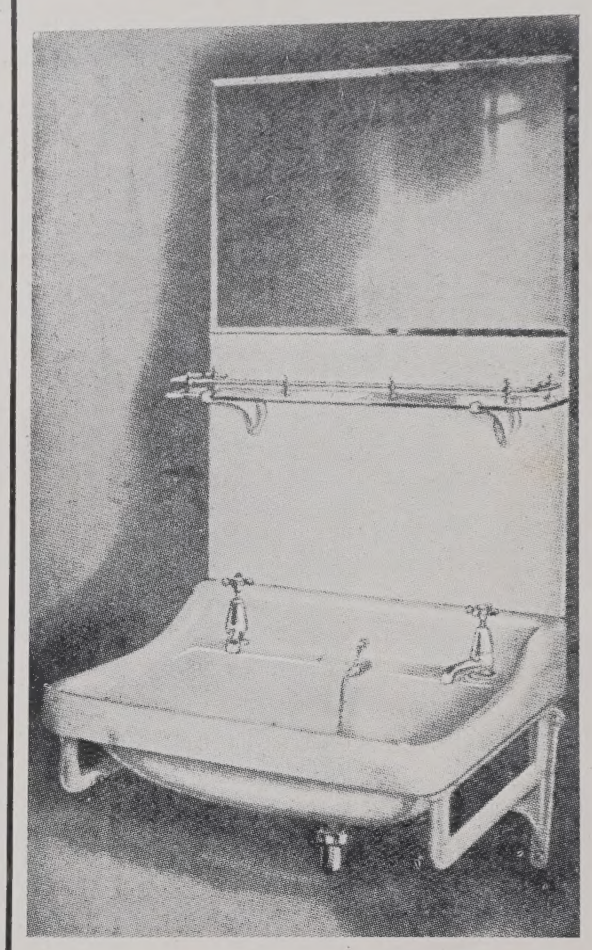
Ask your local decorator to show you some, or write to-day for a specimen tile and full particulars from Bell's Poilite and Everite Co., Ltd., Asbestos House, Southwark St., London, S.E.1., or Telephone: Hop 4040.

BELL'S ASBESTOS RIGID RUBBER FLOOR TILING



SUGGESTIONS FOR THE HOME

The "Gwalia" Lavatory



Delightful Lavatory Set. Everything best quality. Bevelled mirror, 18in. high. Opal splash back, 18in. high with 5in. shelf and enamelled brackets. White Lavatory Basin, with C.I. brackets and plated easy-clean taps and waste. In 3 sizes, all articles matching. Fixing screws for mirror and splash-back included. Supporting bracket carry towels.

22×16 Set **£4 16 6**
25×18 „ **£6 0 0**
27×19 „ **£6 10 0**

Carriage paid on 2 sets

Plated Guard Rail for Shelf, 7/6 extra.

Porcelain Enamelled Brackets for Basin, 6/- per pair extra.

William E. Farrer
LTD.
STAR WORKS
BIRMINGHAM
LONDON: 39, Victoria St.

The Greatest Bargain Ever Offered

FINAL OFFER, LAST 25 CHAIRS

Through cancellation of Hotel contract for the East, we are now offering the last 25

LOUNGE CHAIRS

(Immediate application necessary).

Upholstered Real Hide, fully sprung seat with loose Feather Down Cushion.

Contract price: £8 15 0

NOW £4.17.6

Packed free on rail

Stored free till required



Size, 33ins. high, 34ins. deep, 34ins. wide.

A few Settees to match: £7.15.0

Your money returned if not satisfied

Two of these chairs and a settee make a handsome suite for any living-room; a single chair makes a comfortable addition to your study or morning-room; a settee may complete the furnishing of any of your rooms. The rich brown hide of these chairs and the brown velvet of the cushions will tone with almost any colour-scheme

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HOURS 9–8 DAILY.

PHONE: NORTH 0758. *Established* 1857.

10 mins. Oxford and Piccadilly Circus and all principal



LOOK!

We're POUNDS in Pocket!

Although we only had our "SIDCO" Grate installed a few months ago, we have already noticed a big saving in our coal bill. We are delighted with the way in which the "SIDCO" Grate does the cooking, the ease with which it can be manipulated, the plentiful supply of hot water which is always at hand, and the very small quantity of fuel which it burns.

The "SIDCO" Patent Combination Grate has a large boiling chamber, spacious oven space and an extra browning oven. It will cook a full course meal and give a generous supply of hot water, all from one small fire. The "SIDCO" Grate is so designed that when the ovens are not in use the heat can be directed into the room, and in addition, its appearance is such that it will turn your kitchen into a nice comfortable room.

Our illustrated literature, together with the name and address of our nearest agent where you can see a "SIDCO" Grate in actual operation, will be sent on receipt of a postcard.

J. & J. SIDDONS, LTD.

HILL TOP, WEST BROMWICH

Phone: West Brom. 780. ***Grams: Siddons, West Brom.***

Tested and Approved SERIAL No. 501 GOOD HOUSEKEEPING INSTITUTE LONDON Conducted by GOOD HOUSEKEEPING MAGAZINE

The SIDCO COMBINATION GRATE



Handleys Chenille Curtains

Handley's Chenille Curtains have earned a great reputation. They are made of the very best materials and are ***guaranteed fadeless.*** They obtain in a variety of gorgeous colourings embodying all the most modern furnishing shades. The principal selling colours are: old rose, blue, jade green and fawn. Illustrated here are two of the very newest designs.

SPECIAL COMPETITIVE PRICES.

Curtains Per Pair	Door Curtains to Match
52″ × 2½ yds. price 59/6	70″ × 2½ yds. each 37/6
52″ × 2¾ yds. price 65/-	70″ × 2¾ yds. each 42/-
52″ × 3 yds. price 69/6	70″ × 3 yds. each 45/-

Chenille by the yard

This Chenille is of rich heavy quality in plain and antique finish. In beautiful shades of blue, fawn, rust, brown, green, crimson, rose, grey and purple.

Unfringed		Fringed	
50″ wide per yd.	10/6	50″ wide per yd.	10/11
70″ wide per yd.	14/6	70″ wide per yd.	14/11

HANDLEYS LTD.

SOUTHSEA - - 'Phone 2241



THE magic charm of the old time designer in all its beauty—faithfully reproduced by skilled craftsmen of to-day—can be yours at no greater cost than the modern machine made furniture.

PRIDE OF POSSESSION IS YOURS NOW

Tudor

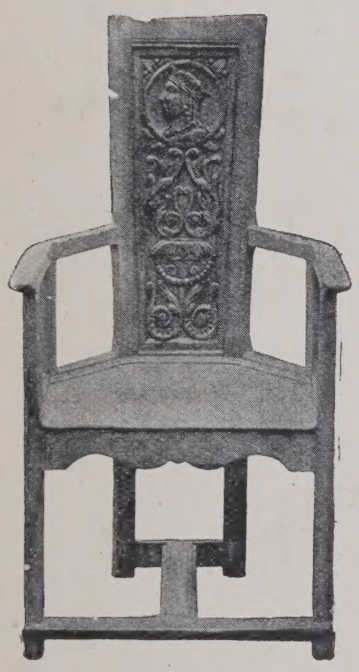
FURNISHINGS

¶ The simple secret of "Tudor" furnishings is that in the old world village of Wooburn Green in Buckingham, has been gathered together a band of workmen who have generations of tradition in the production of fine furniture behind them. It is conceivable that some of their ancestors have actually been responsible for the creation of the old time masterpieces.

You will find in every piece of "Tudor" furniture, by the faithfulness of its reproduction, a tribute to the quality and craftsmanship which made famous the furniture of the XVI century.



An Elizabethan Bureau. (T 483)
Reproduced from an old Tudor Hutch to meet modern requirements, fitted 2 drawers and cupboards, pigeon holes under flap. *2 ft. 3 in. wide by 16 in. deep by 3 ft. 1 in high.* **£9 10s.**



A Conversational Chair. (T499)

An authentic reproduction of a "Cacqueteuse" or conversational chair. One of the earliest forms to be adopted for general use About 1535
£12 10s.



A Carved Oak Coffer. (T 470)
A favourite form of furniture during the 15th Century and used to serve the purpose of Bench, Armoire, Hutch, Dresser, or Travelling Box. From the original in the Victoria and Albert Museum. *3 ft. 6 in. by 21 in., by 26 in. high.* **£10 10s.**



An Oak Settle. (T 581)
Typical of the 15th and 16th Centuries, carved in Elizabethan style. The model illustrated has an enclosed underpart with seat formed by a hinged lid but can also be supplied open and with fixed seat. *3 ft 6 in. by 16 in. by 3 ft. 9 in. high with box seat* **£14 10s.**



An Elizabethan Sideboard. (T 495)
Correctly reproduced from an Elizabethan model. The upper portion is divided into three compartments, enclosed by doors, the centre one being inlaid marquetry. *5 ft. 6 in. by 21 in. by 3 ft. 2 in. high.* **£45**

A fascinating illustrated Catalogue showing full range of Tudor Furnishings will be gladly sent free on request.

Invitation.

We shall always be glad of a visit from anyone interested in old furniture to our Wooburn establishment and to show them our methods. We specialise in reproduction of any piece which may be required to complete a set, or scheme of furnishing.

The "most sought after" furniture of to-day is "TUDOR"

TUDOR MANUFACTURING CO.

London Showrooms: THE TUDOR GALLERIES

Commerce House, 72, Oxford Street, London, W.

Telephone: Fitzroy 1436

AND HIGH WYCOMBE ROAD, WOOBURN GREEN, BUCKS *Telephone:*



Corner Cupboard Units

—a welcome innovation. These Corner Cupboard Units can be built up t correspond with the flanking sections of a Globe-Wernicke "Elastic" Bookcase, as shown.

The Globe-Wernicke "Elastic" Bookcase is the original and best sectional bookcase. It is world-famous for Quality and fine finish, is BRITISH made and is "ALWAYS COMPLETE BUT NEVER FINISHED."

You can buy the STANDARD Style Bookcase with 3 Book Units a top and a base in Oak for £5 : 16 : 0, Mahogany £7 : 14 : 0. (Deferred Payments if desired.)

Send for Catalogue **21B** showing full range.

For Gramophone Records use G.W. Record Units.

The Globe-Wernicke Co. Ltd

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THE ORIGINAL

Challenge

Patent Rustless Roller-Bearing

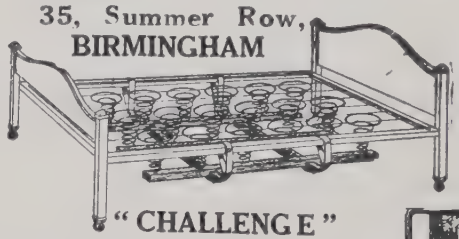
CURTAIN RUNNER

This is the Runner that makes Curtains "glide at a touch"—whatever the shape of the window, whatever the weight of the fabric. The "Challenge" is equally good for both light or heavy curtains—and the ease with which the FLAT brass rail is bent by hand to ANY shape makes fixing simplicity itself. All fittings and screws supplied. Use also the **"Challenge" Patent Curtain Tape** and stitch no hooks at cleaning time. Booklet H, listing runners **from 1/- per foot complete** sent free for a post-card.

"CHALLENGE" Patent Stair Carpet Clips

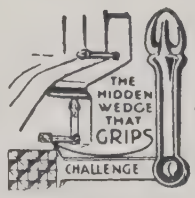
Far safer and smarter than stair rods and require no cleaning. Securely grip carpet which is released by raising the swivel arm. Fixed with one screw. Booklet H shows clips from 1/2 pair.

CHALCO LTD. (Dept. H)
35, Summer Row, BIRMINGHAM



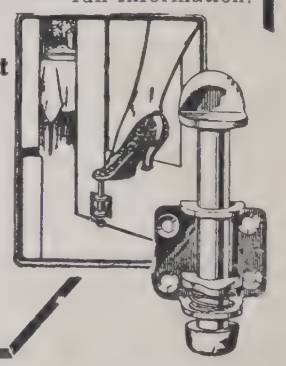
"CHALLENGE" Door Holder

Simple but most efficient. Operated—on or off—with a touch of the foot. Grips on any floor surface. Booklet H gives full information.



"CHALLENGE" Spiral Spring Mattress Support

Fixed under your old weak wire mattress this "Challenge" Mattress Support will give you all the comforts of an expensive "Box" mattress at the cost of a few shillings. For healthy, comfortable sleep fit the "Challenge" Support. In all sizes. See Booklet H for full details.



Send for the Booklet H to-day.

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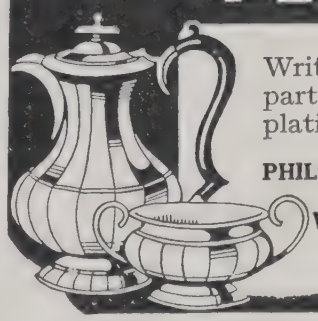
By R. V. G. WOOLLEY

Illustrated **5/-**

The very book for "Homes and Gardens" readers. Up-to-date and not too botanical.

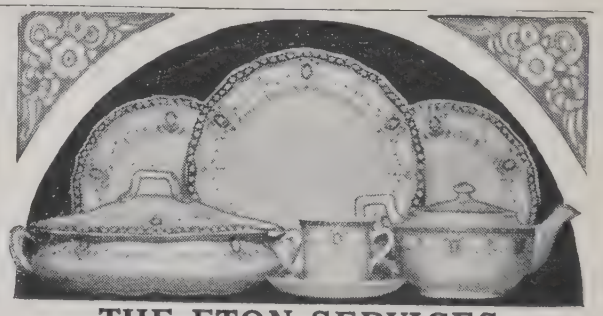
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Is your silver shabby?
HAVE IT RE-SILVER PLATED.



Write to-day for full particulars and re-plating *Price List*:—

PHILIP SUNDERLAND,
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Westminster Works, SHEFFIELD.



THE ETON SERVICES

Direct from the Potteries

1 CRATE contains:—1 Dinner Set for 6 persons. 1 Tea Service for 6 persons. 1 Breakfast Set for 6 persons. 1 Set of Jugs (3), Teapot and Covered Butter Dish. ALL TO MATCH, in lovely shade of blue. Also 3 Pie Dishes and 3 Pudding Bowls (various sizes), Plain white.

Reduced from 75/- to *Packed Free.* **63/-** **Complete Crate** *Carriage Paid.*

FREE



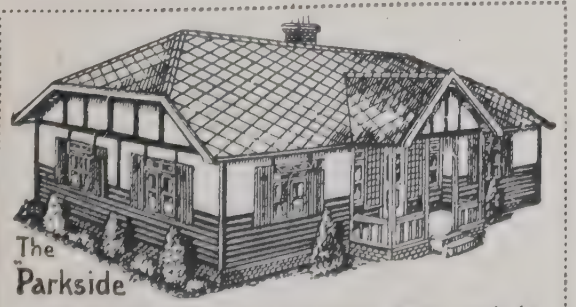
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Goods shipped to all parts of the World.

Est. 27 years.

The FENTON POTTERY CO. (Dept. "O")
Royal Fenton Works, Fenton, Staffs.

The finest selection to choose from on VIEW in the Country



The Parkside

£155 *Complete Carr. Paid. 32 ft. by 22 ft. 5 rooms, hall, bathroom, etc. Red asbestos tiled roof.*

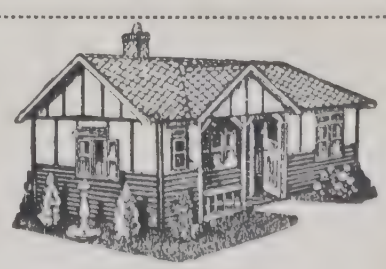
Interiors to suit individual requirements.

COME AND SEE THEM

OUR prices are the lowest anywhere, as we are one of the largest bungalow builders, and buy our materials, which are the very best, by the shipload. If you cannot call, send us your requirements—we specialise in individually planned bungalows at the price of all that mass-production, stereotyped stuff you see everywhere.

GARAGES, INSTITUTES, SPORTS PAVILIONS, etc.

Write for Free Catalogue (G)



The Peterboro'

£90 *Complete Carr. Paid. 26 ft. by 16 ft. 4 rooms, verandah, etc. Red asbestos tiled roof.*

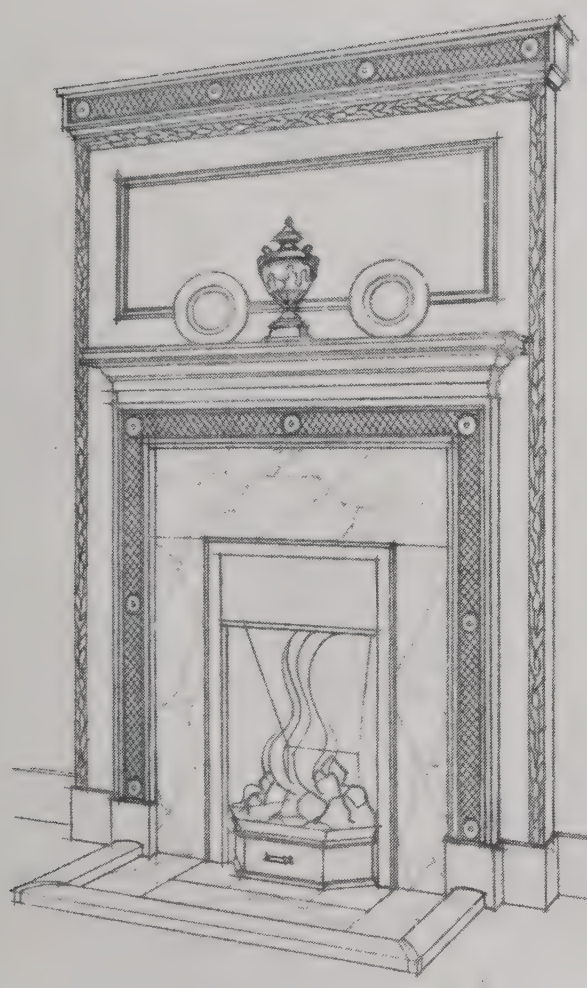
Interiors to suit individual requirements.

HURLINGHAM BUNGALOW CO., PETERBORO' RD., FULHAM, S.W.6

Asbestos sheets and tiles supplied to the Trade. Enquiries invited.

THE "HEAPED" FIRE

TO SUIT ANY DECORATIVE TREATMENT



BRATT COLBRAN
STUDIO No. 333A/1827

A TREATMENT SUITABLE
FOR A NARROW CHIMNEY BREAST

BRATT COLBRAN & Co.
& THE HEAPED FIRE COMPANY LTD.
CHIMNEY PIECE & INTERIOR SPECIALISTS
10 MORTIMER ST. LONDON W.

SUSSEX AGENTS: J. J. G. JACKETT & SON, BRIGHTON



Rooms that are always charming!

WISE is the woman who chooses her furnishing fabrics from the Durobelle range: All the Durobelle fabrics are fadeless, and the beauty of her curtains and covers will remain steadfast through hottest sun and frequent washings. This is not merely promised, it is definitely guaranteed, that if any length of Durobelle should fade, no matter when or where, Allen's will replace it free.

You cannot buy Durobelle anywhere but from Allen's. Be on the safe side and send for patterns now before you plan your new furnishing schemes.

ALLEN'S FADELESS Durobelle

Guaranteed without time limit to be replaced FREE if colours should fade

Fadeless Chenilles 50″ wide in a wide range of new and artistic shades particularly suitable for heavy curtains, from **7/11** per yard.

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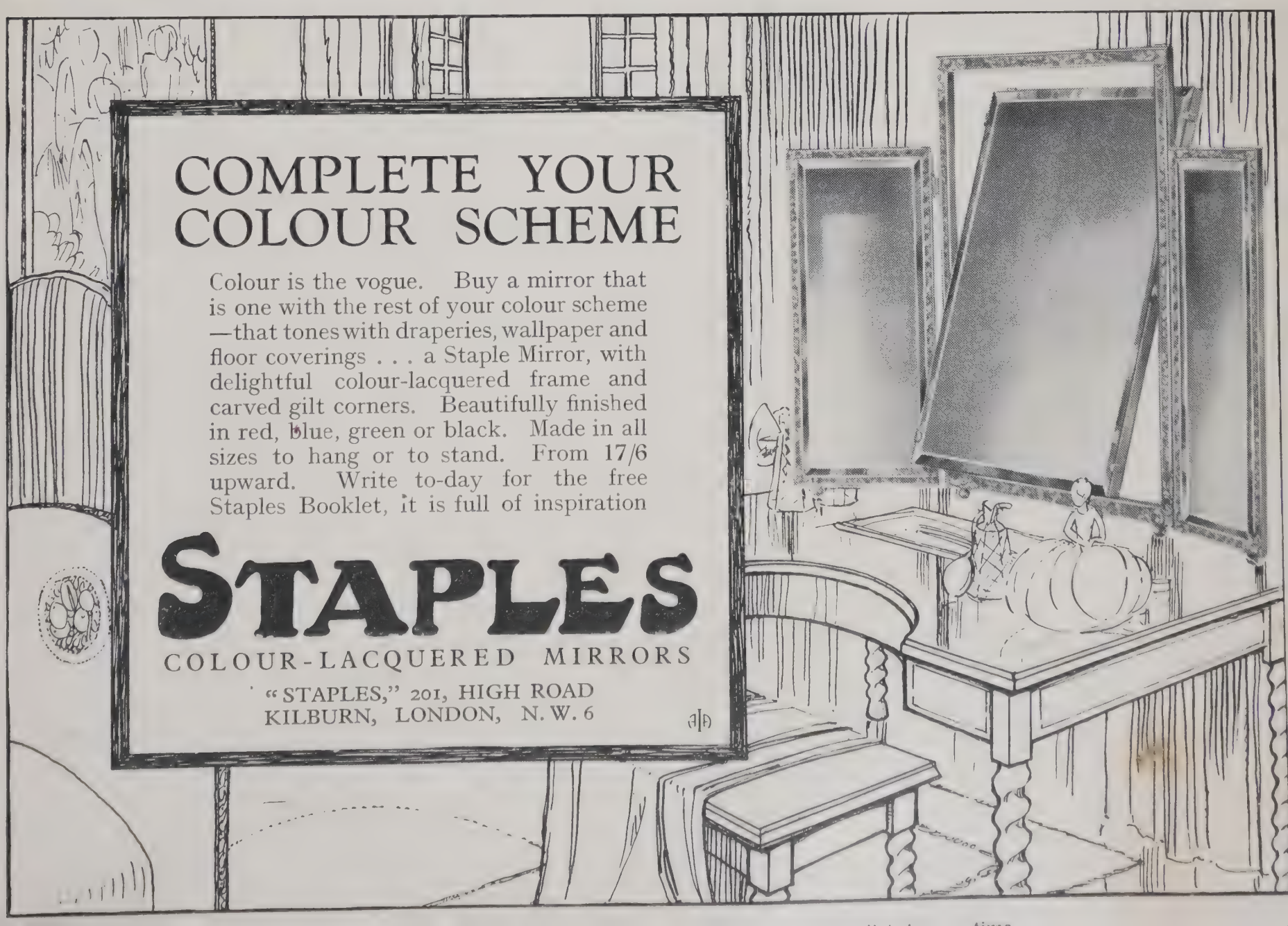
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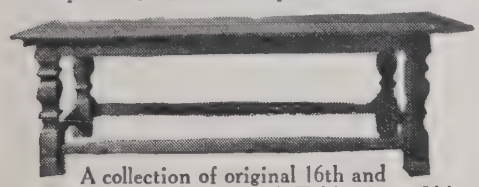
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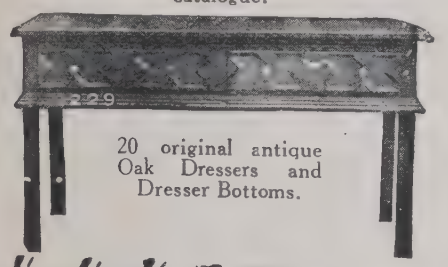
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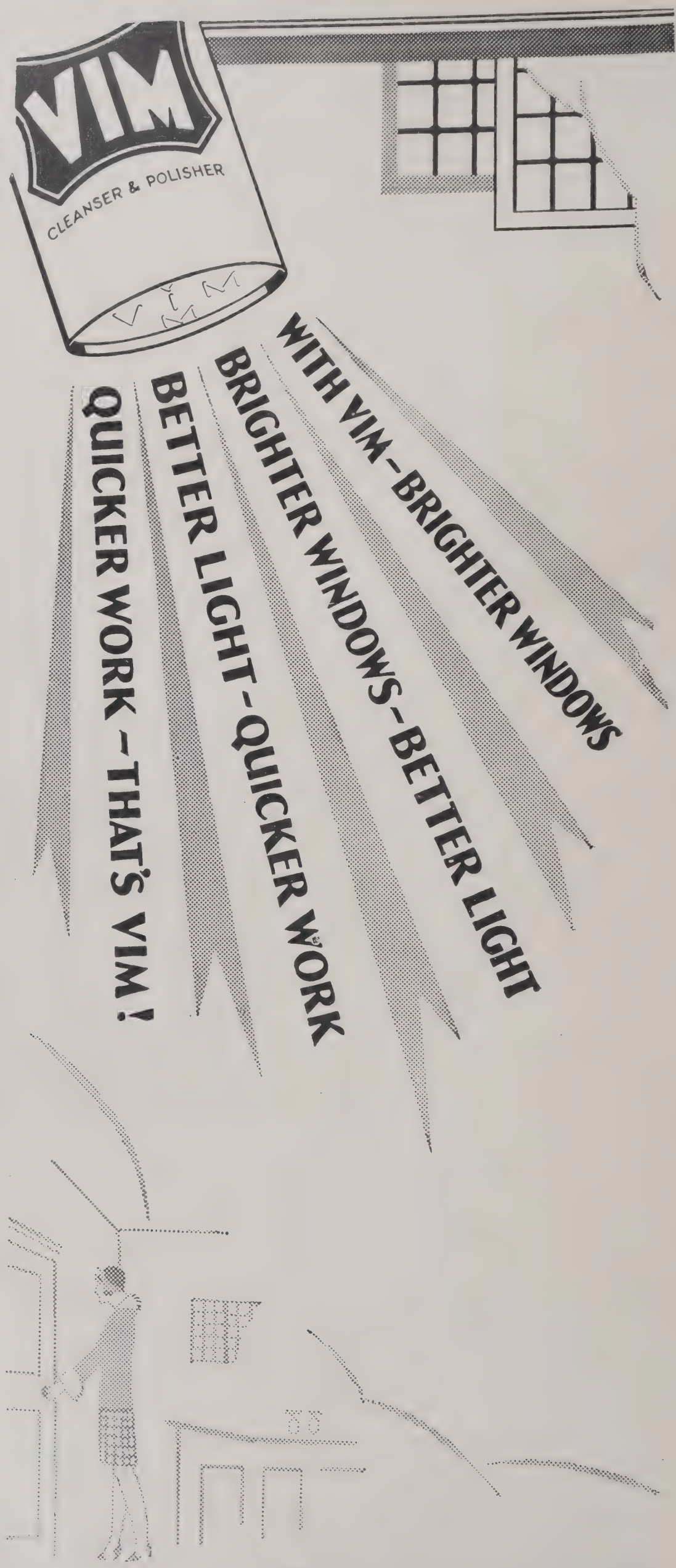
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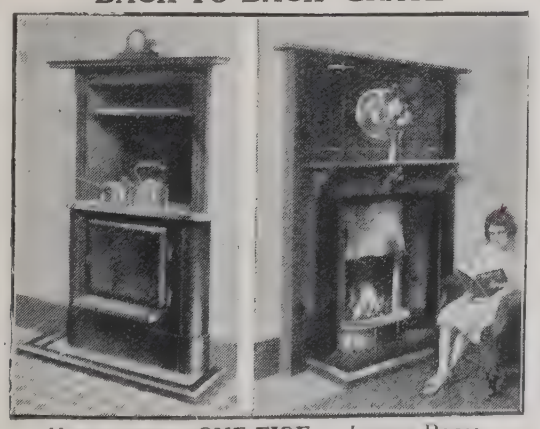
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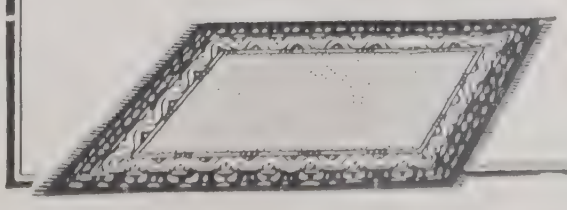


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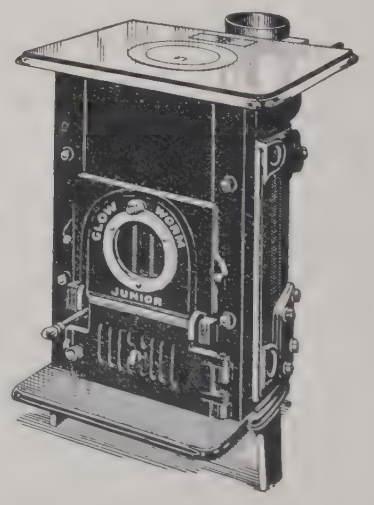
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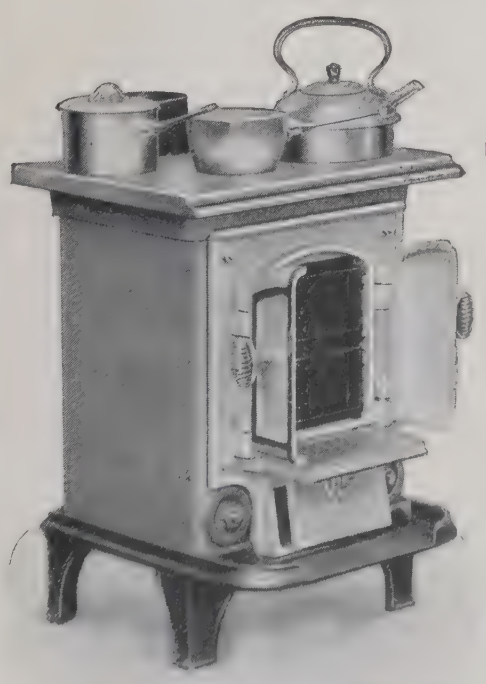
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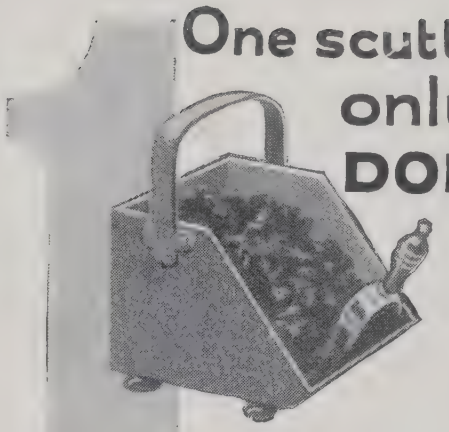
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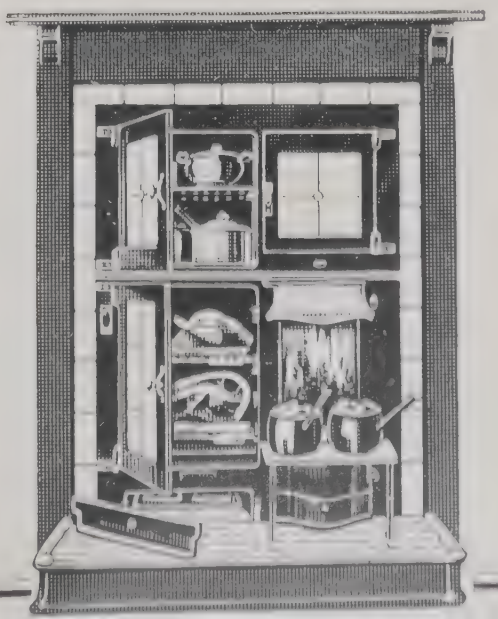


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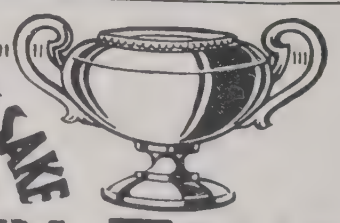
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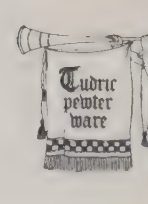
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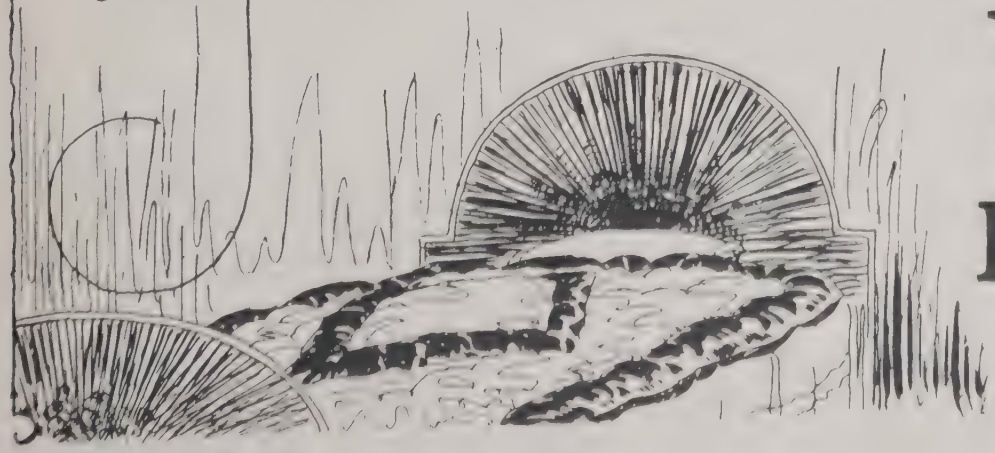
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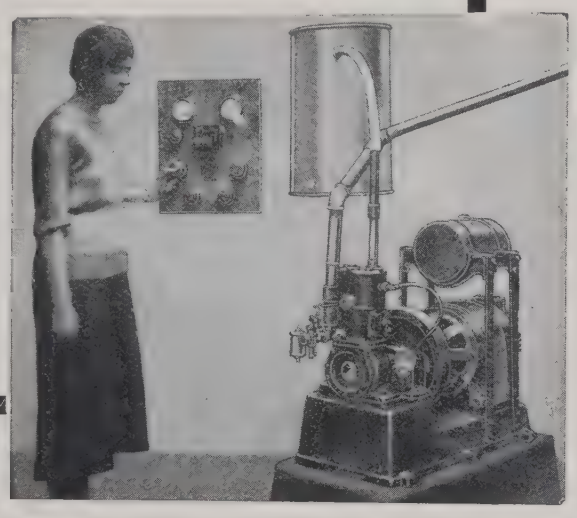
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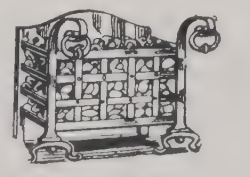
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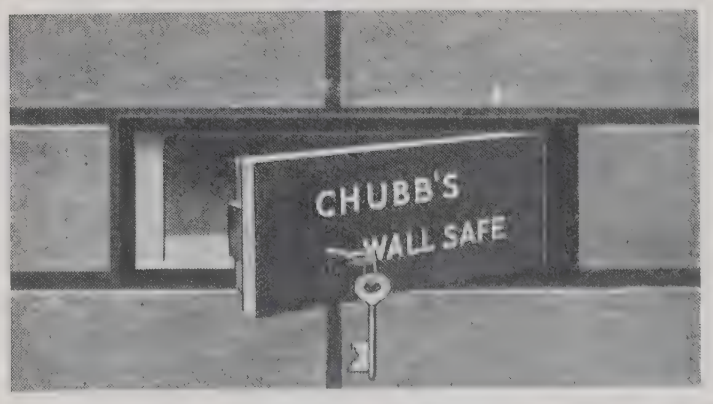
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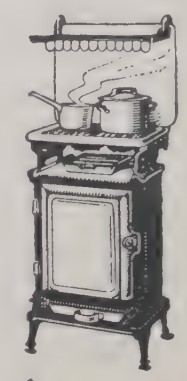
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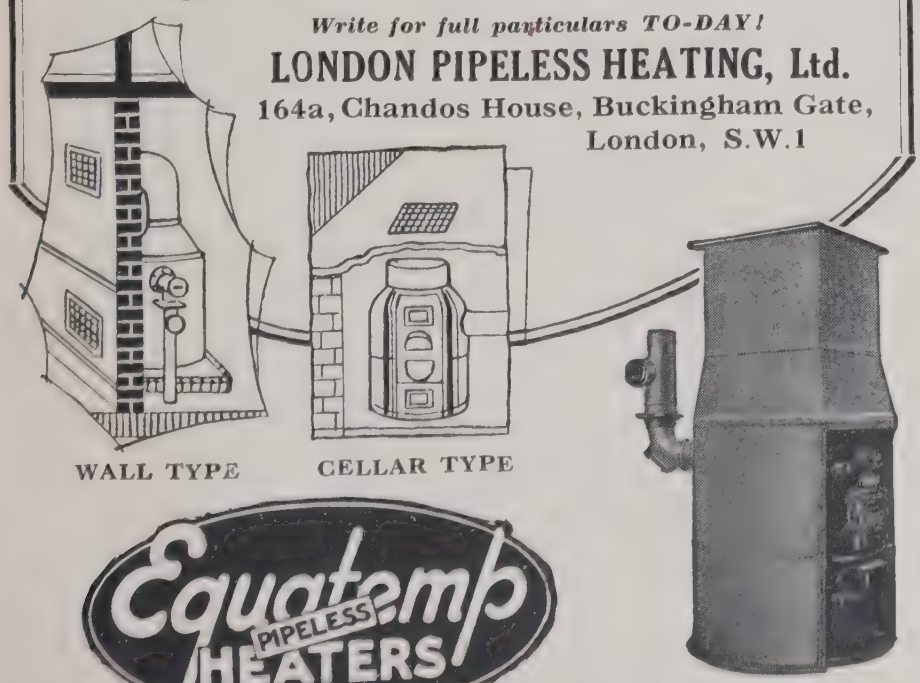


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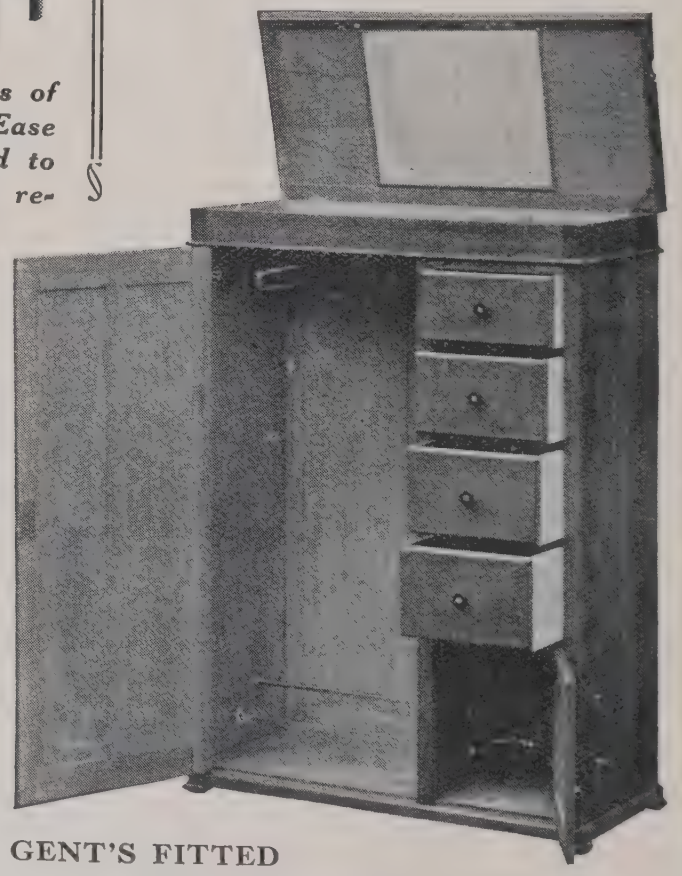
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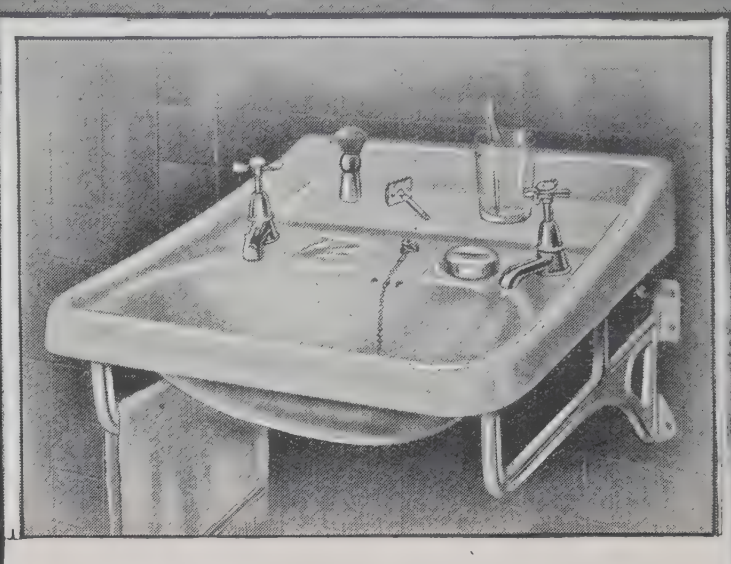
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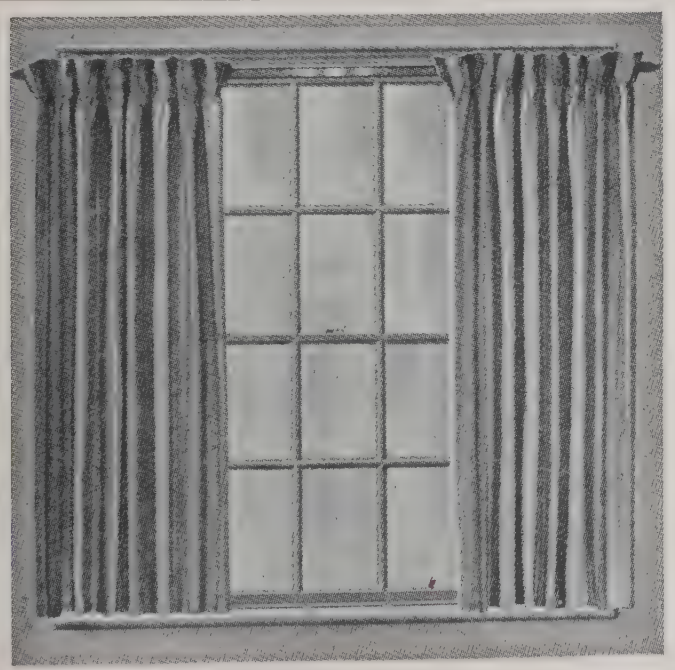
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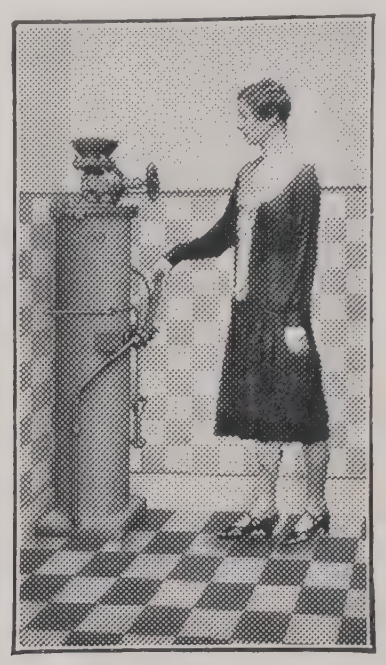
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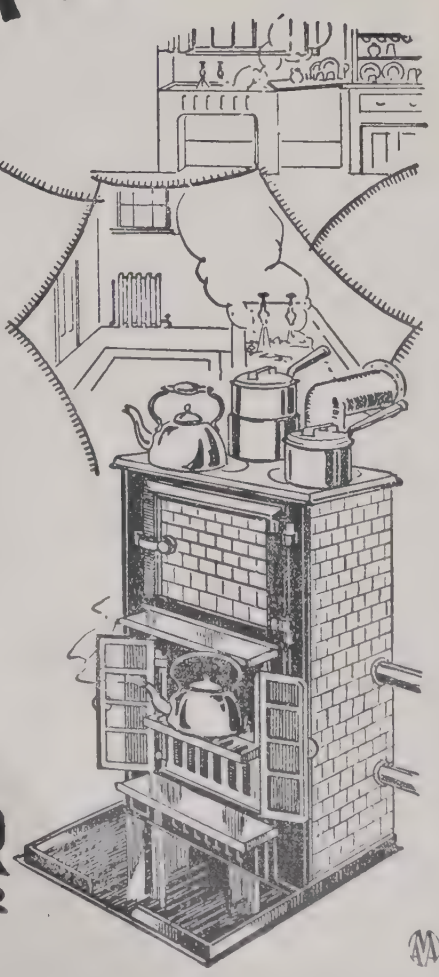
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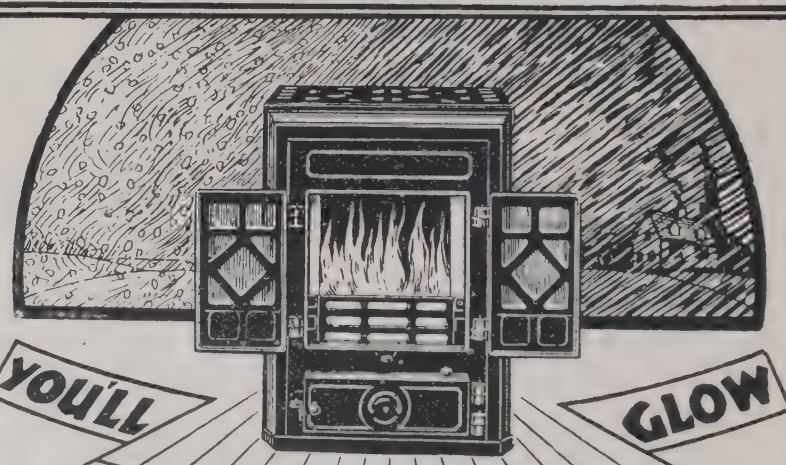
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GROWN OLD TOGETHER.

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SERVICE FOR READERS

Though so many subjects are dealt with in each issue of HOMES AND GARDENS, it must constantly happen that readers seek information which is not immediately available. In such circumstances they should make use of our Service Department. Through its medium each reader's own particular enquiry can be dealt with. No matter what the question is, whether advice is sought as to—

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FEATURES OF EQUIPMENT,
GARDEN SCHEMES,
HOT-WATER SUPPLY,
HOUSE REPAIRS,
POINTS ABOUT OLD CHINA AND PRINTS,
AND THE HUNDRED AND ONE OTHER DETAILS
RELATING TO THE HOUSE—

always there is information available from a staff of expert contributors and consultants; *and there is no charge for this.* It is one of the additional means of service which HOMES AND GARDENS is glad to render to its readers. We cannot, however, undertake to supply house plans (which are properly an architect's concern), nor plans for the lay-out of gardens. The only requirement is that each letter of enquiry shall be accompanied by a coupon (in this issue a coupon will be found on page xxv).

Also, there is the further convenience which the Service Department affords of supplying readers with data about anything that is advertised in the pages of the paper. Thus, on receipt of an enquiry, particulars will be sent of, say, half a dozen things about which the reader seeks information. A stamped addressed envelope should be sent with the enquiry.

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Our Frontispiece

VISTAS in a house, glimpses of one room from another, can be delightful when the colour scheme and the furnishing are in accord. Our Frontispiece this month shows a most engaging example, in a house which has been built at Knowle—on a site off the Birmingham-Warwick road—from designs by Mr. Oliver Hill. The study is in a wing of the house that projects southwards, and through its passage-like entry we see the dining-room, which occupies a central position on the south front. The doors are of oak and elm, and the dining-room has a beamed ceiling of a sturdy sort, in keeping with the general character of the design.

"The Garden"

OUR Gardening Section this month draws attention to the various duties involved in the removal of the remnants of this year's garden display, and in the preparations for next year. A start must be made this month with bulb planting, and readers will find their task of making a representative selection of bulbs for spring decoration made easy by turning to the article on Bulbs that Bloom in the Spring, where a list of varieties of the different kinds of bulbs for general garden use is provided, and cultural hints given. A further article on Bulbs and Tubers in the Rock Garden calls attention to numerous dwarf sorts that are not sufficiently well known, but which are eminently suited for planting in the rockery this month. The selection of herbaceous plants for the border is a difficult problem, and to assist readers in their choice of varieties for autumn planting suggestions of reliable garden varieties are given in an article on Easy-to-Grow Herbaceous Plants. A personal account of the planning and planting of a small bungalow garden will be found of general interest and full of suggestive ideas at this time of alteration and re-planning.



Oliver Hill, Architect

FROM STUDY TO DINING-ROOM, IN A HOUSE AT KNOWLE, WARWICKSHIRE.

HOMES
and GARDENS
HOUSES FURNITURE AND EQUIPMENT GARDENS

PAINT in the DECORATIVE SCHEME

PUTTING A NEW COMPLEXION ON WALLS AND FLOORS

WOMEN, who have to suffer most of the discomforts of the periodical redecoration which every interior demands, realise that durability, as well as the momentary satisfaction given by fresh paint and distemper and clean wallpaper, is a very important consideration, if the too frequent presence of the decorator is to be avoided. It is necessary to take into account not only the initial cost, but also the probable wearing qualities of wall coverings in those rooms which (in small houses especially) lead a very hard life. The smaller their dimensions the more the wear and tear is likely to be—and fortunately, also, the less need there is to consider so seriously the cost per square yard when the area is restricted, as it is in most houses of to-day.



IN THIS ROOM THE WALL PANELLING HAS BEEN PAINTED TO REPRESENT PINE, AND MAKES A RESTFUL BACKGROUND FOR A COMFORTABLE SCHEME OF FURNISHING.
Any ordinary wall, with applied mouldings to give the effect of panelling, could be treated in this way.

Paint — three coats of good paint well laid on—is fairly expensive in the first instance, but it is extremely durable, and though modern ideas of "labour-saving" are apt to envisage white or cream paint only as occasions for incessant washing, there are few better methods of wall treatment than some of the newer-fashioned ways which have been evolved during the last ten years to satisfy a growing appreciation of colour and the need for economy and durability. This is achieved by the breaking-up of flat tints (usually the lighter and more gaily coloured ones) in a variety of ways. One treatment is "scumbling," whereby parts of a coat of paint are removed while wet, to show the different colour of the surface beneath. Then there is "stippling," or mottling the painted surface by dots made with a bristle or rubber brush. "Combing" explains itself, as does also the "wiping-off" of mouldings or raised ornament. All these treatments involve an undercoat of one shade with a contrasting colour on top, and the disturbance of the last coat by some method which allows the colour first laid to show through. The woman who buys a checked or otherwise patterned overall or duster in preference to a plain pink or blue cotton one knows how much longer they will retain their original freshness than a plain fabric on which the slightest mark shows. Paint, paper or distemper showing the same variety have identical advantages, as our grandfathers very well realised when they "grained"



CORNER OF THE SITTING-ROOM IN A LONDON FLAT.
The walls are painted peach tone, the picture rail is stippled silvery grey (like the doors and window frames), the skirting is black, and a line of black appears on the cornice moulding, marking the junction of walls and ceiling.

indiscriminately the front door and the kitchen dresser.

Different methods may be used in different situations. Take, for example, some rather dark little hall with plenty of that familiar (and deplorable) chocolate-painted woodwork in it. Try a stippled effect on the doors, wainscot and dado, achieved by an undercoat of pink and a top coat of light beige, stippled to give a rosy glow, and surmounted by a mottled paper of the same tone, varnished, and carried up the stairs. This will give a sense of brightness even on a dull day.

A sunny little drawing-room where all the woodwork is white, including mantelpiece and glazed china cupboards, can be made far more practical and attractive if, after a coat of pale celadon green has been applied, and while this is still wet, the mouldings and raised enrichments are "wiped" with a cloth, leaving the relief of the white undercoat, and retaining white bars to the glazed cupboards, window frames and moulded dado rail.

The greatest quality of paint—the ease with which it allows us to modify colour—is the one least often appreciated. How many uninteresting painted iron or plaster mantelpieces might be made salient features by a little more originality of treatment? A primrose-walled bedroom, for instance, with its mantelpiece painted in imitation of Siena marble, attains distinction at a bound. Or, by means of the painter's "comb," a thin coat of black over a white-painted iron mantelpiece may be given a series of not too regular stripes, horizontal or vertical, as the construction may dictate.

The outside of the porcelain-enamelled bath, which, since wood casings have been abandoned, is always something of a problem to the decorator, can have a basket-like diagonal pattern, none the worse for the frequent inequalities of its surface. Grey over green (where a pale green bath is in question) looks very well, or some more daring combination of orange and dark red may be attempted.

The familiar kitchen, with its yellow "stone-coloured" paint, becomes something entirely different by treatment in this fashion, with scarlet finger-plates painted on doors and cupboards "combed" and provided with black handles. A wavy combed border of the same shade outlining



STUDY IN THE SAME FLAT.
Glossy black enamel is used on the walls, with cream woodwork. The white marble mantelpiece has been painted a fresh green, an old gilt mirror is set on the chimney-breast, and from the ceiling hangs a red Chinese umbrella with electric lights within it.

a matchboarded dado will conceal the marks due to the everlasting setting back of Windsor chairs, while another series of straight up and down combings is put on the mantelboard, and forms a border to the shelves and drawers of the old-fashioned open dresser.

Cloakrooms, bathrooms, passages and cupboards, the painted doors of which are scratched, dented, kicked, splashed and otherwise misused, may have all these disfigurements disguised by boldly treating such surfaces as opportunities for diversity of colour. On a coloured undercoat two or three tints may be roughly laid, without any effort entirely to cover the surface, and while still wet these may be broken, rubbed into one another, or mottled into curious, never-repeated forms by means of a folded cloth, or even a crumpled newspaper. Try out a method and combination of colour on the back of some cupboard door, and make use of the experience for the covering not only of the woodwork, but the walls also in any room where they do not offer too large a field. A small bathroom may simulate malachite wall surfaces after a summary painting in some such way, or, on a signal-red undercoat, delicate gradations of pink, yellow and cream melting into each other will make a glowing, diversified and very practical wall treatment, where splashings and marks or the long stains made by the steamy atmosphere of the bathroom, though present, will be entirely invisible.

Without, in the first instance, embarking on an entire scheme of this kind, the piece of wall at the back of fitted bedroom wash-basins—always difficult to treat in a practical fashion—offers itself for experiment in some new manner by which one may make a start to " say it with paint."

All these are possible and serviceable treatments within the range of anyone possessing a sense of colour and some skill of hand; and they possess the merit of involving no great expense. M. DANE.



THE FLOOR IN THIS SMALL SITTING-ROOM HAS PAINTED SQUARES IN BLACK AND WHITE (MARBLED).

PAINTED FLOORS.

There are many possibilities of effective treatment with painted floors. Special paints are provided for this purpose (" Koverflor " is a well known variety), and if these are used, they will be found to stand any reasonable amount of traffic. Obviously, however, as the paint is only a surface skin, they cannot be expected to withstand constant foot traffic like a hardwood floor or one covered with linoleum or tiles. In a bedroom having ordinary floor boards I have seen some delightful effects produced by first applying a thin coat of white paint and then, when this has dried thoroughly, a thin coat of green or blue. Or, in a dining-room, one may paint the floor in large squares of black and white, overspread by rugs.

The new cellulose paints can be used with success on floors and, being very tough and hard, they will stand a surprising amount of traffic without showing marks. Recently, in a bathroom where the linoleum was of a wishy-washy tone that did not suit the yellow-painted walls, I painted it with " Luc " in " Royal blue," and the result is excellent. It was, however, rather a tedious task. I made no attempt to get a solid, even colour. Instead, I stippled the whole floor (or, rather, " dabbed " it with a good-sized paint brush), and this gave a broken effect which is not only more pleasing than a solid, even tone, but is also far more serviceable, as it does not show footmarks. P.



A BATHROOM FLOOR STIPPLED WITH BLUE CELLULOSE PAINT ON LINOLEUM.

The linoleum, though in good condition, was of an insipid colour that did not suit the painted yellow walls and pillar-box red bath

THE MODERN TENDENCY FOR LOW FURNITURE

Comfort and Convenience are Both Thereby Suited

SINCE the time of the Romans, at any rate, the European has "sat up" to the table. Even the padded and upholstered "grandfather" chair has a high seat. But the modern tendency is for furniture of every kind to find comfort nearer the floor. Tables as well as chairs and beds, to say nothing of sofas, divans and ottomans (whose very names betray their Eastern origin) are of truly Oriental debasement.

Where beds are concerned, at least, the dwindling dignity of height has been creeping on for years. Like the Psalmist, our ancestors could say: "I will climb up into my bed," and steps were provided to aid their ascent. The substitution of springs for innumerable feather mattresses, however, made lowliness no bar to luxury, and we now find that even the box-spring must be "flanged" so that it may drop below the iron or wood bedstead, and no longer rest on top of it.



NO LONGER DO WE CLIMB UP INTO OUR BEDS. THE MODERN BED IS LOW IN HEIGHT, WITH SPRING AND HAIR MATTRESSES THAT SUPPLANT THE FEATHER MATTRESSES OF FORMER DAYS.

The bed shown above is covered with a fur and velvet counterpane.



IN A MODERN ROOM WITH AN EASY CHAIR AND TABLE CONVENIENTLY AND COMFORTABLY LOW.

The design of dress and furniture is largely dictated by manners, and it may very well be argued that in the less ceremonious manners of to-day, with few conventional symbols of authority or respect, ideals of comfort rather than grandeur are among the reasons why high-backed, upright chairs and settees are not now regarded as either suitable or comfortable in rooms furnished for use and without regard to "period" in their equipment and decoration.

The word "lounge," though we may detest its use or implication, does nevertheless convey the idea of the kind of room or garment which modern people find convenient for the average daily business of their lives. Low-backed, deep-sprung armchairs, sofas and stools, book tables at no great height from the floor, coffee tables, about the height of the average stool, conveniently at hand for the cigarette box, ash tray, magazine or writing pad, are what we need. The fountain pen has made the set writing table or bureau unnecessary for the scribbling



Heal and Son

SOME MODERN FURNITURE OF SIMPLE AND SERVICEABLE DESIGN, IN WEATHERED OAK, WITH AN EASY CHAIR UPHOLSTERED IN BROWN CORDUROY.

The stuffed and sprung seat of the chair can be folded out as a floor cushion when this is desired.

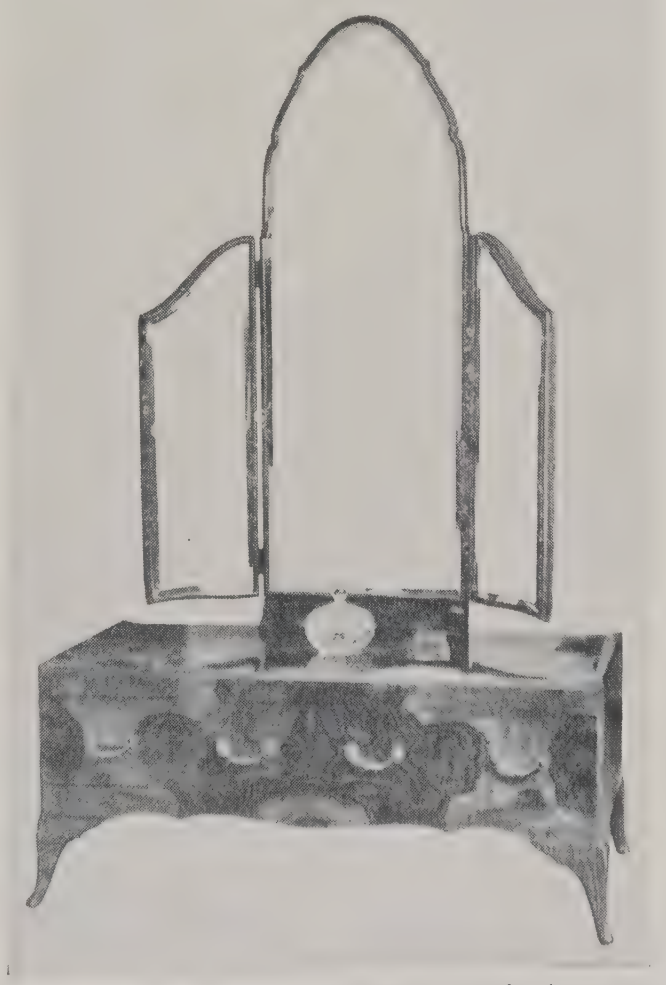
of notes, now that the telephone has taken the place of gossiping letter-writing.

So far the dining-table remains sacred. Tradition has its way here ; but one cannot be sure for how long.

A long mirror flanked by low pedestal chests of drawers is the French cabinet-maker's favourite design for a dressing-table. Facing the mirror is a low stool, for, now that the brushing of long hair and its subsequent arrangement is no part of the lady's maid's duties, a chair to support the back is quite superfluous.

The smallness of the rooms in modern houses and flats is another factor which encourages the designer of lower furniture. The absence of high-backed chairs, at any rate, *appears* to give greater space ; so also does the elimination of a footboard to the bed, as the enormous popularity of the divan or stub-ended bed very well shows.

Low rooms are characteristic of the old English type of house, and much of the furniture necessary for the needs of modern life will find itself in homes modelled on the smaller Elizabethan and Jacobean house, where a mule chest or Court cupboard amply sufficed as wardrobe and sideboard as well. The weathered oak, waxed or painted furniture of modern workmanship is intended, for the most part, for houses of moderate size, and its chairs or tables are of convenient height, while the chests of long drawers which take the place, in the modern room, of the walnut or mahogany "tallboy" are rather below than above the eye-level of whoever stands before them.



THE "CONNAUGHT" DRESSING TABLE IN FIGURED WALNUT. *Reg. Design : Maurice Adams, Ltd.*

The glass is at a convenient height for anyone seated in front.

Pictures, mercifully no longer "skied" and tilting forward a couple of feet below the cornice, as in the preposterous fashion of fifty years ago, are hung with some regard to the view of people seated in the room, and, as they now sit at a lower level, the pictures on the wall have descended correspondingly.

Around the fire, or on the lawn, we frankly indulge a desire to lie on the ground, which modern dress no longer hinders with fashionable tightness of collars and waistbands ; the floor's hardness being tempered by ingenious devices whereby the upturned seat of a chair pulls out to form a *chaise longue*, with floor-cushions well padded, hassocks in brightly coloured leather covers, or stools and mattresses gay with printed cretonne.

The child, no longer a prisoner in his "high chair," partakes of this new freedom. Low seats, tables and washstands of suitable height, where he can learn to be an independent, self-reliant personage, are made for the nursery, which is now furnished with more regard for the size of the children to whom it belongs than in the days when all the furniture too shabby to be used elsewhere was relegated there, with little concern as to its suitability. R. S. D.



"AMAZING BIRDS."

OLD STAFFORDSHIRE POTTERY

Cottage Ornaments that are of Particular Interest to the Modest Collector

THE period of pottery ornaments covered by this article dates from soon after 1830 to its decline about 1860. It was the by no means inconsiderable flicker of a light that was burning brightly before the middle of the eighteenth century: and my purpose is to suggest reasons for believing it to be worth more serious attention than it has yet received.

"The key to a new collection," said a writer in the *Times* recently, "is not so much a long purse as an independent mind and an eye for artistic meaning." This key may well be used for pottery, and the collector who likes to back his own judgment, not too expensively, will find in these ornaments a large field in which to exercise his taste, for their place in the realm of antiques is still in the making.

Being unsigned and unmarked, they must stand on their own merits, for so little is known of the potters who made them that few are likely to acquire the halo of an expensive name.

These potters travelled with their moulds from place to place, making the same figures. Therefore, to give any piece even a local habitation is rarely possible. It is to be hoped that a wider interest in them will bring to light more definite information.

They cover a range of subject and style of which only the merest hint is given by the specimens here illustrated. The sheep and Walton figures belong to the period just prior to that with which we are dealing. And until a representative collection is publicly available, any adequate realisation of their variety and interest must be limited to those who are prepared to delve for themselves.



"PRINCE AND PRINCESS."
A piece of about 1860, probably celebrating the betrothal of King Edward VII and Queen Alexandra.

Two principal reasons may be suggested as being responsible for the slight estimation in which they are held in this country, besides the fact of native origin. The first is the memory that they were very cheap, are still cheap, and to be found on cottage mantelshelves. It should be recalled, however, that many a now valuable piece of delft, salt glaze and majolica were once cheap and in general use.

The second reason is based on the notion that they are merely the poor relations of similar porcelain ornaments, and therefore inferior. But it would be quite as reasonable to say that jam is inferior to cheese. They cannot really be compared in that sense, for porcelain and pottery, or hard and soft pastes, are different mediums with their own standards of excellence. The former allows of minute elaboration of modelling and decoration. The latter is at its worst when coerced into imitation of the subtleties of porcelain; simplicity of form and breadth of decorative effect should be the aim



A LAMB AND TREE ORNAMENT, FLANKED BY A PAIR OF "GARDENERS."
The "gardeners" are marked WALTON, *and belong to the period just prior to the other figures here illustrated.*



TWO SAILORS AND "THE WOUNDED SOLDIER."

The figure on the right is hollow and made of paste almost as hard as true porcelain, but retaining the character of pottery.

The free modelling and fresh colouring of these simple pieces give them a charm of their own. They have a naiveté of sentiment without sentimentality.



A GROUP OF ORNAMENTS, PROBABLY MADE IN SCOTLAND.

of pottery. The majority of the ornaments we are now discussing conform in a remarkable way to these standards, and apart from the fact that many of the potters possessed a true sense of the medium they worked in, the conditions of production made for simplicity. These conditions were cheapness and suitability for rough handling and transport about the country, to fairs, etc. Delicate projections easily chipped off were to be avoided. The colours few and sparingly used. And, what is more, an eye was kept for the decorative effect of the parts left white—for they had to be as bright and attractive as possible ; in fact, the potters were forced to practise the artistic virtue of getting the maximum effect with the minimum means.

The large output and modest piecework wages put a premium on the time taken in decoration. To work quickly was profitable, and the skill thus acquired gave to much of the work the directness and sleight of hand of a sketch. It may be useful to note here that the absence of this sureness of eye and lightness of touch is the most marked defect of so-called reproductions.

The ornaments themselves may be called light-hearted in mood, in distinction to the artificial gaiety of much porcelain. They are to be commended for their freedom from " artiness " and self-consciousness, and for an engaging naïveté of sentiment free from sentimentality. A rustic flavour is implicit in their reflection of the customs and interests of the everyday life at hand, and in their portrayal of character and costume—celebrities, popular tales and events, cows and sheep, pet dogs and cats, amazing birds and horses, and a zoological series of wild animals as they were then !—more amusing than they are now—and much besides ; a unique output.

A few remarks as to the possibility of dating and reproduction may be of interest. From the comparison of several hundreds of pieces, the tentative opinion may be ventured that before 1850 the best had been made ; by 1860 the vitality was disappearing ; the paste losing in substance and quality and looking flimsy, the glazes watery rather than brilliant. Both skill and tradition were failing, and soon departed.

The reproductions since attempted have become more and more lifeless and laboured, and latterly not decorated, but coated all over with coarse colour as a substitute for the old skill. This coarseness extends to the touch in many cases. In the more modern attempts the bases are coated with crude green and red splashes on a brownish yellow ground (there are many greyhounds of this sort to be seen). A band of white was left at the base in earlier attempts ; but the familiar dull gold line was replaced by a shining yellow substitute, the use of which is an indication of comparatively late origin.

By no means all original pieces are worth attention. Those showing the influences of porcelain, particularly as regards sentiment, are the least worthy from the point of view of this article. But the simpler figures, in the right manner of the potter, are a constant delight, and, fortunately, within the range of the collector with a moderate purse.

J. D. KENNEDY.

NOTES ON THE PLATES

THE illustrations on pages 117, 118, 119 and 122 are sufficiently described by their titles, but the following notes are given in connection with the bungalow near Chipstead (page 120) and the house in South Croydon (page 121).

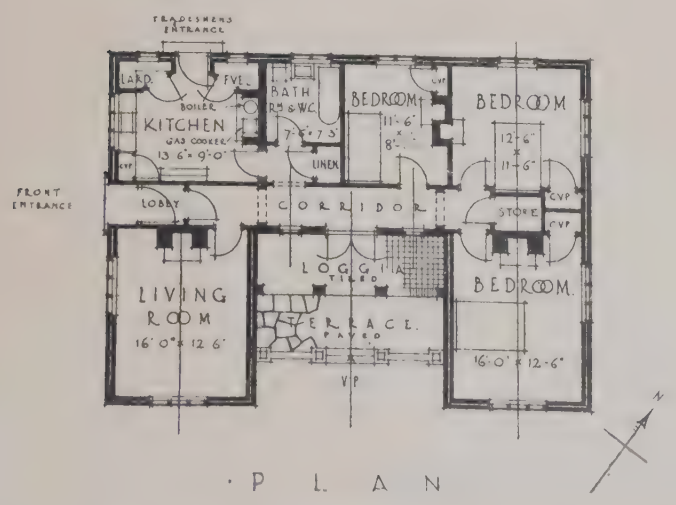
The bungalow has 11in. external walls of cavity construction faced with dark red multi-coloured bricks, and a tiled roof. The windows are metal casements with top-hung sections for ventilation. The floors throughout are of pine blocks, stained and polished, and all the joinery is painted white. The contract price was, approximately, £1,400.

The house at Croydon was designed to provide fairly extensive accommodation without being very expensive to build or maintain. A particular requirement was that the hall should be schemed so that it could be used for entertainment or as an emergency room for meals. With this object in view, two flights of stairs connect with the same landing, one from the hall, the other from opposite the kitchen door. In this way servants going upstairs do not pass through the hall, and yet the extra cost of a separate servants' staircase has been avoided.

On the ground floor the accommodation includes a drawing-room, dining-room and study, with fairly extensive kitchen premises, and upstairs are five bedrooms of reasonable dimensions. Downstairs, all the doors are of oak, while those upstairs are of Oregon pine, stained. The garage has two sets of doors, so that the car can be driven right through to a washing space at the back.

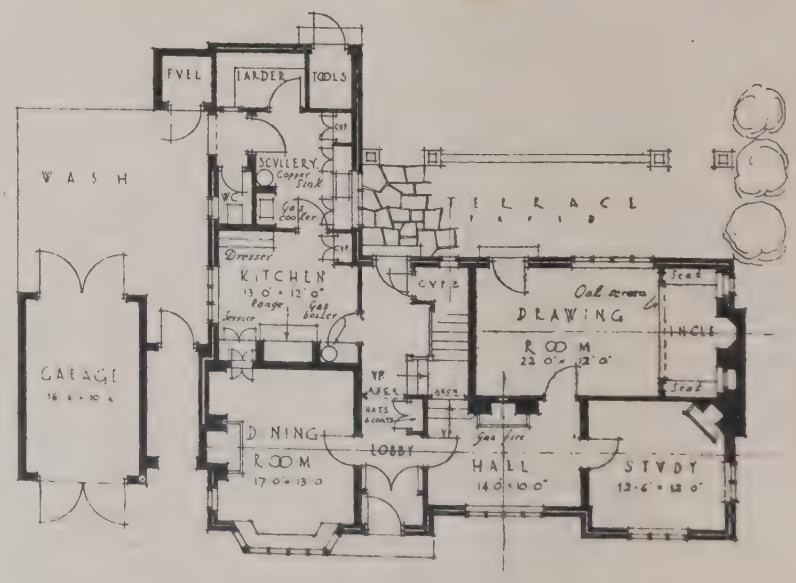
The house is admirably schemed and thoroughly well finished and equipped. The contract price for it was, approximately, £2,750.

Plans of both houses are here reproduced.



BUNGALOW NEAR CHIPSTEAD.





HOUSE IN SOUTH CROYDON. *Oliver Law, Architect*

RIGHT BUILDING



E. Guy Dawber, A.R.A., Architect

DETAIL OF A HOUSE IN DORSET, SHOWING A STURDY TREATMENT OF RANDOM STONE WALLING AND STONE-SLATED ROOFS.



E. Guy Dawber, A.R.A., Architect

COTTAGES AT NETHER SWELL MANOR, GLOUCESTERSHIRE. THE ELEVATIONAL TREATMENT COULD WELL BE ADAPTED TO A SINGLE HOUSE, AND HAS ALL THE CHARM OF COTSWOLD BUILDING.



Imrie and Angell, Architects

GARDEN LOGGIA AT THE END OF A PAVED TERRACE TO A HOUSE AT CHIPSTEAD, SURREY : A STRAIGHTFORWARD EXAMPLE OF GOOD BUILDING IN BRICK AND TILE.



Oliver Law (in conjunction with A. R. Welby), Architect

A BUNGALOW NEAR CHIPSTEAD, SURREY. THIS IS A VIEW OF THE SOUTH SIDE, WHICH HAS A LOGGIA THAT FORMS AN OUTDOOR SITTING-PLACE BETWEEN THE TWO WINGS.



Oliver Law, Architect

A HOUSE IN SOUTH CROYDON. THE DESIGN IS RESTFUL, BEING UNDISTURBED BY UNNECESSARY FEATURES; AND THE CONSTRUCTION, WITH BRICK FOR THE LOWER STOREY AND TILE-HANGING ABOVE, IS ADMIRABLY WEATHER-RESISTING.



STEPS IN A GARDEN OFFER OPPORTUNITY FOR SOME MOST ATTRACTIVE TREATMENTS. HERE IS SEEN ONE WHICH IS SIMPLE AND REPOSEFUL, BRICK BEING USED IN CONJUNCTION WITH DRY STONE WALLING; AND FLOWERS ADDING BRIGHT NOTES OF COLOUR TO THE SCENE.



IN A NURSERY, PERHAPS, MORE THAN ANY OTHER ROOM IN THE HOUSE, THE GREATEST BENEFIT IS DERIVED FROM THE NEW WINDOW GLASS, WHICH ADMITS THE HEALTH-GIVING ULTRA-VIOLET RAYS.

THE NEW WINDOW GLASS

You may imagine that when you are sitting by a window with the sunlight streaming in, you are deriving almost as much benefit as out-of-doors. But this is a delusion, as modern discovery has proved. The glass cuts off the vital invisible, ultra-violet rays. But now we have a new window glass which admits these rays, and thereby a most valuable asset to health in the home is secured.

GLASS windows have been used in England for four hundred years, but until quite recently there has been no radical alteration in the character of glass. All sorts of changes and improvements have, of course, been evolved in the processes of manufacture, and this has given us glass of many different textures and colours; but we have had to wait till the twentieth century for a vital improvement in our window glass.

Ordinary glass is a fused compound of sand, soda, potash and other ingredients, and glass windows have for centuries been used for admitting light while excluding air, but the discovery has been made that the all-important ultra-violet rays do not pass through ordinary glass. When, therefore, we have been sitting by the window with the sunlight streaming in, we have been under a great misapprehension. We have felt the warmth of the sunlight (since the heat rays pass through the glass), and have imagined that it was almost as good as being out-of-doors. But now we know that the vital rays were entirely stopped by the glass, and so we were not getting the health-giving properties which these ultra-violet rays possess.

This, obviously, is a matter of the greatest importance. To maintain health is a primary necessity, and, under modern conditions, most of us have to spend much of our time indoors. Everything that conduces to better health is, therefore, commendable.

It is necessary to remember that these rays, which have a most important effect on our well-being, are not transmitted only by direct sunlight. They come to us from any patch of blue sky. When, therefore, the sun is not actually shining into our rooms, yet there is blue in the sky, we are equally deriving the benefit of the ultra-violet rays.

It seems obvious that this new glass will supplant ordinary window glass in every place where health is properly considered. The value of sunlight is now being more and more recognised. Just as we have adopted clothes which are far more hygienic than those which our forerunners wore, so in our houses we are adopting methods and means which conduce to healthier life. Windows play an essential part in the scheme of any room. In recent times the value of light has been well appreciated, and windows have been made larger, so that rooms are flooded with light. This is all to the good. And now this new discovery gives us the added benefit which is conveyed by the ultra-violet rays.

The nursery is, perhaps, the room where this benefit has its most urgent application. Since the small folk spend so many of their waking hours there, it is most necessary that they shall be enabled to reap the full advantage of sunlight. In an existing house this advantage can be secured, with little trouble and at no great expense, by taking out the panes of ordinary glass and replacing them by others

of the new glass. A window of average size could thus be altered for about £2. In our living-rooms there is equal opportunity for using the new glass, and especially in that form of room popularly called the "sun-room," which can be made such an attractive feature of a house. Here at any time of the year, but especially during the winter, we can sit in a comfortable warmth and at the same time enjoy abundant light energised by the ultra-violet rays.

Experiments conducted in curative institutions have proved that children and grown-ups suffering from various complaints have made a very remarkable recovery in sun-rooms so glazed, but prevention is always better than cure, and the wide adoption of the new glass would result in a material advance in general well-being.

Its effect on animal and plant life is correspondingly striking. It has been proved, for instance, from actual trials, that chickens thrive wonderfully when their houses are glazed with the new glass, and astonishing increase in growth has been effected in horticulture. One example among many which may be cited is concerned with tomato culture. In two separate groups of plants, both identical and both grown under the same soil conditions, an increase of more than 60 per cent. was recorded, the plants under the new glass flowering earlier and developing a far better crop than those under ordinary glass.

From every point of view, therefore, the new discovery commends itself, and it is one which all house-owners should especially note. J. P.

The Uses of Wall-Board

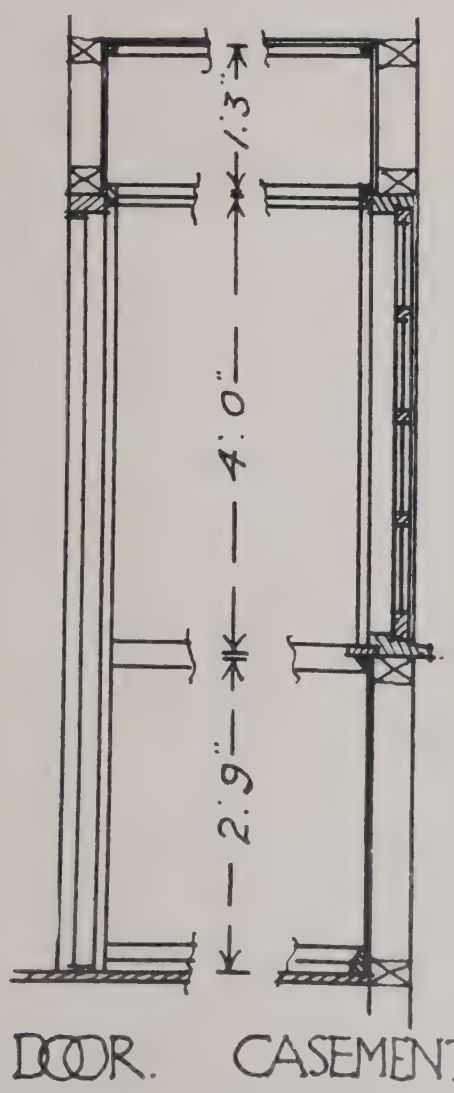
A Modern Substitute for Plastering, and its Adaptation as Panelling

FROM one or another cause the search for a substitute for plaster on lathing or brickwork has been pursued with vigour since the War, and has produced a wide variety of manufactured sheet wall-boards. These fall into two main classes—those made from wood pulp, and those made of fibre. There is a further small class which actually consists of gypsum plaster, backed and faced with paper. The wood-pulp boards are the most numerous, including "Essex Board," the thick "Upson Board" and others.

All these materials, while primarily similar in their main purpose, have their special qualities and characteristics which appeal to different tastes or fulfil different minor purposes. For example, some persons may desire a practically smooth surface devoid of noticeable texture, and to such "Essex Board," which has a white mat face taking paint, distemper, varnish or enamel, may appeal. Others may prefer a rougher surface, such as "Celotex," which, in its natural tan colour, is pleasing to the eye if left untreated, while its woven-looking substance affords a good key for a finishing coat of gypsum plaster if desired. Some may desire to paper, when texture becomes quite unimportant, and the fire-resisting qualities of a plaster-board such as "Gyproc" may prevail.



A BILLIARD-ROOM LINED WITH "ESSEX BOARD." *Thames Mills, Ltd.*



Wall-board is usually fixed vertically, but it can also be fixed horizontally. As shown above, one 4ft. width is used between dado rail and picture rail, and another 4ft. board divided for the dado and frieze.

The widest range of sizes can be obtained, widths of 32ins., 36ins. and 48ins., and lengths from 6ft. to 16ft. being commonly stocked; while available thicknesses vary from about 3-16in. with most of the pulp boards to 7-16in. in the single layer "Ten-Test" (which is only made in sheets 8ft. by 4ft.) and in the fibrous "Celotex" and "Maftex."

As a general rule, fixings should not exceed 2ft. spacings in either direction. When fixed against brickwork or other masonry, wood fillets are necessary. In no case should the edges of adjacent sheets be close-butted, as may be done with plywood, but a space of ¼in. should be left between the edges.

The crux of the problem of applying wall-boards lies in the method which may be adopted for covering and securing the joints. A thin cover slip stained "dark oak" is the common and least commendable way, as it has a fidgety effect, destructive alike to scale and apparent solidity. Something in the nature of a panelled lay-out is incumbent in all cases where joints are not entirely disguised by a finishing coat of plaster, and an orderly arrangement of panels should be devised from the start, but the effect is much better if this is not unduly emphasised. If the cover strips (not too narrow) are painted or distempered the same colour as the wall-board the effect can be quite good.



James Latham, Ltd.

A BEDROOM WITH WALLS AND CEILING FORMED WITH "UPSON BOARD."

Alternative methods which the makers of "Celotex" advocate for their material are: (1) slight rounding of the butted edges and nailing with exposed round-headed copper or brass nails in pairs; (2) covering the joint with a special corrugated fibre strip ("Lincrusta") glued over each joint after fixing the ceiling. The corrugation allows the slight movement which is inevitable with temperature changes to take place without splitting—as might occur were a flat paper strip used.

If a setting coat of plaster is applied to wall-boards, it is advisable to cover each joint in the boards with a 4in. strip of wire scrim, which is specially made for the purpose. This will prevent cracking over the joints.

Cost is, of course, to a large extent, dependent on skilful use of the materials in available widths without cutting, which involves both labour and wastage. When lining walls it is the general practice to use the widths placed vertically, the cover strips forming a series of upright stiles; but this is by no means inevitable. The usual height of storey for a modern small house is 8ft. from floor to ceiling, which is exactly the dimension of two maximum-width sheets. The height of doorways will be 6ft. 6ins., or 6ft. 9ins. to the top of the wood architrave, and if (as usually) a picture rail lining up with the door heads is intended, and window-heads are ranged level with door-heads throughout, while their sills stand 2ft. 9ins. above floor level (which gives a proportionate size and shape), then walls may be treated in the way shown by the sketch on the opposite page. In this scheme one 4ft. wide sheet is divided longitudinally into strips 2ft. 9ins. and 1ft. 3ins. respectively, the former extending from skirting to chair rail and sill, and the latter from picture rail to ceiling, while a single undivided width fills the intervening space. As lengths up to 16ft. are obtainable, most modern rooms in small houses need not tax a resourceful planner to secure that there shall be no vertical joints at all, other than at angles or openings.

PLYWOOD

Plywood is, of course, a material quite distinct from wall-board, being made up of two, three or more "plys" of natural wood; but it has the same applications as wall-board, and some others distinctive to itself.

Plywood is now obtainable in a very wide range of sizes and qualities, so that a variety can be found which just suits any particular need. For a wall surface which is to be painted, distempered or papered, one can use the commoner woods, such as birch and alder; while for a panelled effect which is to show the natural tone and grain one can use plywood with a face of oak, mahogany, walnut or other wood. At no great expense some beautiful results are thus possible. Moreover, there are varieties of plywood obtainable—such as "Venesta"—which are expressly devised for the panelling of rooms in a simple and satisfactory way: and there is a variety called "Plymax" which is a metal-faced plywood for use out-of-doors and in positions inside subject to damp, etc. E. G.



Venesta, Ltd.

"VENESTA" PLYWOOD PANELLING.

This is obtainable in sections of panelling complete, or the plywood can be fixed to the wall, and the mouldings applied separately.



A LIBRARY PANELLED WITH FINELY FIGURED PLYWOOD.

DRESSING A DRESSER

The Aim Should be Not to Overdress It

THE piece of furniture which the antique dealers like to describe as a "Welsh dresser" (although only a minority of them come from the Principality) is the one, of all others, which best bears transplanting from the kitchen of the farm to the dining-room of the town-dweller. It brings with it an agreeable association of cheerful friendliness and quiet dignity. And the practical housewife finds it uncommonly useful, especially if, besides the shelves above, it possesses, as many do, a set of cupboards below.

But the thing is big—undeniably big—and looks it, too, in the smallish room of the modern house. So, if we are going to have one, say, in the dining-room, we must consider exactly how we are going to embellish it, or we may run the risk of spoiling the look of the other furniture by its inappropriateness. Whatever else there may be in the room, the dresser, on account of its size and height, is going to be the dominating feature. In fact, we have to arrange the room to harmonise with the dresser.

This implies, of course, that there must be some connecting link, as it were. An oak dresser seems to demand an oak table and oak chairs, or, at any rate, an absence of delicate mahogany. Mahogany was a wood never used in the English farmhouse, and with a country dresser it is well to keep the rest of the furniture in woods natural to the country, such as oak, elm, beech or fruit wood.



Old World Galleries.

A DRESSER DISPLAYING WILLOW-PATTERN CHINA.

The blue and white of the china and the mellow tone of the oak are exactly in accord.



A WELSH DRESSER IN OAK: DATE ABOUT 1700.

Decorated with plates and tiles on the shelves, and on the lower half a punch bowl and two flasks—all of Bristol Delft, illustrating the different periods from 1680 *to* 1780.

Thus, starting with the dresser, we are led, step by step, to a room having something of a rustic air: the furniture plain, of oak or beech, uncarved; a homely, quiet room, and the appointments in it must sustain this note.

In "dressing the dresser," therefore, the general principles amount to this: whatever we put on it must be in keeping with the piece itself, and we must not forget its original use or attempt to conceal that it was, and still is, a dresser.

If we look at one in its original home in a farm kitchen, we see it is used often enough as a repository for all sorts of odds and ends, but, in the main, its shelves bear crockery of some age—ancestral heirlooms, perhaps—with a good row of jugs hanging from the hooks, and the lower half used as a side table heavy with ornaments. Here and there are stuck gloomy mementoes of births, marriages and deaths. In fact, the typical Welsh dresser, in its own home, savours of a museum—and a mausoleum—and is invariably overloaded.

We shall not attempt to copy nature so far as that. In its new surroundings we aim to dress it—without overdressing it.

A conventional form of decoration is, of course, pewter (a term which in practice generally includes a good deal of Britannia metal). Pewter, however, is not for all tastes, or, indeed, for all housewives. Your pewter enthusiast may reprove you if you dare to polish his precious metal, though it must be confessed that pewter unpolished has a rather dreary appearance.

If your dresser is genuinely a Welsh one, and you want to be consistent, the pewter on it should be polished in the Welsh fashion; that is to say, the backs only of the plates are polished and turned to the front, while the faces are left dull and turned to the wall. The great objection to this is

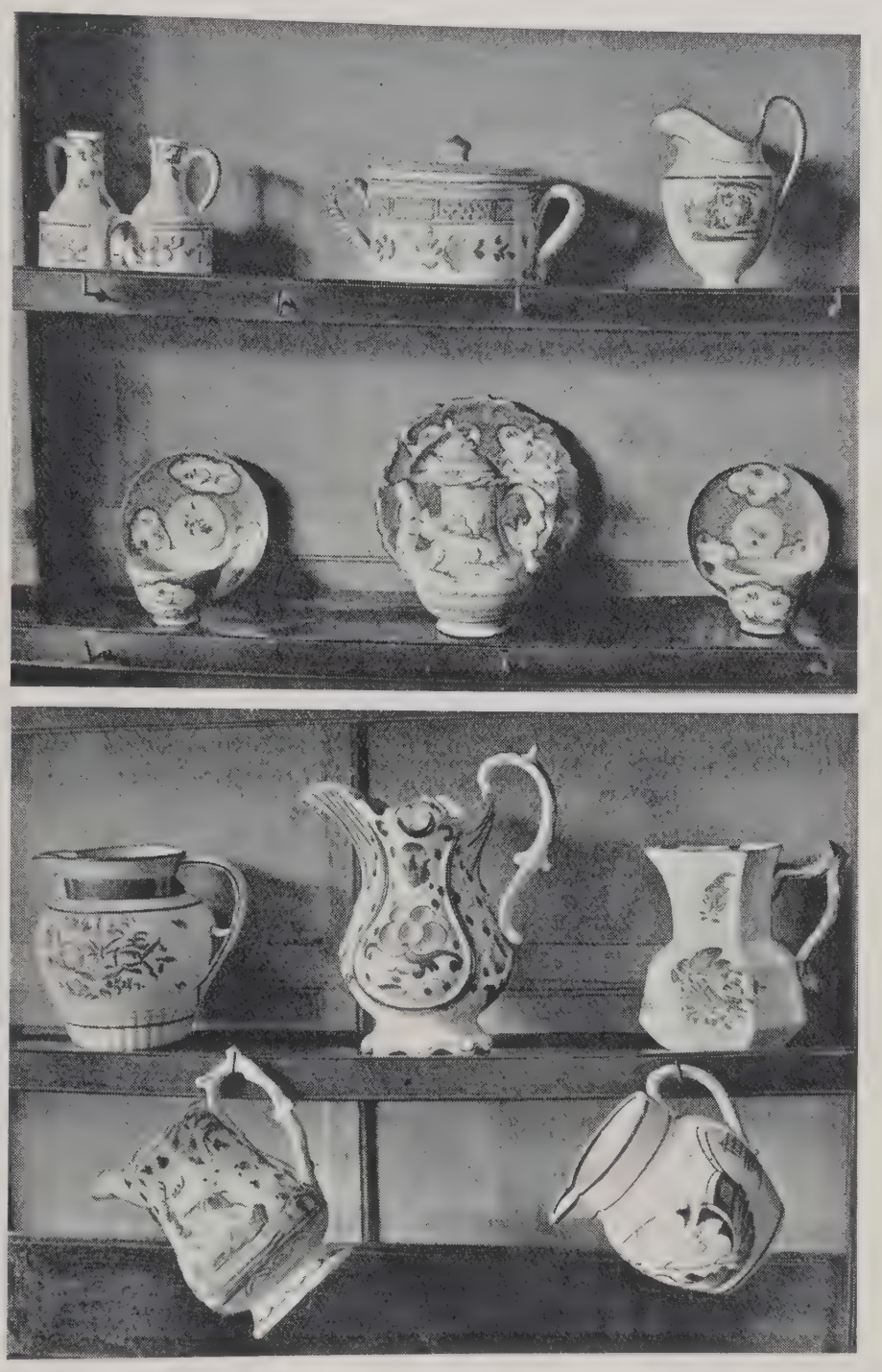
that the " touch marks " on the backs soon get obliterated by constant polishing.

The practical objection to using pewter is the labour it entails. The modern fashion of getting rid, as much as we can, of metal polishing from our homes is thrust upon us, willy nilly, by the exigencies of the servant problem.

For the same reason we may well hesitate to decorate the dresser with old brass and copper objects, although the effect is a very pleasant one to the eye. We have to reckon that a dresser decked out with these things, although delightful to see, means much work — for somebody !

The use of brass and copper gives the dresser a more original note than is got by pewter. The objects should, of course, be old and curious and of a kind suitable to a farmhouse. All sorts of domestic articles are available. A row of candlesticks of different patterns, small kettles, toasting forks, a warming-pan, a copper jug or so, and perhaps a row of brass " horse ornaments "— these will give the effect we want, so long as we avoid objects too closely associated with modern cookery. We do not want our dining-room to look too much like a hardware shop or a kitchen ! And we should avoid brassware of a palpably foreign origin.

As an alternative to metal it may be discreeter to select crockery—that is to say, china or earthenware. Several attractive variations of this theme lie to hand. If we have a hobby of collecting old china, the dresser will be a happy depository for our treasures, so long as it is used appropriately. Obviously, an old farmhouse dresser will not harmonise with elegant Sèvres ; but old English tea and dinner services of not too refined a quality look well on its shelves. We must, however, avoid the inclusion of mere " cabinet specimens."



THE SHELVES OF AN OLD DRESSER MAKE A HAPPY RESTING PLACE FOR A MEDLEY OF CHINA.

Above, on upper shelf, a cruet of old Rouen faience, a Delft posset pot, a Leeds jug ; on lower shelf some specimens of early " Nevers " faience of the seventeenth and eighteenth centuries. Below, some brightly coloured jugs of Dillwyn's Swansea and South Wales pottery.

A somewhat more ambitious note can be struck by setting out examples of some particular kind of ware, collected bit by bit. Old blue transfer earthenware (of the sort loosely called " Willow pattern ") is safe. To appear at its best, this will need a room with a liberal supply of daylight. The particular tint of blue needs thought in selection. The more modern kinds tend to be purplish ; the older are a pure blue, either pale or dark. For the purpose of decoration we should choose specimens with strong colouring and bold design, so that they may stand out well from the wall.

Most old dressers are of oak and have become dark by age. The shelves may or may not have a back to them. If the shelves are open, we have to reckon with the colour of the wall, and if this is fairly light, then the plates should be of the darkest possible blue. On the other hand, if the dresser shelves are backed with dark wood, it will give a bright effect if we choose a light shade of blue for the plates.

Besides plates there are, of course, various shapes of jugs and bowls available to prevent a monotonous effect.

In the place of blue transfer ware we may display a selection of English Delft, as in the example illustrated on the opposite page. The bold colouring and naïve design of the hand-coloured ware give a striking effect to a room. One can get all sorts of variety if we study the work of particular painters, such as Niglett, Flower and Bowen, and display on each shelf the handiwork of a different painter. One may still find these Delft plates on dressers in parts of Wales.

Another scheme of decoration is to exhibit on the dresser a selection of farmhouse jugs, particularly such as have designs appropriate to farm life. The scope is a wide one, both as regards form and colour. A dresser devoted to showing the pottery of some one factory would appeal especially to the collector.

The dresser in a Welsh farmhouse is pretty sure to carry a fair number of lustre jugs. It by no means follows that they are old, but an effective " lay-out " can be got simply with using modern lustre-ware which is mainly copied from the old designs. Lustre gives just the necessary sparkle to a piece of furniture which is prone otherwise to look a little heavy, or even sombre.

In the search for something original, an attempt is occasionally made to decorate a dresser with glassware, using for this purpose either old glass of the country inn type, such as rummers and the like, or with a frankly modern touch, using the coloured glassware that is seen nowadays in the shops.

Glass, it must be confessed, does not look its best on a dresser. Against the dark background the shape loses definition ; moreover, in that exposed position it is in constant need of polishing. It is a good maxim that glass is best kept behind glass.

Of course, to the practical-minded all these methods of using a dresser seem to lack utility. To such the dresser is for use. Well, let it be used, by all means : the shelves for the best tea-things and the lower half as a sideboard. But when the service is in use, the gaps will look awkward, just when the dresser should look its best. It is another instance of the impossibility of having one's cake and, at the same time, eating it.

C. WILLETT CUNNINGTON.

HOME JOBS for the HANDYMAN

A CHAIR REPAIR

THIS summer, while walking through a South Coast town, I saw an old chair by a rag-and-bone-man's barrow. The owner himself soon came along and said I could have it for half-a-crown. This, to me, was clearly a bargain, for, though the chair had its cane seat broken, and was generally in a bad condition, I recognised it at once as a piece of the ate eighteenth century.

On arrival home, I set it up on my bench and made a thorough inspection. I found that the seat frame and legs



AFTER THE LOOSE JOINTS HAD BEEN GLUED, THE FRAME WAS STRAINED UP TIGHT WITH CORD, TWISTED WITH STICKS LIKE A TOURNIQUET.

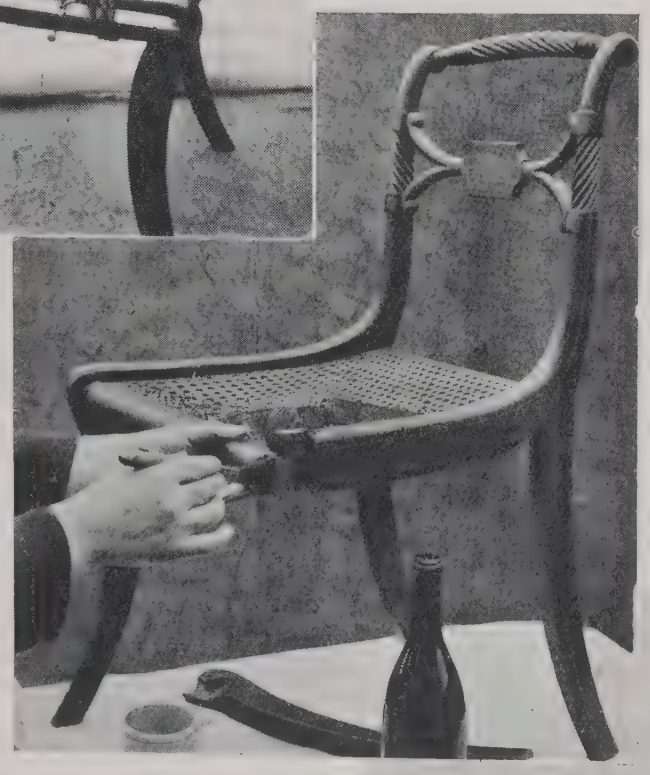
of the chair were riddled with wormholes, and the varnished surface had been blistered by heat—no doubt the result of placing the chair close to a fire. It still preserved, however, its original gilding on the rope-twist rail of the back and elsewhere.

Its repair was proceeded with in this way: The old broken cane was removed and a new strip of wood drilled with holes and fitted inside the frame in place of the original piece that had broken. Then I gave the whole chair a thorough soaking with turpentine to which a little paraffin had been added. This was applied again and again with a good-sized brush, several applications being given, with a day allowed between each (this is an excellent treatment for worm). Then the broken joint at the top of one of the front legs was stuck with glue and allowed to set, and the leg further strengthened by an angle iron, which is practically invisible. Afterwards the wormholes were stopped with a mixture of beeswax, a pinch of resin and some umber powder (warmed and then applied). When this stopping had set, the chair was rubbed down with pumice powder, and finally finished with a little french polish.

In some parts it had a painted line, running down the front of the arms, along the seat rails and on the legs. Wear and tear had rubbed this line here and there, and in the process of renovation it was further obliterated. So I repainted it in white. It looked staring, but after the paint was thoroughly dry I went over the line with a dark spirit stain, wiped this off at once, and the result was an exact match of the tone of the original painting.

The re-caning of the chair was beyond me, so I sent it to a professional caner, and when it came back the chair looked very well indeed.

The accompanying illustrations show the work in different stages. It will be agreed, I think, that this was a very good half-crown's worth, plus 5s. 6d. for caning the seat. M. D.



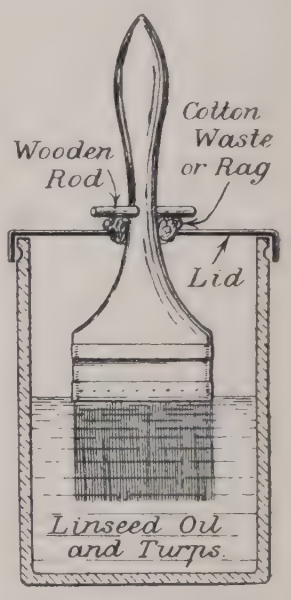
KILLING THE WOOD WORM WITH A LIBERAL DRESSING OF TURPENTINE AND PARAFFIN.



THE FINISHED CHAIR.

THE CARE OF PAINT BRUSHES

PAINT and varnish brushes will give much longer service if suitable precautions are taken to protect them after use. They should not be allowed to stand on their bristles or hairs in a pot of water while they are still "wet" with paint or varnish. It is even worse to allow them to dry in the open air, for the paint or varnish hardens and the bristles can never satisfactorily be separated again.



A GOOD WAY TO KEEP A PAINT BRUSH IN CONDITION.

One of the best methods of keeping paint brushes in good condition is to hang them, immediately after use, in a stone jam-jar or a tin half full of a mixture of linseed oil and turpentine in equal quantities. The hair or bristles must be well covered with the liquid, as indicated by the accompanying sketch. To keep out dust and prevent evaporation. the jar or tin should be fitted with a lid in which a hole is cut to take the brush handle. Drill a small hole through the handle in such a position that a short wooden rod afterwards inserted will support the brush at the correct height in the liquid. The rod should be a loose fit, so that it can easily be removed.

When again required for use, take out the brush and wash out the linseed oil and turpentine with soap and warm water. Then rinse the brush in clean water and press this out in a piece of clean rag.

A new paint brush should be well worked with the hand, and shaken, in order to remove dust, loose hairs or bristles. It can then be "worked in" by dipping it in paint, varnish or enamel and brushing up and down on a clean, smooth board. Never use a brush for paint which has been used for enamel, a paint brush for varnish, or a dark paint brush for a lighter colour paint. A. J. B.

"THE HOUSE DOCTOR" (published by *Country Life*, Ltd., 20, Tavistock Street, Covent Garden, W.C.2, price 2s. 6d., postage 4d.) deals with all sorts of jobs that need to be done in a house—minor structural repairs, painting and decorating, china and furniture repairs, picture-cleaning, etc.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page ; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

Cleaning a Red Brick Fireplace.

My red brick fireplace having got brown and dirty near the fire opening, I tried rubbing it with a piece of red brick. This greatly improved its appearance, and I have since cleaned a red brick hearth in the same manner.—(R. B.)

* * *

Cement for Linoleum.

The following is a very useful cement for fastening linoleum to wood or stone floors : Dissolve ½lb. of garnet shellac in 1 pint of methylated spirit. Use more spirit if the mixture is too thick. It should be of the consistency of treacle.—(E. G.)

* * *

The Fly Offensive.

Never use sticky flypapers. Instead, hang up a bunch of elder flowers and a couple of bunches of nettles, and you will get the same result. Or keep window-boxes filled with mignonette and daisies, and a pot or two of giant mignonette in your room—then flies will shun you ; they detest these.—(A. H.)

* * *

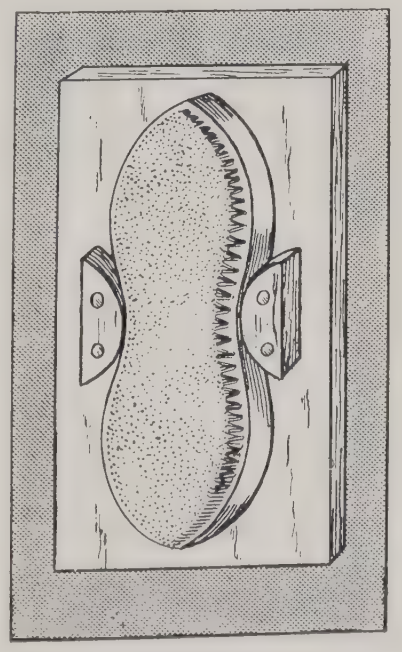
A Cure for Damp Walls.

After many years of trying to cure damp walls, I have found that if you paste on the wall (*after* it is stripped of paper) some sheets of tinfoil, and then paper over this, the damp does not penetrate. The tinfoil must be fairly thick.—(L. W.)

* * *

A Rust Preventive.

To prevent ironwork, such as boot-scrapers, grates, etc., from rusting, melt 1lb. of good lard, adding ½ oz. of powdered camphor, and sufficient blacklead to impart a dark colour. Clean the ironwork thoroughly and then smear over with the mixture. After a day or two, remove the grease and rub with a cloth, when the ironwork will keep free from rust for some months.—(G. J.)



* * *

A Scrubbing-Brush Holder.

A very handy scrubbing brush holder can be made by nailing a piece of wood to the wall just above the sink with two small wood blocks fastened to it in such a position that they just grip the sides of the brush. Any water left in the brush runs down into the sink.—(P. B.)

* * *

Stains on Alabaster.

Alabaster lighting bowls which have become stained may be cleaned by sponging with a piece of soft flannel that has been dipped in a little turpentine and then in powdered pumice stone. Afterwards wash the alabaster in warm, soapy water in which a little borax has been dissolved, dry thoroughly, and polish with a soft brush or rag that has been dipped in plaster of Paris.—(A. J. P.)

* * *

A Tennis Hint.

A boy's starched Eton collar makes an excellent "Helen Wills" shade for the eyes when playing tennis, with elastic tied to each stud hole to keep it in position.—(G. S., aged 7.)

Damp-proof Boots and Shoes.

Use equal quantities of beeswax and turpentine, a little Burgundy pitch and the same quantity of salad oil. Melt and mix all well together, and, when cold, rub well into the seams of the boots.—(H. R. J.)

* * *

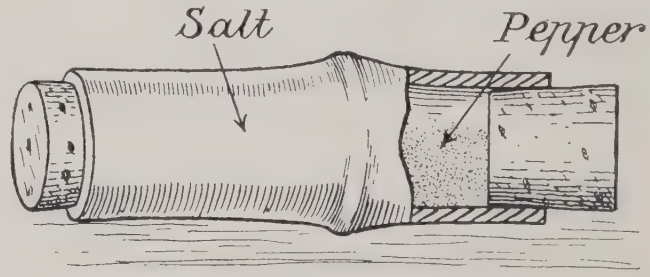
A Floor Stain.

Dissolve 4 ozs. of shellac in 1 pint of methylated spirit, add sufficient brown umber to give the desired tone. The floor can afterwards be varnished if preferred. Tried with great success.—(H.)

* * *

A Picnic Cruet.

An admirable "cruet" for picnic use can be made with a piece of bamboo. Cut off a length about 4ins. long,



having a division in the centre. Fit a cork to each end, and you can carry salt in one and pepper in the other without fear of either being lost or upset.—(H. R. R.)

* * *

Black Beetles.

If troubled with black beetles or cockroaches, put some powdered borax all along the skirting boards and in any cupboards. As they usually appear twice a year, it is a good plan to renew the borax half-yearly.—(A. P. M.)

* * *

Gaiety in the Garden.

A few Chinese lanterns look very attractive in the garden after dusk. To prevent them catching fire through swinging with the breeze, put some stones, dry earth or sand in the bottom of each lantern after it has been opened out. The extra weight will keep the lantern steady and there will be no fear of a sudden blaze up.—(S. L. B.)

* * *

Washing Chintz Covers.

Boil about 2lbs. of rice in 2 gallons of water until it is cooked. Then put aside until lukewarm. Dip chintzes into this, using the rice as soap. Rinse in cold water and pull covers into shape as you dry them. The chintz will be slightly stiff and look as good as new.—(G.)

* * *

Clothes Cleaning with Petrol.

If you have a small garden or yard, get a gallon of petrol, pour it, in the open air, into a tin bath, and immerse in it any unwashable garments. With this method I have cleaned afternoon and evening dresses, felt hats, woollen jumper suits, even costumes. But for a thick costume about a gallon and a half of petrol is required. A brief shaking and squeezing is all that is necessary, and if the garments are then hung on coat-hangers on the clothes line they will dry in a few minutes. No ironing is, of course, required, but they should be left in the open air for at least a day, when all trace of smell will disappear. One point to be remembered is—when finished with, the petrol should not be poured down a drain, but on to soil or a waste piece of ground, where it will quickly sink in or evaporate. And, it need hardly be added, no naked light must be brought near while the work is in progress.—(C. H. A.)

THE £1,000 HOUSE

Continuing our series of £1,000 houses, we now give three more examples, and, in connection with them, the first part of an article on the subject by Mr. C. B. Willcocks, F.R.I.B.A., an architect who has had considerable experience in economical building. This article reviews the whole matter, and gives much valuable advice.—Eds.

A HOUSE for £1,000 or less! Before the war it was a comparatively easy problem: for this sum a moderate-size house could then be built containing two or three sitting-rooms and four or five bedrooms, with the other usual accommodation. But now, with prices at double pre-war rates, to build a satisfactory house for this sum is not so easy. It is, however, a problem with which many people are faced, so it will be interesting to consider what kind of a house can reasonably be expected for such an outlay.

SITE AND ASPECT.

Before discussing the house itself, the site should first of all be carefully considered, as it will often very much affect the cost of the building. For reasons of economy the actual site of the house should be as level as possible, to save the extra work which is involved by foundations on sloping ground; and it should have a good subsoil—gravel for preference, which will not necessitate extra deep foundations such as are required on clay.

If the house is to be connected to town drains, water, electric and gas mains, the distance it is set back from the main road, and the consequent lengths of branch services, must also be taken into account, as these will have a bearing on the cost.

With regard to aspect, a south-west outlook is generally preferred, with, if possible, a south-east aspect for the dining-room and some of the bedrooms.

If a site can be obtained on which the garden falls gently to the south-west, overlooked by the chief room, the entrance front being on the north-east, this will give opportunities for an interesting lay-out. The house should always be planned to suit the site and its neighbourhood. Nearly always it is found that some feature of the site or outlook will influence the position of the house and the position of its principal rooms. For this reason plans designed for one site are seldom satisfactory if used on another of different aspect.

THE QUESTION OF ACCOMMODATION.

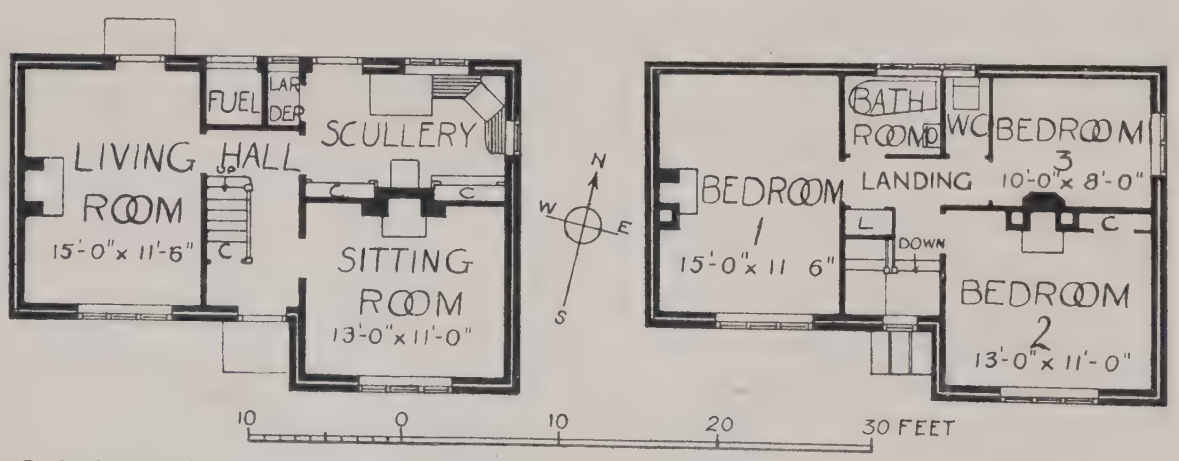
The accommodation that can be provided will, to some extent, depend on the fittings and finishings required. For instance, if a tiled bathroom, oak floors in some of the rooms, or expensive decorations are regarded as essential, their cost must be saved in other directions—generally in the size of the house. The accommodation required, however, will probably consist of a hall, two sitting-rooms, three or four bedrooms, the usual offices, and often a garage.

The hall (protected, if possible, by an external porch) should for preference be square or oblong, with space for a small table and for hanging coats, if a coat cupboard cannot be arranged Passages on the ground floor should be avoided. The stairs should be planned so that the first-floor landing is not visible from the front door, a much more interesting impression being given to a visitor if the whole interior of the house is not apparently exposed when the front door is opened.

Of the sitting-rooms it will be found best for most purposes to make one room, generally the sitting-room or living-room, as large as possible, and to make the dining-room, which is often little used except for meals, only as large as is actually required for seating about six people comfortably around the table, after allowing space for a sideboard, etc.—say, a room about 13ft. by 11ft



HOUSE AT CAVERSHAM: ENTRANCE FRONT. *Willcocks and Greenaway, Architects*

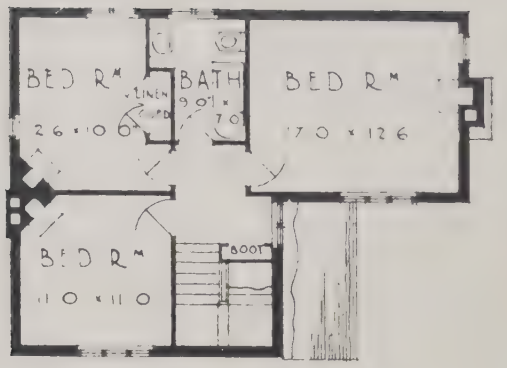


This is a very compactly planned small house with two sitting-rooms and three bedrooms. The external walls are of 11in. brickwork faced with selected deep red multi-coloured bricks, with wide, rough mortar joints; and the roof is covered with stained, sand-faced tiles.

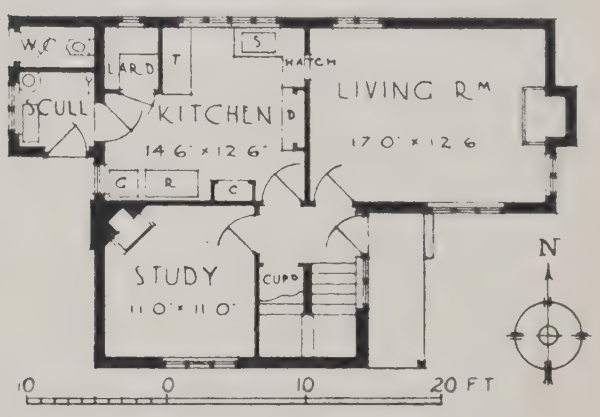


HOUSE AT CHALFONT ST. GILES, BUCKS.

This house was built in 1922 *for* £800. *It was designed to obtain the best aspect and view, and the plan arranged to give a good-sized living-room and one larged bedroom in as small a space as possible. There is a gas cooker in the kitchen, also a "Cookanheat" range which provides hot water for a combined system of central heating and domestic supply. The outside walls are finished in rough plaster, and the roof is covered with hand-made, sand-faced tiles.*



FIRST FLOOR PLAN



GROUND FLOOR PLAN

Max R. Hofler, A.R.I.B.A.

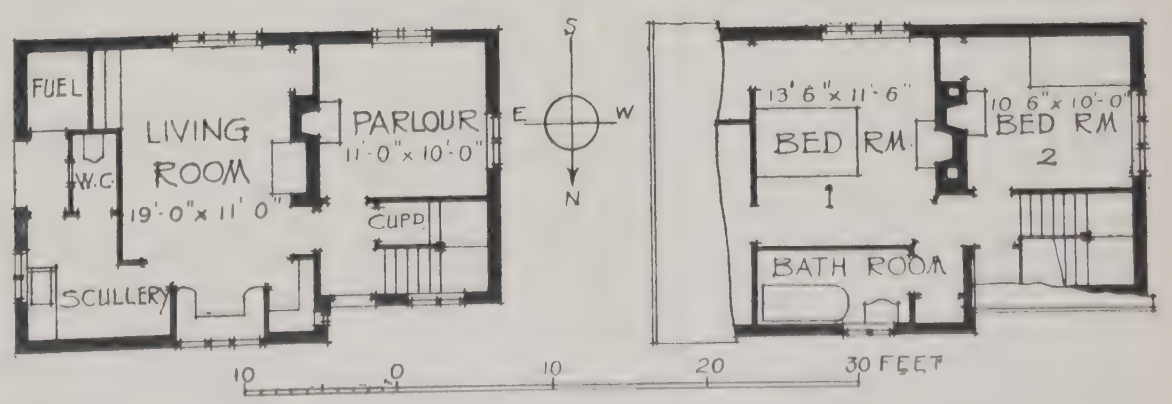
The kitchen offices require very careful planning. In a house of this size not more than one servant is likely to be kept, and often she may not be available. The whole of the service arrangements should, therefore, be as efficient, compact and labour-saving as possible. Probably the best arrangement is to insert a small service pantry between the hall and kitchen, with, if possible, a door between the pantry and the dining-room. The advantage of this arrangement is that the pantry acts as a ventilated lobby, shutting off the smells of cooking and the noises of the kitchen from the rest of the house. One sink in this service pantry, with two good draining boards, will generally be found quite sufficient, and will save the cost of an extra scullery sink with its water and drainage connections. In the pantry should be a china cupboard about 4ft. 6ins. wide, with glazed sliding doors to the upper cupboards, a table top between the upper and lower cupboards, and two drawers under. The pantry may, however, have to be omitted in favour of other accommodation, when provision must be made for the china in the kitchen.

The kitchen, the workshop of the house, might be about 12ft. by 10ft. Its planning and fittings will, to some extent, depend on the cooking apparatus used.



COTTAGE AT EASTCOTE, MIDDLESEX.

Max R. Hofler, A.R.I.B.A., Architect.



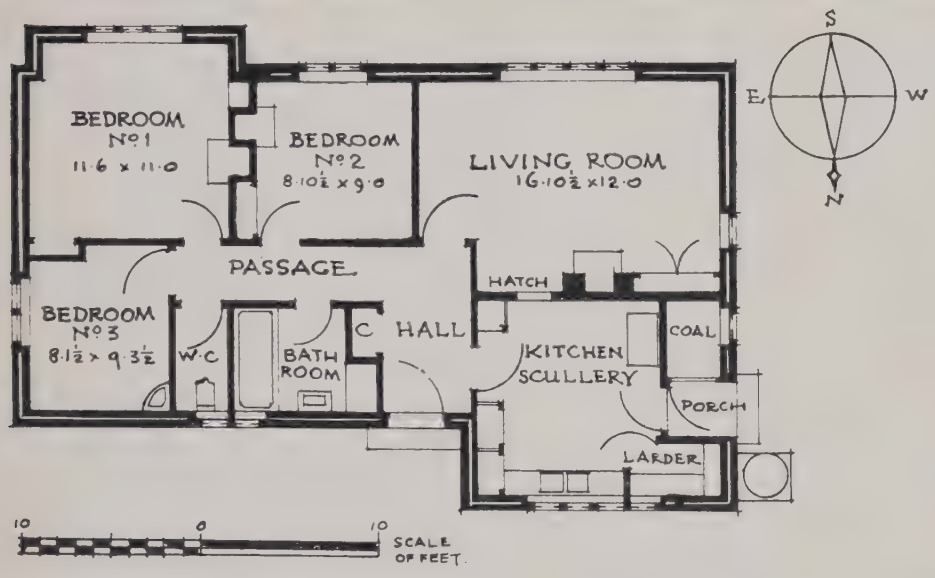
GROUND FLOOR PLAN FIRST FLOOR PLAN

Built by direct labour in 1925, *this cottage cost less than* £700. *It serves as a lodge to "High Meadow," which has recently been completed. The rooms have been arranged to face south and overlook the garden. The living-room is fitted with an "Interoven" stove and has a recess for meals.*

A gas or electric cooker will generally be found the best arrangement. Alternatively, an up-to-date small coal range, preferably with a white glazed tile surround, or one of the modern oil cookers, will be found satisfactory. The hot water will best be heated by a small open-fire domestic boiler, which will also warm the kitchen, and on which a little simple cooking can be done.

The window should not be too high and it should have a good outlook, as the kitchen will be the maid's sitting-room, for which reason the doors should be arranged to give a comfortable place for a chair and table out of cross-draughts.







BUNGALOW NEAR SHIPHAM, SOMERSET. *Harold F. Trew, L.R.I.B.A., Architect*

This bungalow was built in 1926 *at a cost of, approximately,* £900, *including hot-water service and heating from a "Cookanheat" in the kitchen, drainage to sewage tank,*

A service hatch with double doors could be arrang between the kitchen and dining-room, if there is no pant

Opening off the kitchen should be a small place cleaning boots and knives, and from this should lead t back porch, giving access (if possible under cover) to t maid's lavatory and the fuel store.

On the first floor as little space as possible should taken up by the landing and passages.

The bathroom and lavatory should, preferably, be ke separate. A good heated linen cupboard and, if possib a box cupboard are very desirable. Care should be tak to keep the sink and bath, etc., group together over one another, if this is practicab as all plumbing is expensive. Considera economies can be made both in the plumbi and drainage connections by paying spec attention to this matter.

If three bedrooms only are required, t problem will be simpler than if four a necessary, though this number can be obtain by careful planning.

To obtain the suggested accommodati conveniently arranged, with rooms of not t small a size, will necessitate compact planni and an economical specification. These, fact, are the essentials in the construction such a house if it is to be built for t stipulated sum.

PLAN AND ELEVATIONS.

The cheapest type of plan, genera speaking, is a square, which gives the maximum floor spa for the length of external wall used. Actually, however, th plan frequently has disadvantages, complicating the planni and not always allowing the most economical floor and ro timbers to be used, besides being often difficult to treat exte nally. For small houses of the kind under consideratio the oblong or L-shaped plan is, therefore, often four the most economical. Outbuildings should be avoided.

With regard to the elevations, these can be of a type, but most often are either of the picturesque ki with low eaves and gables or of the more formal ty with level eaves and hipped ends. There is, actually, lit difference in the cost of these two types, the expense the extra roof work in the first type being about equ to the extra brickwork necessitated by the higher eav in the second type. The character of elevation shoul however, be governed to a considerable e tent by the site and surroundings, t house being designed to be at home in i setting.

As regards the general outline of the hous it should be borne in mind that every corn and angle of the building has to be plumbe and so involves extra cost. Bay windows a always more expensive than plain window and circular work of any kind is very muc more costly than square.

A generally satisfactory appearance shou be obtained by good proportions and caref grouping of the doors and windows, not b applying ornament in an attempt to give th house the character of any special style. Muc very satisfactory modern work is now bei done of a simple direct type very suitab for the kind of house under consideration.

C. B. WILLCOCKS, F.R.I.B.A.

(*To be concluded.*)

NOTE: Other articles in this series, wi

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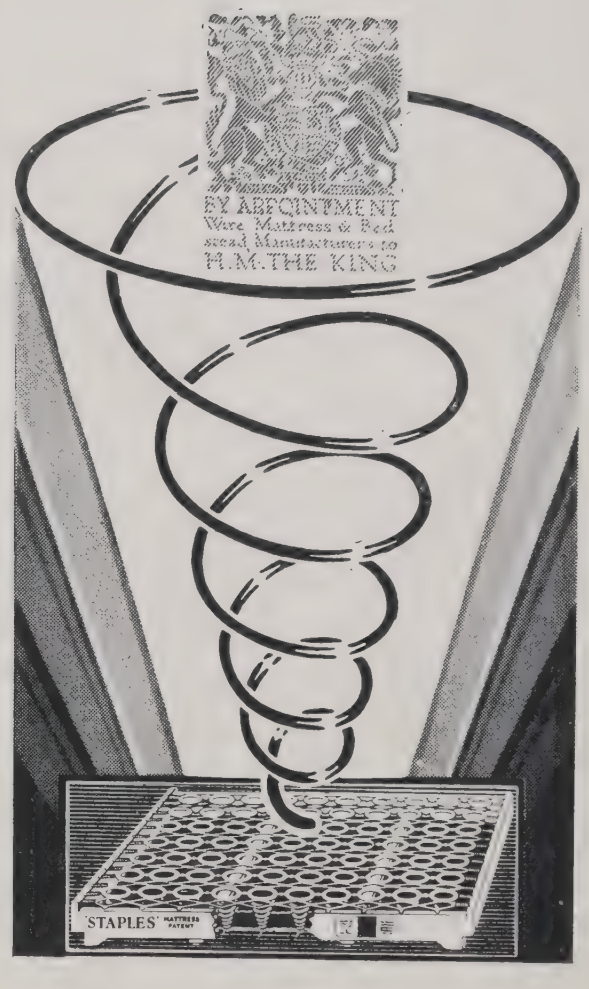
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HOMES AND GARDENS
COUNTY RECIPES

Under modern conditions there is a tendency for local customs to lose their individuality; easy facilities for travel and for transport make everything cosmopolitan; nevertheless, in the housewife's world old-time methods of cooking, and dishes peculiar to one part of the country, are preserved. At holiday times especially we make acquaintance with these, and many of them we wish to taste again in our own homes. We have therefore arranged for the publication of a series of recipes that are favourites in different counties. This month some Yorkshire recipes are given; next month some Somerset ones will be published; and in due course the whole Kingdom will be represented. We invite readers to supplement these with any others which they consider to be especially attractive, so that the whole series may be made thoroughly complete.—Eds.

SOME YORKSHIRE RECIPES

SAVOURY PUDDING.

This is served with goose or duck, and sometimes with roast pork. The ingredients are:

Bread
1 tablespoonful of sage
3 onions
3 ozs. of flour
1 egg
½ pint of milk
Pepper and salt.

Break up part of a loaf of bread (about 8ozs.) into a basin with 1 tablespoonful of sage, finely chopped. Cut up and boil three large onions, and drain them. Chop them small and mix with three tablespoonfuls of flour, and add a little pepper and salt and 1 egg mixed with half a pint of milk. The mixture should be rather stiff.

Put into a pudding tin and make level with a spoon (there should be a little hot dripping in the tin before the mixture is put in). Bake for half an hour in a quick oven.

In houses where the meat is roasted before the fire, the pudding is put for a short time under the meat to catch the drippings. This also applies to Yorkshire pudding.

YORKSHIRE PARKIN.

This is made in Yorkshire at all times of the year, but especially for November 5th, at which time it is supposed to be eaten with mugs of hot milk while standing around the bonfire.

2lbs. of fine oatmeal
2lbs. of medium oatmeal
2lbs. of flour
¾lb. of butter
¾lb. of lard
5lbs. of treacle
1 oz. of ground ginger
4 eggs
6 small teaspoonfuls of bicarbonate of soda.

Rub the lard and butter into the flour and oatmeal, warm the treacle, and pour into the dry ingredients. Dissolve the bicarbonate of soda in a glass of beer, and mix all well together, making the dough so that it will drop (not run) off the spoon. Bake in well buttered tins.

Do not have the oven too hot, as the parkin soon burns, and be careful not to fill the tins too full.

YORKSHIRE FIRMETY.

This is a Yorkshire porridge made by slightly crushing ½lb. of wheat berries with a pestle and mortar. Then put the wheat in a covered jar with 1½ pints of skimmed milk. Let it cook very gently for twelve hours in a slow oven, take it out and stir it now and then, and add a little more milk if necessary. This will keep good for some days, and may be served hot or cold. To serve it, take two or three tablespoonfuls of the "cree," mix it with about ½ pint of new milk, a little sugar, 1 oz. of stoned raisins and a pinch of spice, and send to table either hot or cold, as preferred. (Firmety is pronounced *frum*mety.)

WEST RIDING PUDDING.

Take the weight of 2 eggs in flour and sugar, a few drops of vanilla essence, 2 tablespoonfuls of jam, and 1 teaspoonful of baking powder.

Butter a small pie dish and put in the layer of jam. Whip the eggs and sugar for five minutes, and, lastly, stir in the flour, baking powder and flavouring. Put this mixture on the top of the jam, and bake for about half an hour.

YORKSHIRE TEA CAKES.

These are made with the following ingredients:

1½lbs. of flour
¾ pint of milk
3 ozs. of butter
2 eggs
½ gill of brewers' yeast.

Make a sponge with the flour, the yeast and the milk (which must be warm, and the butter dissolved in it). Let it rise well, work in the eggs, then turn out and knead. Make up into small rounds about the size of a tea saucer. Flatten them with the hand and put them to prove on a flat greased baking tin. When well risen, bake them in a sharp oven.

YORKSHIRE PUDDING.

¼lb. of flour
2 eggs
¼ pint of milk
¼ pint of water
Pinch of salt.

Pass the flour through a sieve into a basin, and add a pinch of salt. Make a well in the centre and break the eggs into it. Add a little of the milk, and mix gradually and smoothly, then more and more, until all the milk is in. Beat well for ten minutes, and then mix in the water. Let the batter stand for at least half an hour before using, so that the mixture may get cold. Pour into a well greased tin and bake under the meat.

AN OLD RECIPE FOR YORKSHIRE PUDDING (1765).

Take a quart of milk, four eggs and a little salt, and make it up into a thick batter with flour, like a pancake batter. You must have a good piece of meat at the fire. Take a pan and put some dripping in, set it on the fire, and when it boils pour in your pudding. Let it bake on the fire until you think it is high enough, then turn a plate upside down in the dripping pan, that the pudding may not be blacked, set your pan on it under your meat, and let the dripping drop on the pudding, and the heat of the fire come to it, to make it a fine brown. When your meat is done and sent to table, drain all the fat from your pudding and set it on the fire to dry a little; then slide it as dry as you can into a dish, melt some butter, and pour it into a cup and set it in the middle of the pudding. It is an excellent pudding; and the gravy of the meat eats well with it.

OVEN CAKE.

When bread is being made and the dough is ready to bake, take about 1½lbs. of the dough and form it into a ball, then roll this out into a round measuring about 12ins. across. Place it on a baking sheet and prick it well with a fork, right through to the tin. Let it prove, then bake it in a hot oven until firm. Split it in halves, butter it well, and serve at once.

YORK BISCUIT.

2lbs. of flour
¾lb. of butter
¾lb. of castor sugar
½ pint of milk
1 dessertspoonful of baking powder.

Cream the butter and the sugar together, mix the baking powder with the flour, then, gradually, first the milk and then the flour until the whole is worked into a smooth dough. Let it stand for an hour. Then roll it out as thin as a penny and stamp out with a

round biscuit stamp cutter. Bake in a moderate oven.

YORKSHIRE YULE OR SPICE CAKE

These cakes are quite an institution in Yorkshire at Christmastime, when they are presented to friends, and also freely offered to visitors. These cakes are often eaten with cheese instead of bread, and wine or beer is handed round in glasses. To make a large quantity, use :

4lbs. of flour
½ oz. of salt
¾lb. of butter
1lb. of lard
3lbs. of currants
1½lbs. of moist sugar
4 eggs
A little grated nutmeg
¼ pint of fresh brewers' yeast.

Rub the flour and salt through a sieve, then rub in the butter and lard. Next, make a well in the centre, pour in the yeast mixed with a pint of lukewarm water, and set to rise in the same way as for bread. Be careful to see that the yeast is not bitter. When well risen, knead, then work in the spice and currants and sugar, and, lastly, the eggs, which should be well beaten and added gradually. Mix thoroughly, divide into portions, fill the cake tins about half full, let them prove, and bake in a sharp oven.

CHRISTMAS PLUM CAKES.

For a large household take—

7lbs. of flour
2½lbs. of butter
4lbs. of sugar (moist)
8 eggs
2lbs. of currants
1½lbs. of sultanas
½lb. of candied peel (mixed)
6½ ozs. of baking powder.
About 1 quart of milk.

Rub the butter into the flour. Mix the baking powder and sugar together, and mingle in. Then add the fruit (washed and cleaned) and the candied peel (finely shredded). Beat up the eggs with some of the milk, then thoroughly mix with the other ingredients gradually, using all the milk. About half fill some large cake tins—which must be prepared with butter brushed over, and lightly dusted with flour—and bake the cakes in a moderate oven. They are the better for keeping, so should be made early in December.

NORTH COUNTRY SWEET PIE.

⅛lb. fat mutton chops
⅛ lb. of currants, raisins and sultanas
6 ozs. of moist sugar
2 wineglasses of rum
2 ozs. of candied peel
The juice of one lemon
A little grated cinnamon, mace, nutmeg
Pepper and salt to taste

Cut the mutton into ½in. squares. Put alternate layers of meat and fruit in a pie-dish, and season each layer. Pour the rum over, cover with puff pastry, and bake.

TO CURE A YORK HAM.

Take—

1lb. of common salt
½lb. of bay salt
1¼ ozs. of saltpetre
½ oz. of moist sugar.

Sprinkle some salt over the leg of pork, and leave to drain for a few hours. Then mix the four ingredients together, and rub well into every part of the leg. Put into a deep pan and leave for three or four days, turning it every day. Now pour over it 1lb. of treacle, and let it remain in pickle for three weeks, turning it, as is usual, every day. After that time put it to soak in cold water for twenty-four hours, and either boil or bake it.

To Boil a Ham : Dry the ham, scrape it, and pare away any discoloured spots. Lay it in a large saucepan, cover it with lukewarm water, and add to this just a little vinegar. Bring it slowly to the boil, carefully skim, then put in a bunch of sweet herbs and two or three carrots. Simmer very slowly, allowing half an hour to the pound. When sufficiently cooked, take it up, strip off the skin, and cover it at once with raspings. It should remain uncut till cold.

To Bake a Ham : Soak the ham for twenty-four hours, then lay it in a deep pan, and place an oiled paper on the top. Cover with a crust made of flour and water, and bake in a moderate oven for some hours, allowing about half an hour to each pound. When baked, remove the crust, the oiled paper and the rind. Either cover with raspings while hot, or leave until cold and glaze it. A small piece of gammon is very good cooked this way.

HELEN EDDEN.

PORK IN SEASON

Appetising Ways of Cooking It

PORK is in season from September to April, and is at its best from October to March. But the flesh of the pig is more subject to disease than that of the ox and sheep (this being partly on account of the feeding habits of the pig, in spite of the modern methods of rearing). Pork needs to be carefully selected and thoroughly cooked, and should always be purchased from a reliable butcher who has a ready sale.

Small pork, which is young pork, is the best. The flesh of the very mature animal is coarse-fibred, gross and overfat, which is wasteful, and the skin is thick.

Indications that pork is young and in good condition are—the flesh of a pinkish white ingrained with fat, the bone solid but small and fine, the fat in a fair proportion to lean, white and free from small black specks or kernels (which are enlarged glands), and the rind thin.

When buying the loin, choose the kidney end.

As this meat contains a large proportion of fat, it is richer and more difficult to digest than either beef or mutton, and also, because of its close texture, it requires very thorough cooking, the time necessary being longer than that required for the red meats.

To counteract the richness, some acid fruit, such as fried apple rings or a fruit purée sauce—apple, gooseberry or cranberry—should be served with pork, the other usual accompaniment being sage and onion stuffing. As the latter is objectionable to some, it is preferable to bake the stuffing separately in a pie dish rather than to stuff the joint with it. Stewed plums and prunes are also served with roast pork.

When only a very small joint is required, it is often more economical just to buy a sufficient number of neck or loin chops, which can either be baked, broiled or fried and served with the usual accompaniments, or they can be prepared by other methods, some of which are given in the following recipes :

CURRIED PORK CUTLETS.

Ingredients :

6 to 8 pork cutlets
Fat for frying
4 oz. of Patna rice
Croute of fried bread
For Garnish :
Gherkins
Slices of crimped lemon
Chilli skins.
Curry Sauce :
¾ oz. of flour
1 oz. of butter
1 small onion
1 small apple or a few gooseberries or rhubarb
Lemon juice
1 teaspoonful of curry powder
½ teaspoonful of chutney or
¼ teaspoonful of curry paste
Pepper and salt.

Method :

1. Choose small loin of pork, remove the meat from the bone and the fat from the lean ; trim the cutlets, keeping them as far as possible uniform in shape and size.

2. Make the curry sauce. Chop the apple and onion finely and fry in the butter for a few minutes, but do not brown. Add the curry powder, flour, curry paste or chutney and mix well, then add the stock, stir till the liquid boils, and cook for five minutes. Season with pepper and salt, and add a few drops of lemon juice just before the meat is added.

3. Par-fry the cutlets (in butter or in the fat removed from the pork), as in the preparation of meat for stewing. Remove from fat and drain.

4. Place the cutlets in the curry sauce and cook gently until tender, skimming the sauce when necessary.

5. Boil the rice. Wash it well, changing the water three or four times. Drain, and sprinkle it into boiling salted water (1 dessertspoonful of salt to 1 quart of water), add a little lemon juice and boil quickly with the lid off. Stir frequently to prevent the rice from sticking to the bottom of the pan. Skim and cook for about twelve minutes, until the grains are tender, but not broken or "mushy." Strain off the water at once, using a colander, then run some cold water over the rice to separate the grains; drain and dry it on a sieve before the fire, or on the rack,



Anglo-Saxon Silver Bowl belonging to the Eleventh Century. By courtesy of the Trustees of the British Museum.

When Alfred went to Rome

When Alfred the Great (the one who burnt the cakes) was a boy, his father Ethelwulf took him to Rome to be blessed by the Pope. They took with them as presents crowns and dishes and images of silver and gold — in those days the work of Saxon silver-smiths and gold-smiths was admired all over Europe. The Pope himself had invited Saxon smiths to live permanently at the Vatican.

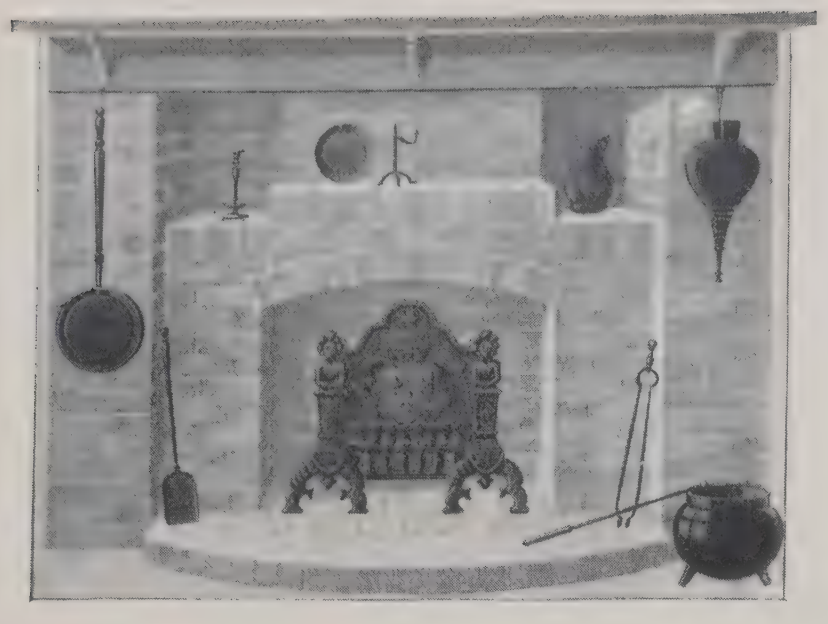
The eleventh-century Anglo-Saxon bowl shown here is particularly interesting, because it is one of the very few purely domestic Saxon vessels ever found. It would seem that silver had its place in the every-day equipment of Saxon households, just as it has in ours, but cleaning it must have been something of a task then! Now-a-days, of course, Silvo is available for giving a deep, mirror-like polish to all kinds of silverware. And as Silvo contains neither acid nor mercury, it is equally safe for electro-plate as well.

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The Garden section commences on page li.

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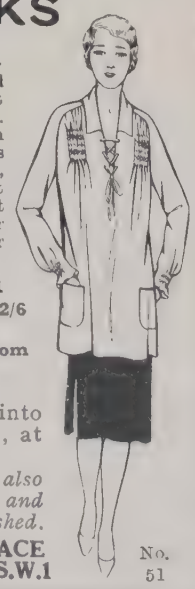
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The Garden section commences on page ii

or on a dish in a warm oven to re-heat it. Stir it from time to time with a fork to keep the grains separate. It must be thoroughly hot when used.

6. Fry the croute of bread, which must be large enough for the number of cutlets, and place the rice in a border around the dish.

7. Remove the cutlets from the sauce, arrange them neatly on the croute, and strain the sauce over them.

8. Garnish with strips of chilli skin, slices of crimped lemon, and gherkins. If large, cut the latter into halves and split each half lengthwise to give the pieces a flower-like appearance.



CURRIED PORK CUTLETS.

BROILED PORK CUTLETS.

Ingredients :

6 to 8 pork cutlets

Apple Puree :

1½ to 2 lbs. of sharp green apples
1 oz. of butter
Rind of half lemon
Sugar to taste
Water if necessary.
Potatoes (2 or 3)
1½ gills of good brown sauce.
A few sliced cooked French beans

Marinade :

2 or 3 tablespoonfuls of salad oil
1 teaspoonful of vinegar
½ teaspoonful of powdered sage
Pepper and salt
Butter for frying potatoes.

Choose best end of the neck or small loin. The cutlets should be not more than ½in. thick.

Method :

1. Trim the cutlets, removing most of the fat. Scrape the inside of the bone free of skin and leave ½in. of bone bare at the end of each cutlet.

2. Place on a dish, pour the marinade over the cutlets, and leave for about an hour, turning them three or four times.

3. Prepare and cook the apples as for apple sauce, but add very little or no water, as the purée must be sufficiently stiff to support the cutlets.

4. Peel the potatoes, scoop them into small balls with a vegetable cutter (sold for the purpose), then throw them into boiling salted water, cook for a couple of minutes, and drain. Next, toss them into hot butter over the fire or gas for a few minutes, season with salt, and bake in the oven for about ten minutes. Potatoes so prepared are termed Parisienne.

5. Cook the beans in boiling salted water and keep them hot and ready for garnishing. Heat the sauce and have it in readiness.

6. Heat the gridiron and grease it well. Drain the cutlets from the marinade, place them on the heated griller, and follow the usual method for grilling meat, but do not cook them too rapidly, or the cutlets will be hard and insufficiently cooked. Time, about fifteen to twenty minutes.

7. Pile up the apple purée in the centre of the dish, and arrange the cutlets around it pyramid-wise. Put a small cutlet frill on each cutlet. Strain the sauce around the dish and garnish with the Parisienne potatoes and French beans.



BROILED PORK CUTLETS WITH APPLE PUREE IN CENTRE.

PORK HOT-POT.

Ingredients :

1½ to 2 lbs. of fresh lean pork
1½ to 2 lbs. of potatoes
3 onions, medium size
3 apples
1 teaspoonful of sage
Salt and pepper
Stock
1½ ozs. of butter or dripping.

Method :

1. Remove the meat from the bone, trim away the skin and fat, cut into small pieces and season well with pepper and salt, adding the powdered sage.

2. Parboil the onions, and slice them thinly. Slice the apples and potatoes.

3. Put the meat, onions, potatoes and apples in a greased hot-pot or pie-dish, with a thick layer of potatoes on top.

4. Over the ingredients pour the stock (it should be seasoned, and sufficient to moisten the ingredients) and place the butter or dripping in small pieces on the top. Cover with the lid of the hot-pot dish, and place in a tin with a little water in it. Bake in a moderate oven for 2½ to 3 hours.

5. About half to three-quarters of an hour before the hot-pot is ready, remove the cover, to brown the potatoes.

FRIED PORK CUTLETS WITH SAUCE ROBERT.

Ingredients :

8 or 9 pork cutlets
Butter for frying.

Potato for Dishing :

½lb. of sieved potato
¼ oz. of butter
Yolk of egg.

Sauce Robert :

½ wineglassful of white wine
½ pint of Espagnole or *good* brown sauce
½ oz. of butter
½ a small onion
½ teaspoonful of castor sugar
1 saltspoonful of dry mustard.

Method :

1. Choose small best end of neck of pork, and trim the cutlets as in preceding recipe.

2. Make the sauce. Chop the onion finely and fry it brown in the butter, add the mustard and wine, and reduce slightly. Then add the sugar and sauce. Cook for ten minutes, skim, season, strain and use.

3. Prepare the potato mixture. Place the sieved potato in a small pan, beat in the butter and add sufficient yolk of egg to bind. Then heat thoroughly over the fire and keep hot until required.

4. Heat some butter in a frying or sauté pan, and fry the cutlets in the usual way, first on one side, then on the other, and not too rapidly. To test if sufficiently done, make a small incision with a knife. If cooked, the flesh should be white. Drain.

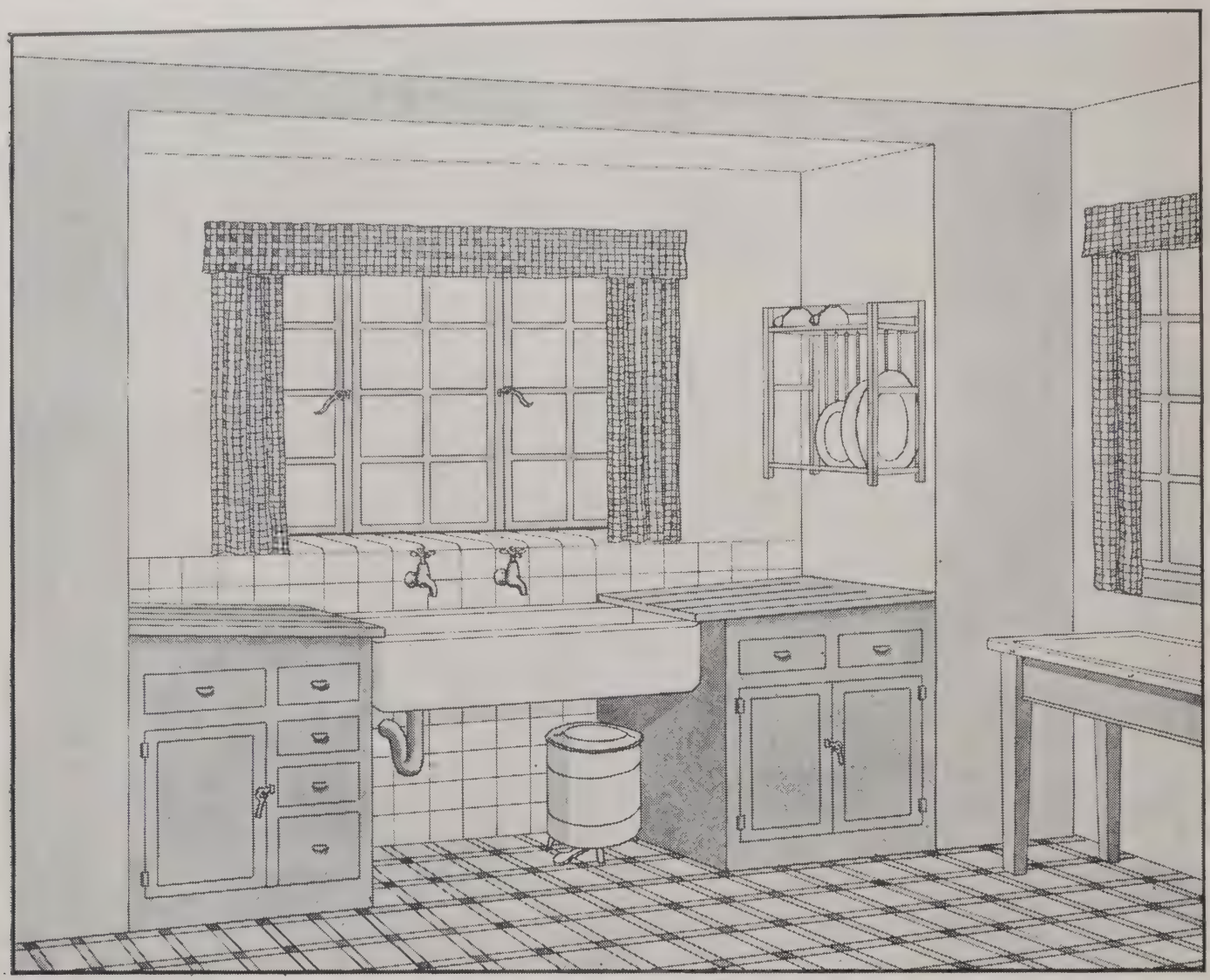
5. Form the potato mixture into a roll, using a knife or a bag and pipe, and arrange down the centre of the dish or in a circle, dishing the cutlets upon the potato. Place a cutlet frill on each cutlet and strain the sauce around the dish. S. E. N.

"Cut-and-Come-Again Cake."

In giving the recipe for the above on page 98 of our August issue, the amount of sugar was inadvertently omitted. The amount is 8 ozs. of castor sugar.—EDS.

KITCHENS TO MEASURE

Schemed and Equipped to Suit Everyday Working Conditions



THE WASHING-UP SIDE OF A KITCHEN-SCULLERY.

EVERYONE knows the difference between ready-made clothes and clothes made to measure : and the analogy is even more marked when kitchens are considered. To have a kitchen planned and equipped to suit your own needs precisely is very different from having to endure a kitchen which someone else (and probably someone with no real knowledge of practical, working conditions) has provided. In the case of a new house there is no excuse for a badly schemed kitchen. And even in the case of an old house much may be done to ameliorate the inconvenience of bad planning by a careful choice and placing of equipment. " Kitchens to measure " have become a necessity, and the " measure " is now not that dictated by the size and shape of the sitting-room combined with the back passage.

The actual size of the kitchen itself depends on circumstances, which vary in every individual case. In the first place, the question of the kitchen-scullery or the kitchen and scullery has to be decided. It is, of course, quite possible to have a well planned kitchen and scullery, the one in which the cooking is done for the most part, and the other reserved for the washing-up and dirtier work. In large houses, with many in the family, and where several maids are kept, the divided rooms are probably best. In small houses and flats, where there is, perhaps, only one maid, and certainly in houses where the mistress does most of her own work, the combined kitchen-scullery is preferable.

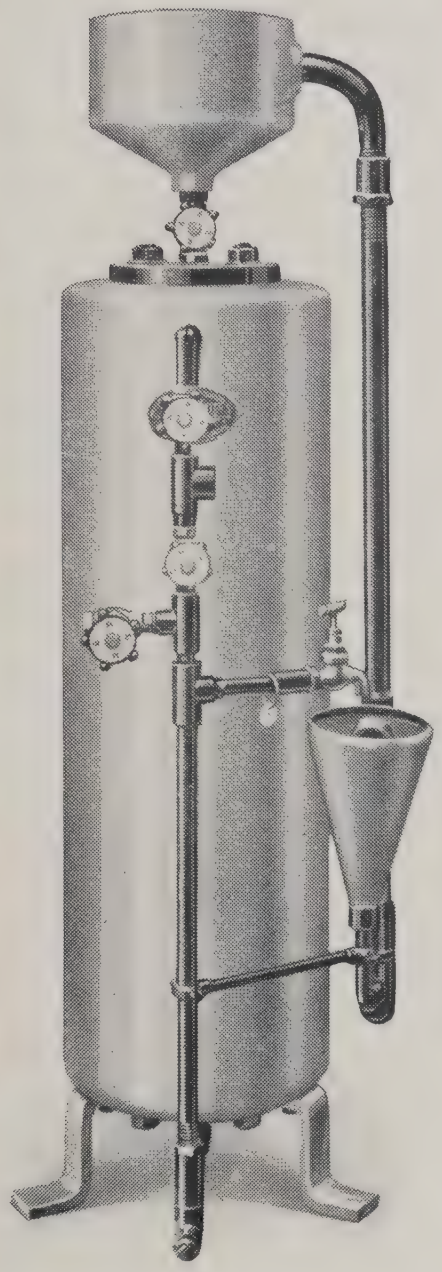
The plan on page 137 shows a well schemed kitchen-scullery suitable for what may be called the average middle-class house. It will be remarked that the shape is nearly square and not in the least awkward, convenience of working having received chief consideration. In a " domestic workshop " such as this, the preparation and clearing away of meals could be done with a minimum of trouble and much saving in walking to and fro.

Apart from the merits and demerits of the kitchen-scullery *versus* the kitchen and separate scullery, the question arises as to the size of room which is most convenient. The vast majority of kitchens are too large for their purpose. Indeed, where, in an older house, the kitchen and scullery both exist, it is often best to convert the former into a sitting-room and to transform the latter into the kitchen proper. For a small family—say, two grown-up people and one child—a kitchen 12ft. by 9ft. is amply large enough. Even smaller dimensions can very conveniently be adopted, provided that the kitchen equipment is well chosen and arranged. Where the family is larger, a space of about 15ft. by 12ft. may be allocated, but larger than this it is unnecessary to build. Of course, if the kitchen is also to be used as a sitting-room for the maid, the dimensions may have to be slightly increased.

In planning the kitchen to measure, although the scullery may with advantage be combined, the larder or food store is best planned separately. A good larder is, unfortunately, a rare part of the equipment of modern houses. The old cool, slate-slabbed larders could with advantage be copied more frequently than they are. If the kitchen in a new house is being made to measure, it should be possible to include a fair-sized larder with cool shelves and adequate ventilation. One of the new refrigerators will be found invaluable in any house.

The walls of the kitchen to measure, or, for that matter, the walls of any kitchen which is to be modernised, should receive special attention. If the room is to be a working place only, it is difficult to better tiling. The expense of

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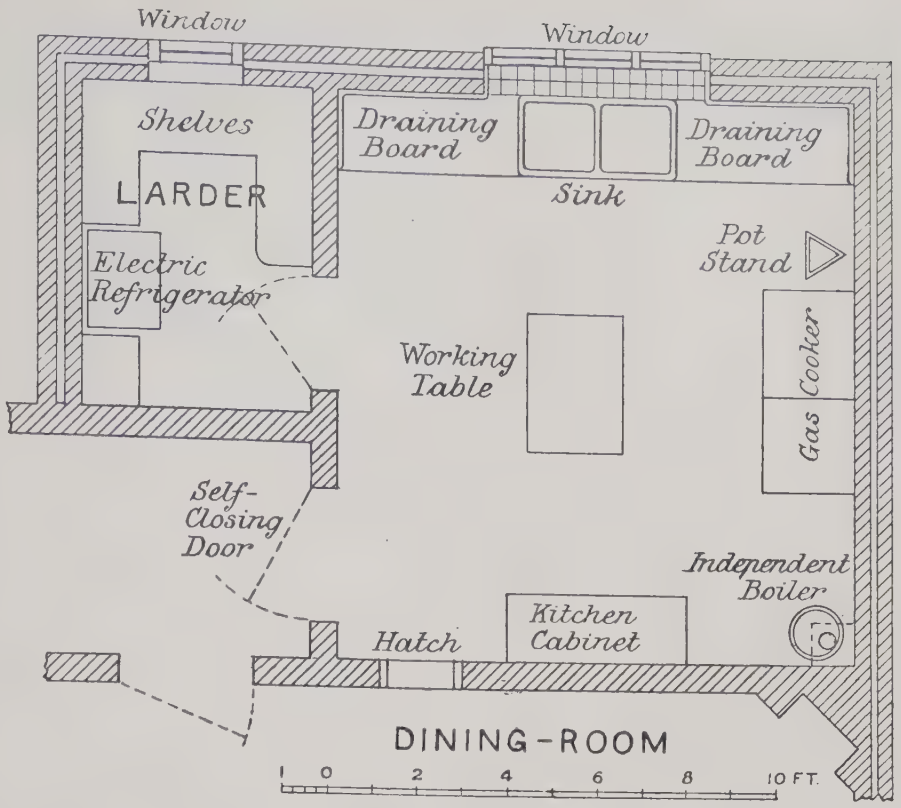
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this, however, is fairly considerable, though it may be lessened if the tiles are carefully bought. Tiles in England are graded according to their exact shade and evenness. Now, even in white, there are a number of shades, as a glance at the walls of many tiled rooms will show. If the walls are tiled with mixed white tiles, or "seconds," the effect will be practically the same as if every tile were of exactly the same whiteness, and the cost will be less. Also, the dead flatness of every tile does not really matter in an ordinary kitchen.

If tiles are beyond the means available, then a good quality enamel paint will be found excellent, especially if parts of the walls where grease and dirt are apt to lodge are tiled. The essentials are lightness and washableness.

The floor of the kitchen should be easily cleaned, comfortable to walk on, and should not show the dirt too readily. For most households a really good inlaid linoleum of a check or small patterned design is best. A small blue and white check is very satisfactory. On many new floors, however, it is not advisable to lay linoleum immediately, as the wood may not be properly seasoned and a danger of dry rot may be incurred. Alternatively, a jointless composition floor can be laid (speckled rather than plain, so as not to make foot-marks or grease-specks so noticeable), or the floor can be tiled. In either case the skirting angle should be rounded, to facilitate cleaning.



A WELL-ARRANGED KITCHEN-SCULLERY.
The room is roughly 12ft. square. On the end wall, in a good light under a window and away from any draught, is a double sink with a long draining-board on each side. The gas-cooker is free-standing and gets a left-hand light. The independent boiler is conveniently set in a corner, its flue pipe passing into the chimney of the dining-room, adjoining. On the inner wall is a kitchen cabinet, and next to this a service hatch.

In the kitchen to measure the lighting—both daylight and artificial light—should receive careful attention. Even in an old kitchen much may be done by a judicious use of some flex to improve the lighting. As a rule, a fitting is not needed in the centre of the room. Most of the work is carried out along the walls, and a central illumination often causes the shadow of the person working to be cast on the work. There should be a good light over the cooking stove and also one beside the kitchen cabinet or other place where food is prepared. Where the kitchen is also used for light ironing, there should be a light near the table or part of the room where this work is done.

Another useful addition is a fan for extracting heated air and the odours of cooking. It is best fitted in an opening in an outside wall and can be reversible, so that fresh air may be drawn in as well as vitiated air drawn out.

N. CLIFTON REYNOLDS, B.A.

[*Note : The selection and placing of kitchen fitments will be dealt with in a concluding article.*—EDS.]



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FURNISHING a Small DRAWING-ROOM

With Queen Anne Furniture in a Comfortable Setting

FOR many people the style of furniture commonly known as " Queen Anne " has a particular attraction, and it is a style peculiarly well adapted to the furnishing of a small drawing-room—the subject of this present article. But, before going on to deal with individual pieces suited for inclusion in such a room, it will be appropriate to discuss the general wall and floor treatment which forms the background against which the furniture is seen.

For the walls nothing looks better than painted panelling (or the simulation of it given by mouldings affixed to the wall and all painted in the same tone). If the walls are merely to be distempered, then a broken white, ivory or parchment tone would be suitable. Or if wallpaper is desired, perhaps the most effective will be one of a light biscuit colour, either plain or with wide stripes of biscuit and silver alternating. Such papers show off walnut furniture to advantage, and give a pleasing sense of brightness to the room. The woodwork should be painted a light cream to tone with the wallpaper, and the frieze, if one is desired, should be plain white.

The carpet or rugs should be of an Eastern design—preferably Persian—and the predominating colours might well be a rather dull old rose and purple with a little biscuit and very dark blue in the detail. If a carpet is used it should not tight-cover the room, but should leave a border of about eighteen inches or two feet all round; which border, and any bay window or other recess, should be stained a dark walnut colour.

Curtains must, of course, harmonise with the carpet and the upholstery of the furniture. A good Chinese design of not too pronounced a pattern will prove satisfactory.



AGAINST THE WALL BETWEEN TWO WINDOWS A SECRETAIRE, WITH MIRROR ABOVE, CAN BE EFFECTIVELY PLACED.

For the covers of chair seats and the loose covers of " grandfather " chairs or settee, a chintz of Eastern pattern may be used with success.



DOMINANT IN THE SCHEME MAY BE A TALLBOY SUCH AS THAT HERE SHOWN.

Turning now to the various pieces of furniture needed, the principal piece may be a tallboy. Tallboys may be divided roughly into two classes: those which are, to all intents and purposes, two chests of drawers, one set on top of the other; and those which are mounted on legs or stands. The specimen here illustrated has, it will be noticed, the cabriole leg which is characteristic of the Queen Anne period.

The wood used for the carcass of pieces of this style was very varied. Tallboys, for instance, may sometimes be met with in which the main body is of walnut, while the drawer fronts, etc., are of walnut veneer on deal or pine, the drawer sides and backs being of beech and the drawer bottoms of oak; or, again, the whole drawer fronts, sides and bottoms may be of oak with the fronts veneered in walnut. Sometimes, also, the sides of the carcass will be found made of close-grained oak and unveneered. It is not correct to assume that specimens in which the drawer fronts are veneered on oak are necessarily finer examples than those which have veneering on a soft wood. It might be fair, however, to assume that a specimen in which the drawer



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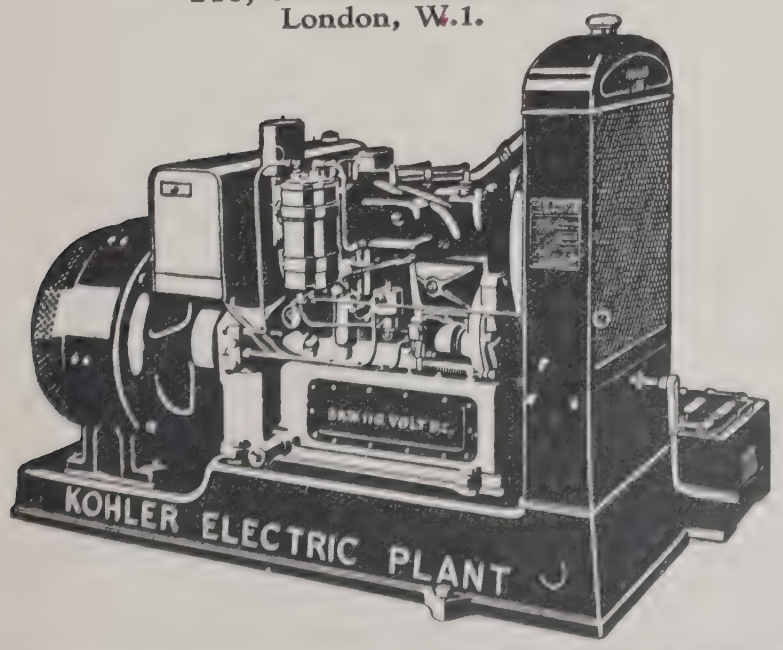
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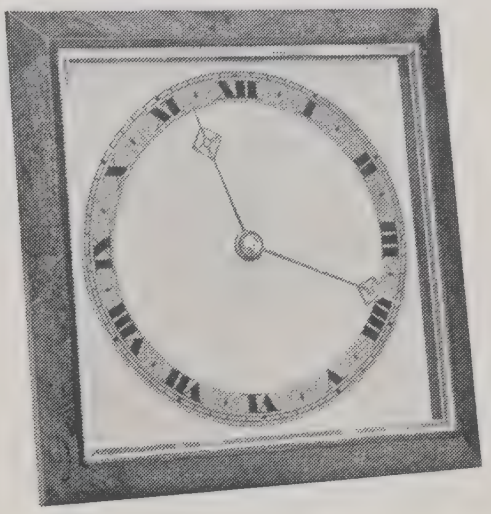
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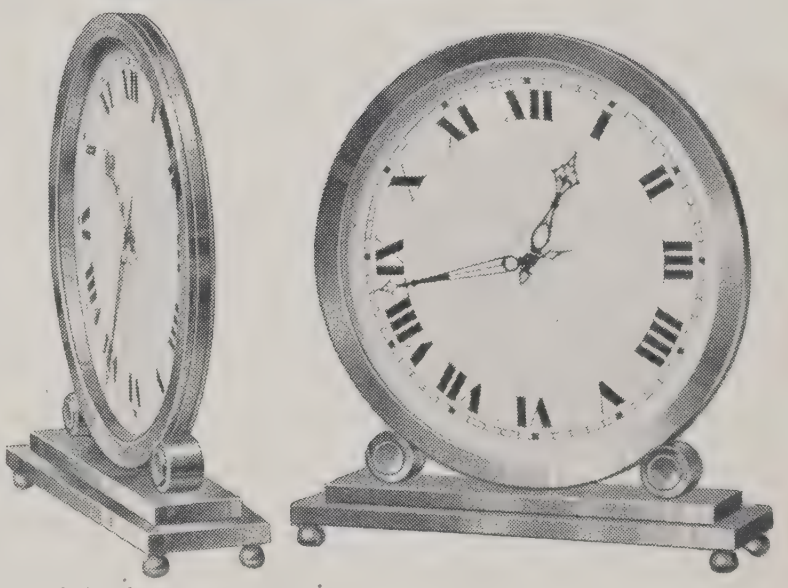


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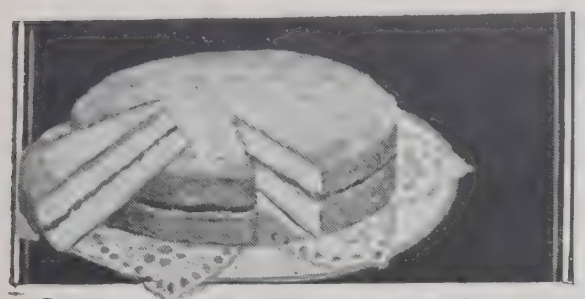
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And Devon Fires are essentially practical. They burn less coal and create less smoke. The Devon Tiles don't work loose, and the stout briquette hearths and the solid faience kerbs are built to stand a lifetime's wear.

THE fire in the picture (Design R) costs £9 : 2 : 0. Others from £5 : 6 : 0. Carriage paid and sent slabbed ready for fixing. In the new house, or when re-decorating, put in a genuine Devon, with the name clearly stamped on it.

BUT don't wait until then. Write for the illustrated catalogue, now, and for the address of the nearest ironmonger who can show you the Devon. Or if convenient, see these fires at our Berners Street showrooms, or at our works: Heathfield, Newton Abbot, Devon.

The 'DEVON' FIRE

CANDY & CO LTD (Dept D) DEVON HOUSE BERNERS ST OXFORD ST LONDON W1

is slightly older; but the condition of the piece in which a soft wood has been used as a base may well be sounder, since the veneer adheres better to the soft wood than to the oak, and there is much less risk of warping and consequent distortion of the veneered surface having taken place.

An alternative for the principal piece is a lacquer cabinet on legs.

A side table of the type seen in the accompanying illustration will be found very suitable for the display of any small pieces of valued china or silver, and very pleasing is a secretaire or writing bureau similar to that shown in the upper illustration on page 138. In this piece the interior partitions, etc., are of oak, as also is the carcass, the latter being veneered in walnut.

The chairs needed for the room may include two or three small chairs of Queen Anne type, an armchair and a chesterfield, and as genuine old examples are rare and costly, we may well avail ourselves of modern reproductions made by some reputable firm, thus assuring ourselves of good material and sound workmanship.

A folding table for cards and for tea must be regarded as essential, and one or two stools are useful accessories.



A CORNER OF THE ROOM MADE INTERESTING WITH A LACQUER CUPBOARD AND A FOLDING TABLE OF GRACEFUL FORM.

Here, again, we have ample choice among modern reproductions. It is necessary, however, to exercise a careful eye as to details. There are reproductions and reproductions, and some pieces depart materially from the originals that have served as models.

A piano is one of the customary items of a drawing-room, but is always rather difficult to accommodate in a room furnished in a period style. It needs to be placed so that it is not too insistent. In the case of an upright piano, perhaps the best arrangement is to place it where its back may be covered with a piece of brocade or embroidery. A Queen Anne stool on cabriole legs will serve as a music stool.

In keeping with the scheme will be some pieces of blue and white china, displayed either on the mantelshelf or in a lacquered corner cupboard; on the walls may be hung some water-colours (if not too large); while a mirror, veneered in walnut, with perhaps a narrow strip of gilt gesso-work inside, will add further interest.

Finally, a grandfather or grandmother clock may find a place in the room, its front veneered or lacquered according to choice.

G. C. S.

POINTS ABOUT PRINTS

Some Factors to be Noted by the Amateur Collector

MARKET VALUE OF PRINTS.

The value of a print naturally depends on such obvious factors as subject, artist, date, etc.; but, in addition, the worth is considerably affected by the fineness or actual condition. An early copy from a plate will show clear-cut lines and proper tone values; a late copy made from a worn plate will reveal fretted lines and patchy tones. The collector, therefore, should not judge a print entirely by the subject and the author, but should form an opinion as to whether it is an early or a late impression. The value will differ accordingly.

* * *

STATES AND PROOFS.

Amateurs are often puzzled by these terms. While the artist is constructing the plate from which the printer will eventually work, he takes copies to see how his picture is shaping. These proofs are spoken of as belonging to the first, second, third, etc., state. An *Artist Proof* is the first finished proof, and usually bears no descriptive writing on the mount. A *Proof before Letters* is the next pull and should bear the name of the artist and the engraver. *A Lettered Proof* follows with the title of the picture, the engraver's name, that of the artist and the publisher.

* * *

DAMAGED PRINTS.

When buying an old print the whole face of the impression should be examined with a magnifying glass to see if it has been touched up by hand, because this will considerably lower its value. Sometimes a portion of a print has been accidentally rubbed, grazed or scratched. The defect is then masked by drawing in the missing lines with Indian ink, tinted to match the ink of the print. Late impressions taken from a worn plate are similarly treated to make them look like early and more valuable copies. Any handwork of this nature on a print is sufficient to warrant its rejection.

* * *

PRINTS ON GLASS.

One occasionally comes across prints which are mounted on glass. They are produced in the following way: A specimen is taken and the face is stuck to the back of a sheet of glass. When dry, the paper is rubbed away by working on the back of the print. When all the paper is removed and the inked picture alone remains on the glass, a coat of paint is applied and the glass is then put in a frame. The process is by no means easy, and good specimens are valuable if belonging to the eighteenth century. Mezzotints were chiefly used for the purpose.

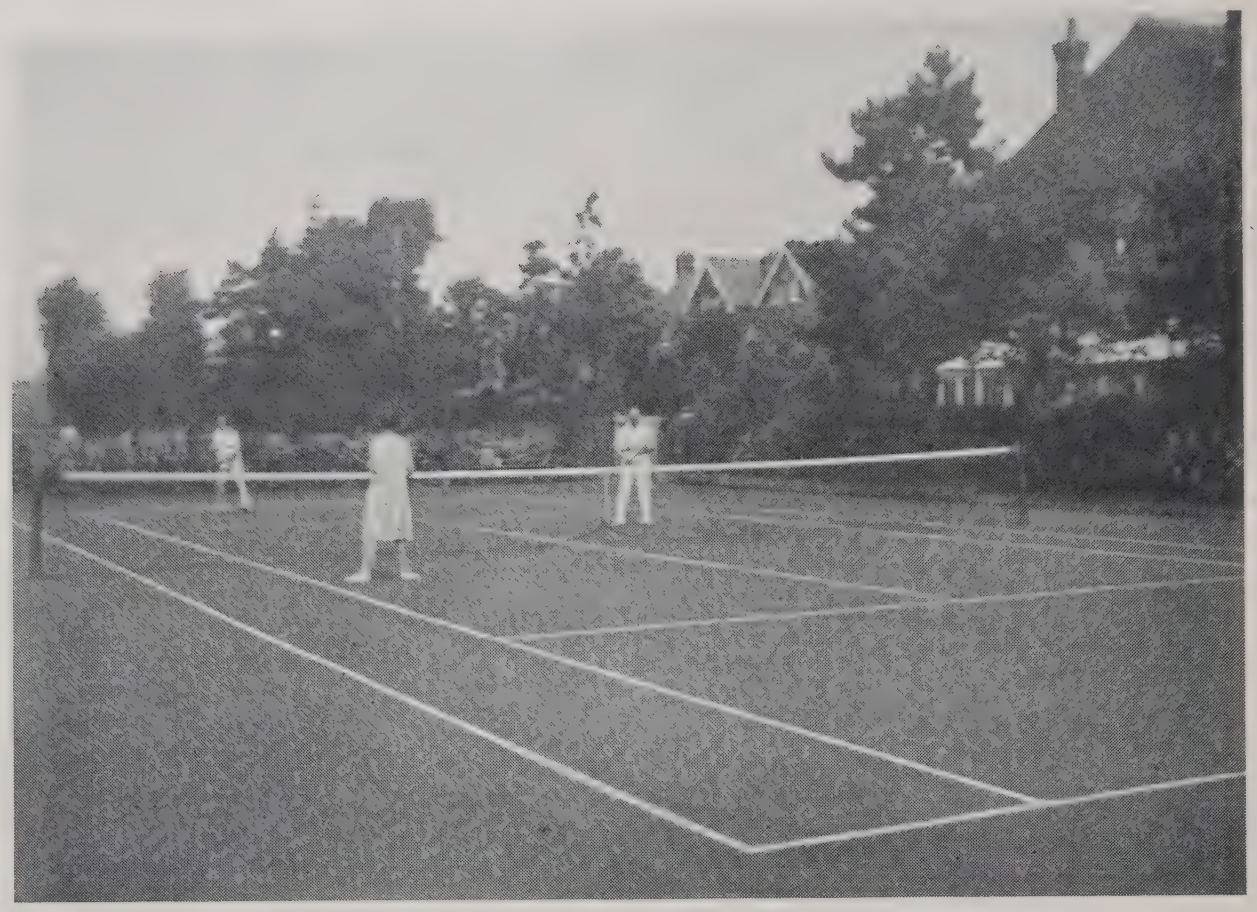
* * *

CLEANING PRINTS.

One way to clean dirty prints is to soak them in a dish of clean cold water for two or three days. The print should lie flat and not be rubbed or dabbed, and the water should be changed when soiled. If the dish is placed in sunlight, this will effect a mild bleaching action. When sufficiently clean, the print is lifted out of its bath, pressed between clean white blotting paper, and dried in the air—but not near a fire, as this will cause the paper to turn yellow. Prints in colours must not be subjected to this treatment. There is, in fact, no satisfactory way of cleaning them which the amateur can adopt.

S. C. J.

HARD TENNIS COURTS



ONE OF THE MERITS OF THE HARD COURT IS THAT IT CAN BE PLAYED UPON ALL THE YEAR ROUND.

TENNIS used to be regarded as a summer game, but now we want to play all the year round, and the grass court must, therefore, give way to the hard court. Hard courts are divided, with very few exceptions, into two classes—porous and non-porous—and are laid on prepared ground measuring roughly 120ft. north to south and 60ft. east to west.

POROUS COURTS.

These courts are resilient and are made in various colours according to the materials used by the different constructional firms.

The Red Court.—This court is finished with fine red rubble or brick dust, and in dry, hot summer weather requires copious watering and rolling each day, otherwise the foothold becomes treacherous. But given plenty of attention, the pace of the court is good, the colour is pleasing from the playing point of view, and still holds its own in popularity. The cost on a level site approximates £120 per court.

The Green Court.—This court is generally finished and top-dressed with granite chippings dyed green. It is claimed for this type of court that the material does not bind and become slippery in dry weather, and is restful to the eyes.

The green courts certainly require less watering and rolling, and they have, all things considered, a better foothold ; but from a playing point of view they are slower than the red varieties, and it must be remembered that material dyed green is apt to fade, which means new top-dressing from time to time if it is desired to maintain the green character of the court. The prices of these courts vary between £145 and £175.

The Grey Court.—These courts are generally finished off with shale or other material obtained from local quarries situated in different parts of the country. They can be generally said to have the same playing advantages as the green variety. The colour varies, some grey courts being of a deeper shade than others, and some approximating to a sea green ; but they have this advantage over green courts—that their colour is permanent and, when new, does not discolour the balls. The cost is about £200 per court.

NON-POROUS COURTS.

This variety of court is made on a broken brick, stone or clinker foundation, thoroughly rammed and rolled, upon which is laid a surfacing material, such as asphalt, cement or other composite material peculiar to the firm constructing the court. Some makers claim partial porosity, but all courts of this type are laid with a slight fall from the centre to the base lines in order to obtain drainage ; but this fall is imperceptible to the player.

The outstanding advantage of this class of court is that, once it is laid, it requires no upkeep and can be left for long periods without any anxiety, and it is not affected by frost. The foothold is good, and in some cases may be said to be too good, if that be possible. On the other hand, they have not the resiliency of a porous court, and are. for that reason, rather more tiring to play on, and the wear on shoes and balls is, if anything, greater. These courts are usually coloured green, and cost about £300 to £400 to lay.

It should be noted that there are other types of courts made of wood, porous concrete, etc., all claiming advantages peculiar to themselves ; but, as comparatively few of these types have been put down, it would, perhaps, be safer to reserve comment on them until a later date, except that, in the case of the wooden court, which is laid much in the same way as a household floor, it can be taken up and removed at the owner's will. The cost of these courts is about £400 each.

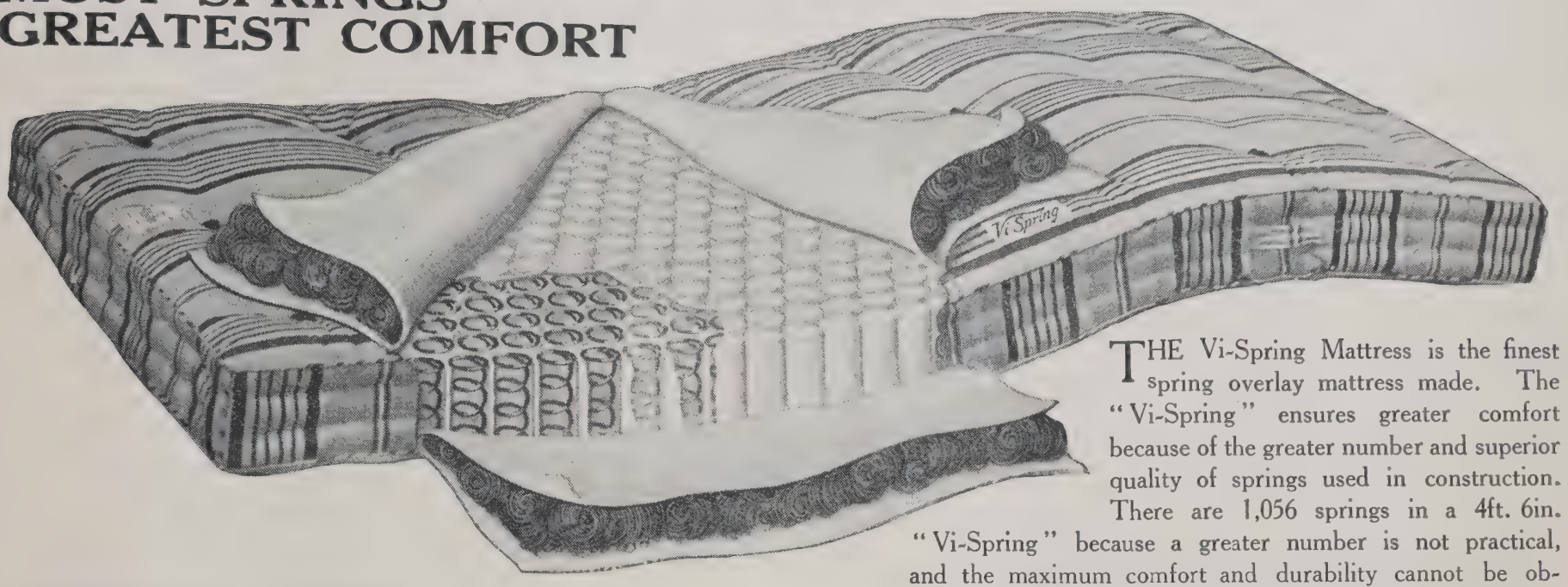
The prices given above are approximate only, on the assumption that a fairly level site is available within, say, a hundred miles radius of London, and they do not include special making up of ground and excavation, or the supplying and fixing of nets, posts and surrounds, for which an extra sum of about £60 should be allowed.

For the watering of hard courts there are automatic sprayers which need no more attention than turning a tap on and off. The cost of the installation, fixed, is about £35. This is somewhat recouped by the saving of time and, perhaps, a man's labour with an ordinary hose.

So, in all ways, the hard court has been devised to give a maximum of play with a minimum of trouble. S. J. W.

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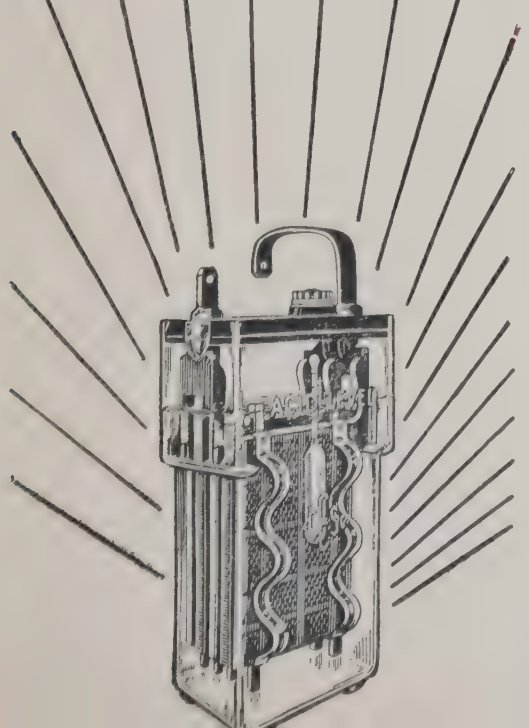
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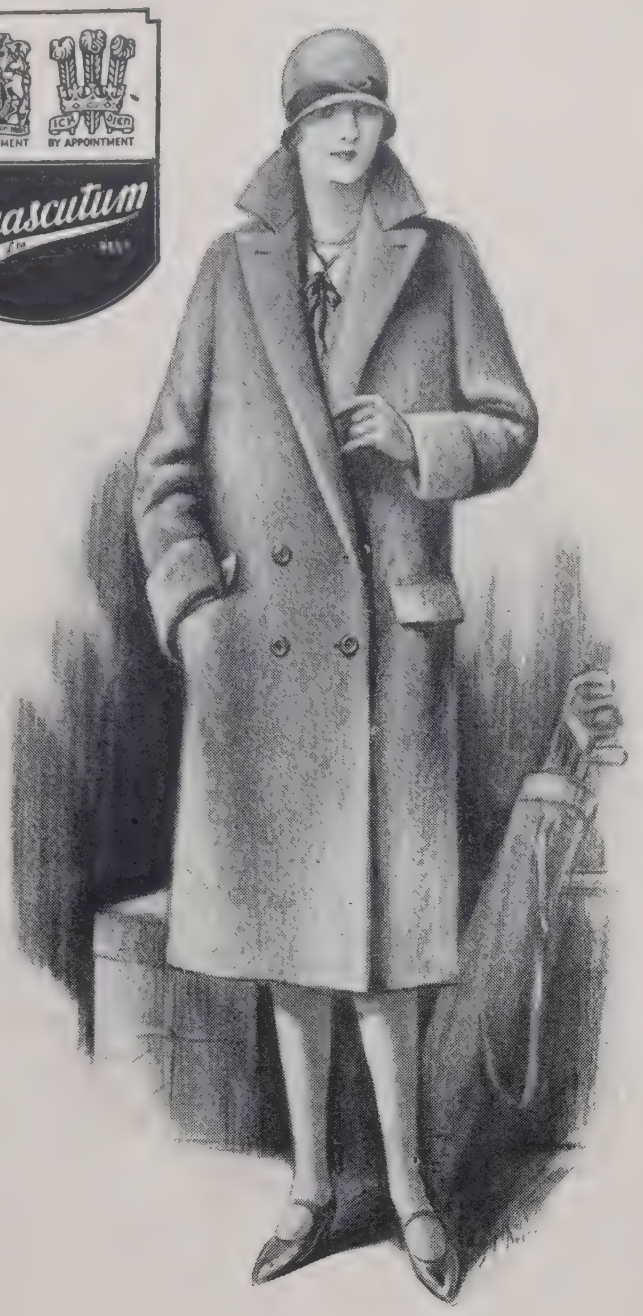
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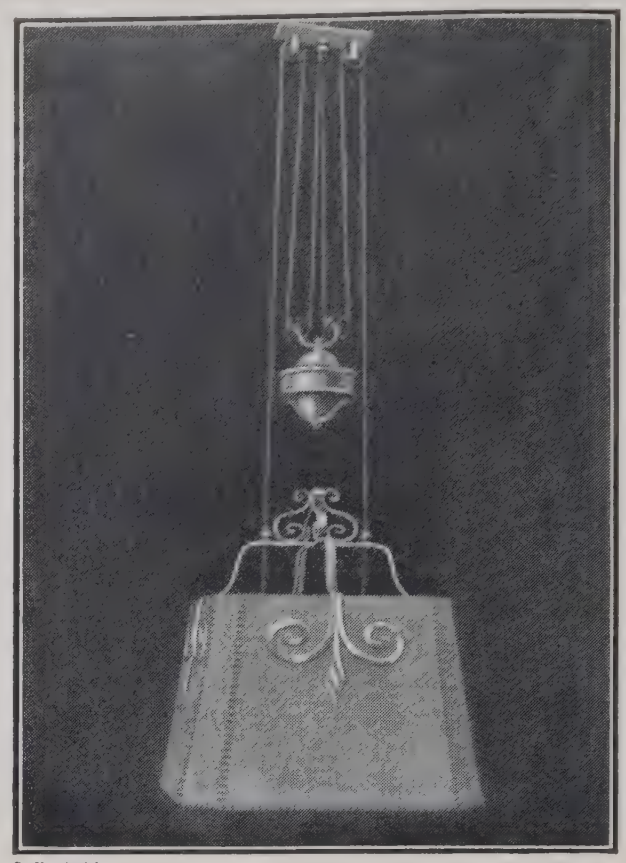
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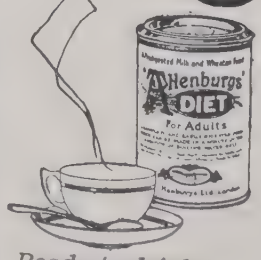
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FOR THE WINTER STORE CUPBOARD

Out-of-the-Ordinary Cordials, Pickles and Preserves Made at Home

WITH the approach of autumn, there are still gaps on the shelves of the store-room which have not been entirely filled with the preserved summer fruits and vegetables, and many of the later varieties are ready for preserving by some method for use during the winter.

Where there happens to be a large garden there may be quite a considerable surplus of produce that can be utilised. Some fruits may not fully ripen and others are sometimes allowed to ripen and to fall: these can be carefully garnered and put to excellent use. There are also many vegetables which, if in abundance, can be preserved. The following are some recipes:

QUINCE LIQUEUR.

Ingredients:

Ripe quinces
Sugar
1 pint of best whisky and ½ lb. of loaf sugar to every pint of quince juice.

Method:

1. Wipe the fruit with a clean dry cloth and, without peeling, grate them with a coarse grater.

2. Sprinkle castor sugar over the grated fruit and leave until the next day.

3. Press the quinces well to extract the juice and filter it through muslin.

4. Measure the juice, and to every pint add 1 pint of whisky and ½ lb. of loaf sugar.

5. Pour this into a large bottle and let it stand in a warm place, shaking it twice daily.

6. At the end of a fortnight decant the liqueur into small bottles and cork tightly.

MULBERRY JAM.

Ingredients:

4 lbs. of mulberries
3 lbs. of preserving sugar
1 pint of rhubarb juice
Juice of 2 lemons.

Method:

1. Choose fruit which is firm, rather under-ripe, and red; remove stalks, look the mulberries over thoroughly, and wash them in a colander only if necessary.

2. Put the fruit into the preserving pan with the lemon juice and without water, add the sugar, heat gently, allowing the sugar to dissolve, then bring to boiling point and cook until the jam sets when tested, being careful to stir it the whole time it is cooking, and removing scum.

3. Pour the jam into clean warm pots, cover and tie down in the usual way.

Note: Mulberries make an excellent jelly to serve with roast mutton, rabbit, etc. Simmer the prepared fruit very gently with a small quantity of water to extract the juice (about 1½ gills of water to 4lbs. of fruit), then strain through a muslin or cloth, leaving the juice to drip through. To every pint of juice add 1 lb. of preserving sugar. Boil these together until the jelly sets when tested on a cold plate. Be careful to allow the sugar to dissolve before the liquid boils, and skim, otherwise the jelly will not be bright.



MAKING PICKLED CAULIFLOWER.

APPLE PASTE.

When there is a glut of cooking apples in the garden, these and undamaged windfalls can be made into an excellent preserve.

Ingredients:

Cooking apples
Butter
Preserving sugar
Cider, if liked
To each pound of fruit allow the rind of 1 lemon and the juice of ¼ lemon.

Method:

1. Wash the apples and cut them up as for apple jelly.

2. Grease the bottom of the preserving pan with a little fresh butter to prevent the fruit from sticking.

3. Add the apples and sufficient liquid (either water or cider if preferred) to cook the fruit.

4. Boil gently until the apple is reduced to pulp, stirring continuously.

5. Rub through a sieve and measure the purée.

6. Wash the preserving pan, return the purée to it, add the required quantity of sugar (¾lb. to 1 pint of purée), heat slowly and stir until the sugar is dissolved.

7. Boil for twenty minutes, stirring the whole time, until the mixture sets when tested upon a cold plate.

8. Pour into clean warm pots, cover and tie down at once.

BLACKBERRY CORDIAL.

Ingredients:

Blackberries
Loaf sugar
Cinnamon
Allspice
Cloves
Brandy.

Method:

1. Pick over the fruit, remove the stalks and wash the berries.

2. Put the fruit into a preserving or enamel-lined pan without water unless the fruit is very dry; heat the fruit gradually and thoroughly, but do not let it boil.

3. When the juice is fully extracted, strain through muslin, allowing the juice to drip through.

4. To every quart of juice allow 1lb. of loaf sugar, 2ins. of cinnamon stick, 1 teaspoonful of cloves and 1 small teaspoonful of allspice. Tie the spices in a muslin bag.

5. Let the sugar dissolve in the juice, then add the spices, bring slowly to boiling point and boil for thirty minutes.

6. When cold, add to each pint of syrup ½ pint of brandy.

7. Pour the cordial into bottles and cork securely.

BRANDIED APRICOTS.

Ingredients:

Apricots
Sugar
Brandy
Water.

Method:

1. Choose ripe but firm apricots, wipe off the down with a clean cloth and prick each through to the stone with a needle.

2. Put the fruit into a pan, cover with boiling water, leave for five minutes only, then take out, drain and dry carefully.

3. Make the syrup. To twelve large apricots allow 1lb. of sugar and 1 gill of water. Boil the sugar and water together to form a clear syrup. Allow the sugar to dissolve thoroughly before boiling point is reached. Skim and boil for two minutes.

4. Put the apricots into the syrup and bring to boiling point, remove from the fire, leaving the fruit in the syrup until the next morning, then take out the fruit.

5. Boil the syrup for five minutes, add the apricots and boil for five minutes longer.

6. Remove the fruit and let the syrup get quite cold.

7. Boil the syrup to reduce it to half its original quantity, being careful to see that it does not become too thick.

8. Put the apricots into a glass jar, pour the syrup over them and fill up with brandy; about 1 gill will be sufficient, provided the jar is of a suitable size for the quantity of fruit.

PRESERVED CUCUMBER.

Ingredients :

Cucumbers Salt.

Method :

1. Choose fresh ripe cucumbers not too full grown. Pare and slice them thinly, sprinkle liberally with salt, then let them remain till the following day.

2. Drain off the brine, pack the slices closely in bottles, sprinkling each layer with salt, then cover.

3. When the cucumber is required for use, wash it in cold water, drain, then dress it for table with pepper, salt, vinegar and oil.

PICKLED CAULIFLOWER.

Ingredients :

Cauliflowers
Vinegar sufficient to cover
To 1 quart of best malt vinegar allow
1 teaspoonful of allspice
1 teaspoonful of black peppercorns
6 cloves
½ oz. of root ginger
A few French beans
A few chillies.

Method :

1. Choose firm fresh cauliflowers, remove green leaves and wash thoroughly. Break the cauliflowers into small sprigs.

2. Lay them on a large dish, sprinkle plentifully with salt, and leave for 6 to 7 hours.

3. String the beans, wash them and cook for 3 or 4 minutes in boiling salted water, then drain.

4. Tie the spices in a muslin bag and boil them in the vinegar for 15 or 20 minutes.

5. Drain the cauliflower sprigs well from the salt and pack them into the jars with the French beans and chillies; these improve the appearance of the pickle.

6. Remove the bag of spices from the vinegar and pour this over the cauliflower.

7. Cover closely in the usual way and store in a cool dry place for about one month; the pickle will then be ready for use.

Note : The patent glass jars with rubber rings, glass tops and screw rings are the most convenient and suitable for pickles. When the ordinary glass jar is used, either corks or double parchment covers gummed over are necessary. The corks, being porous, need to be coated with sealing wax or covered with gummed parchment paper to render them air-proof.

PICKLED BEETROOTS.

Ingredients :

6 or 7 beetroots of a medium size
1 quart of best malt vinegar
½ oz. of allspice
½ oz. of whole black pepper
1 small grated horseradish
Salt to flavour.

Method :

1. Wash the beetroots well, taking care not to break the skins. Put into boiling water and boil for about 1½ hours, until three-parts cooked, then drain and cool.

2. Boil the vinegar with the pepper, allspice and horseradish, adding salt to flavour. Let it get quite cold, then strain.

3. Peel the beetroots, cut into ½in. slices and place in jars or bottles.

4. Pour the cold vinegar over and cover closely in the usual way. Store in a cool dry place.

The pickle will be ready for use in a week.

MOUNTAIN ASH BERRY (OR ROWAN) JELLY.

Where berries of the mountain ash (or rowan) are abundant, jelly can be made with them. The following is a recipe.

Ingredients :

Ripe mountain ash berries
Sugar (loaf or preserving)
Blackberry juice or Lemon juice and rind.

Proportions :

To 1 pint of mountain ash berry juice allow 1lb. of sugar and ¾ gill of blackberry juice or the juice and thinly peeled rind of half a lemon.

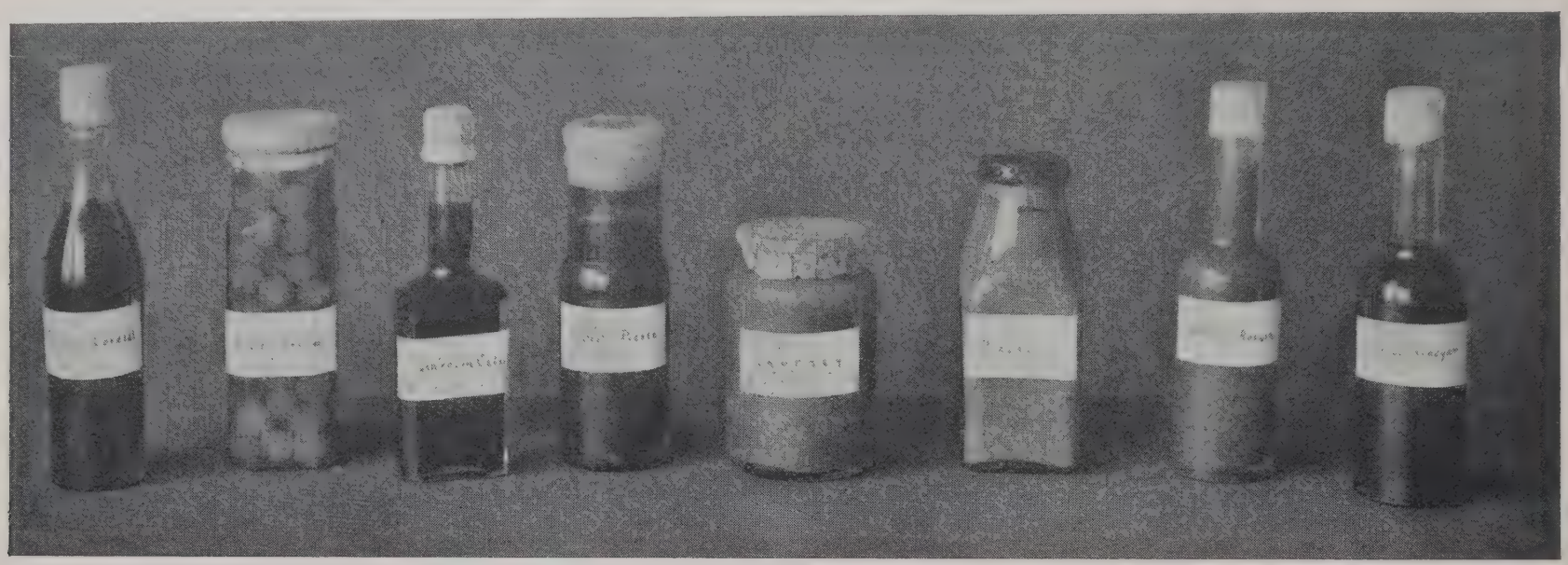
Method :

Choose ripe red berries, remove the stalks, wash and drain. Put the fruit into a preserving pan with sufficient water to barely cover the berries (about a small breakfast cupful to 2lbs. of fruit). Cook slowly until soft and reduced to pulp. While cooking, press the berries with a spoon and stir frequently to prevent them from burning. When the juice is fully extracted, strain through muslin or through a sieve covered with muslin, leaving it to drip through without squeezing the fruit.

Measure the juice and put it into a preserving pan with the proportion of sugar required, adding the blackberry juice or lemon juice and rind, whichever may be preferred: the blackberry juice imparts a pleasant flavour to the jelly. To prepare it, proceed as with the rowan berries, using very little water. Allow the sugar to dissolve in the juice, bring to boiling point and boil until the jelly sets on a cold plate when tested, skimming from time to time. Remove the lemon rind, if used, and pour the jelly into dry, hot glass jars and tie down at once.

Another method is to use half apple juice and half mountain ash berry juice.

S. E. N.



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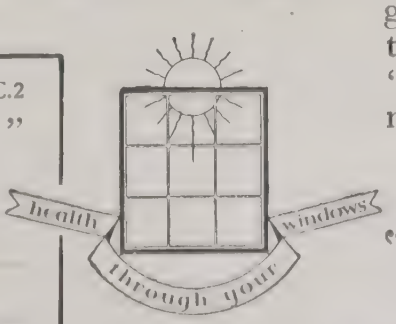
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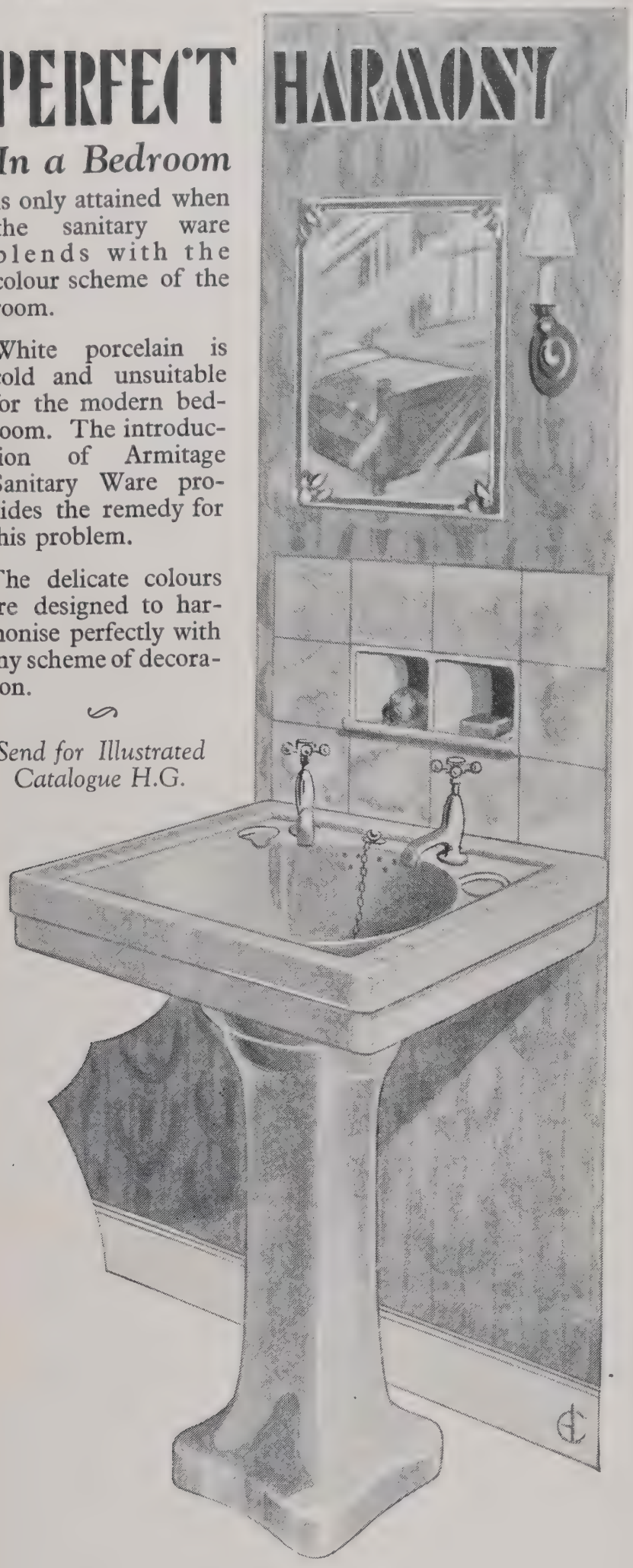
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IN THE HOME



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ALMOST important matter to consider in connection with a country house or cottage is that concerning its drainage and the disposal of sewage products.

In the case of districts where public sewers are available, drainage ceases to concern the owner once his intercepting trap has been passed. Few country houses have this advantage, however, and by far the most common (but unsatisfactory) way of dealing with sewage is by a cesspool.

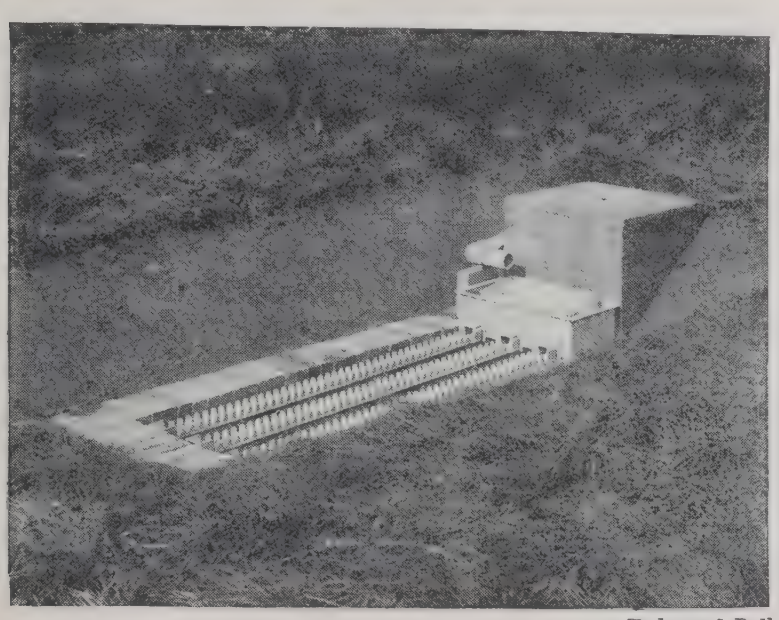
The highest degree of success, however, now attends the efforts made by several pioneer firms to produce bacterial purification plants on a scale suited to the smallest private owner, but on strictly scientific lines. A plant of this kind may be installed at moderate cost, and will give a clear effluent which can be discharged anywhere without offence. It can be installed quite inconspicuously in a space about 12ft. by 10ft., and be so far automatic in its action that, say, fifteen minutes' attention monthly and half an hour quarterly from a gardener will be all that is necessary to keep it in order.

The essential parts of such a system are (1) a liquefaction chamber or anærobic tank, in which solids are broken down; (2) a filter bed completely aerated, over which the liquefied sewage is intermittently distributed; and, in some cases, (3) a settling or humus chamber, which intercepts solids that may have washed through the filter bed.

In the Farrer system the soil drains from the house are conveyed to a liquefying tank with submerged inlet and outlet, so that direct flow between these points is prevented. Purification commences in this tank through the action of the anærobic bacteria in the form of a crust at the top of the tank. The crust gradually thickens, but small particles are continually passing with the displaced liquid as the inflow causes the outfall, and these small particles pass on to the filter. One of the principal features of the apparatus that spreads the sewage over the filter bed is the double-section tipper, which, being fixed centrally across the bed, receives the liquid from the tank and discharges same over the bed itself. The tipper is divided longitudinally into two compartments of equal size, and each is fed alternately from the outlet pipe of the liquefying tank. When the centre of gravity is displaced by reason of either half of the tipper becoming filled to its tipping level, the contents are discharged into a series of converging chutes, which, in their turn, convey the liquid into the perforated channels which spread over the filter bed. The object of this arrangement is to distribute the sewage equally over the whole area of the bed, and to allow a certain period to elapse between the discharges on the same filtering surface.

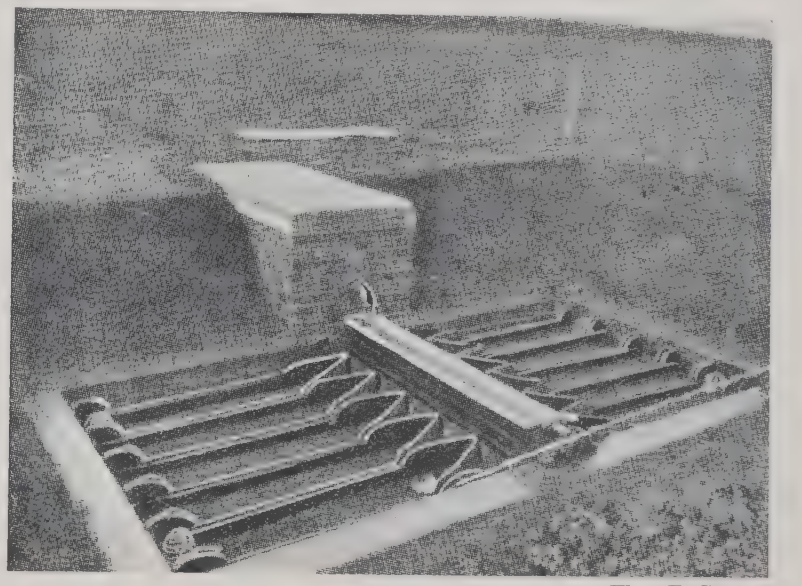
By means of perforated channels the surface of the filter bed is subjected to a spray of oxidised liquid. The action of this spray produces the oxidation that is necessary for the purification, as the liquid carries with it into the bed small globules of air which are necessary for the micro-organisms that produce the final purified liquid.

In one of the small sewage purification plants designed by Messrs. Tuke and Bell the soil drains from the house are taken to a lower point on the land and discharged into a semi-septic liquefaction tank of reinforced concrete, with self-contained baffle-plate, inlet and outlet segmental slides, removable for cleaning, which carry the liquid and solid matter to the centre of the tank. The liquid effluent from the tank is discharged into the distributing apparatus on a bacterial filter bed, which is about 4ft. 6ins. deep and divided into two units which work alternately. The apparatus is entirely automatic in action and gives an even distribution over the whole area in minute particles by means of the alternating tipper and container. In conjunction with the tipper there is a series of distributing troughs with serrated edges from which the liquid slowly drips to the surface of the filtering media. After leaving the filter



Tuke and Bell

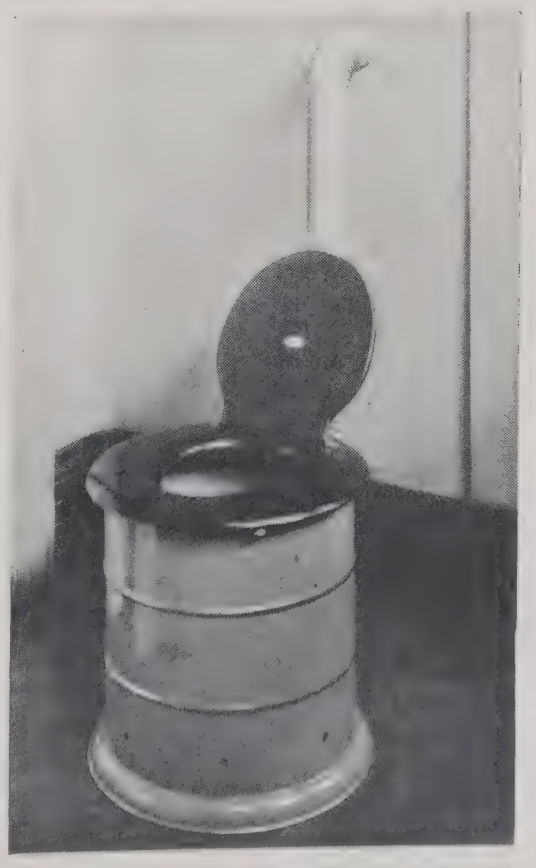
A SMALL SEWAGE PURIFICATION PLANT FOR A COTTAGE OR BUNGALOW.



Wm. E. Farrer

A MODERN SEWAGE DISPOSAL PLANT WITH CENTRAL ROCKING TIPPER.

Both these plants give an effluent as clear as rainwater and one that can be used for garden watering.



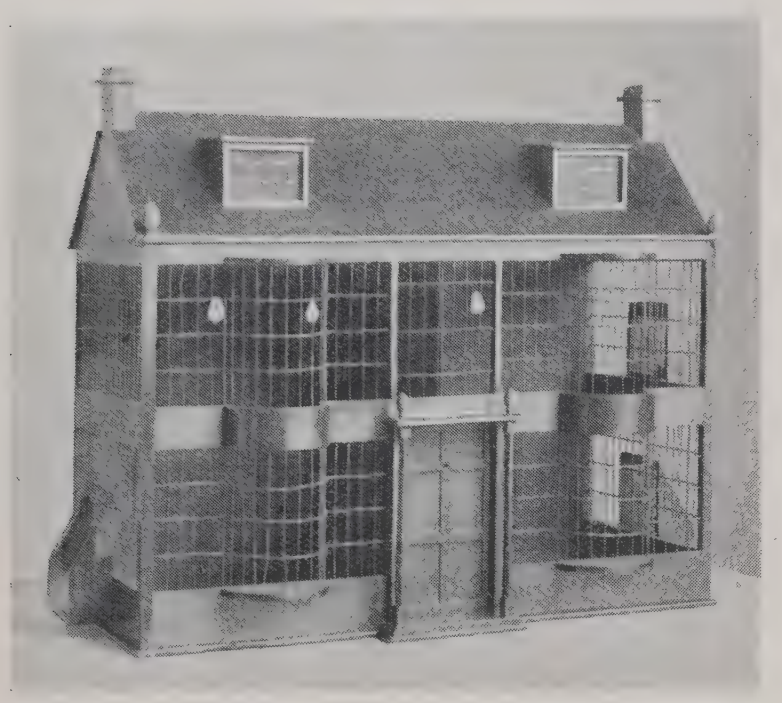
Elsan Manufacturing Co.

THE "ELSAN" CHEMICAL CLOSET.

bed the effluent passes through a final humus settling chamber which takes out the effete mineralised organic matter. The purified effluent, which is comparable to rainwater, is then passed away.

By the "Elsan" system the sewage is dealt with chemically, and no drains are necessary. The "Elsan" closet is made of enamelled steel, and has a container within it connected to a 7ft. pipe which creates an up-draught that carries off the air that enters through a series of small holes in the container. In the latter is a specially prepared chemical which sterilises the contents and renders it harmless. A. J. B.

How to Keep a Canary



AN UNUSUAL BIRD-CAGE, IN THE FORM OF A HOUSE.



A MAHOGANY CAGE WITH TURNED BALUSTER UPRIGHTS AND WIREWORK FILLING.

These are eighteenth-century examples, the one on the left dating from about 1775, the other dating from about 1720.

THE canary is the ideal bird to keep in a cage in the house, but it is most necessary to give careful thought and attention to various matters that affect the health of the bird.

The Cage.

The cage for a canary needs to be considered first from the standpoint of its being a suitable dwelling for the bird. The bird's comfort must not be sacrificed to spectacular effect. For many years a bell-shaped cage was considered proper for the drawing-room, but most of these cages were too narrow, absolutely preventing the poor bird from opening out its wings. Some cages are elaborately ornate, with many awkward little corners that are difficult to keep clean, and consequently become snug harbours for red mite and fleas. Coloured glass ornamentation is undesirable, for rays of vividly-coloured light caused by sunshine or artificial light upon the glass are not only startling to the bird but also harmful to its eyes.

A roomy cage with three good perches, feeding vessels and detachable bath to fix outside, rather than inside the cage, the whole structure being made in such a manner that there are no inaccessible crannies and crevices for dirt and vermin, will make a comfortable home for a canary.

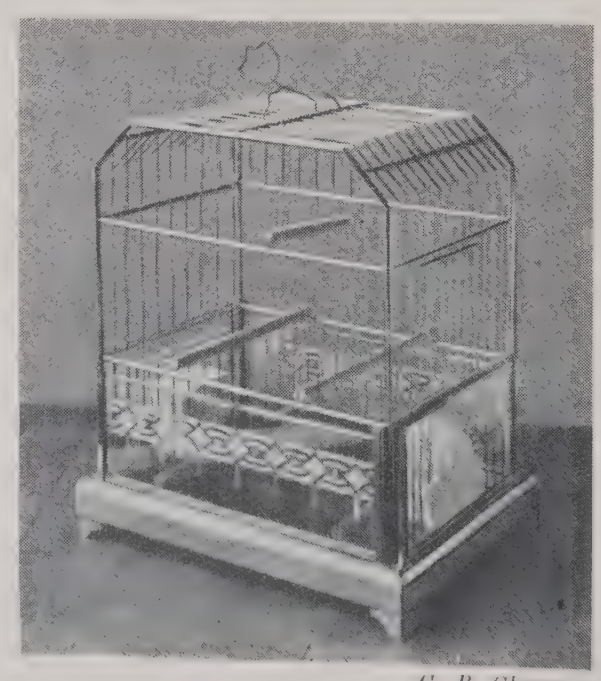
Where the Cage should be Set.

A common error is to hang the cage high up, and close to the window, which is the worst place in the room for a bird. Whenever fires or gas-light are in use, the hottest and unhealthiest air rises to the top of the room; and the window front is the spot where cold night air causes the sharpest drop between day and night temperature; moreover, in summer, hot sunshine through glass will sadly distress the bird, which cannot escape from the heat or glare.

A cage should always be in a position where daylight is good, but shaded from direct sunshine; it must, for the sake of the bird's health, be below the level of gas lights, and preferably about midway between floor and ceiling. A small table of average height is a good position for a bird cage, and it should be out of the direct line of draught between door and window.

Food for a Canary.

Now as to feeding a canary. This, naturally, is a matter of importance, but if a few plain facts are realised there is no difficulty. The keynote of successful feeding is *quality* in the seed. Bird seeds vary in quality as widely as any other commodity, and care should be taken to avoid the worthless mixed bird seed that is sometimes put up in low-priced packets.



G. B. Chapman

A MODERN CAGE OF BRASS WIREWORK ON SIMPLE LINES.

Make a practice of buying the very best seed from a bird-seed specialist, for, even though it may mean procuring supplies by post, the slightly additional cost is an inconsiderable trifle compared with the consequent improved condition of the bird.

It is a mistake to feed canaries continuously on mixed seeds. The staple diet should be large, plump canary seed, free from dust or rubbish of any kind. The supply of this seed should be daily replenished and, in addition, other seeds should be given in small quantities, one kind one day, another the following day. White millet, rape and hemp are each good in turn, but hemp, being heating, is more serviceable in winter than in summer.

Never stint a canary of green food, but see that it is always fresh, and well washed. Do not leave any stale, wilted green food within reach of the bird. Lettuce, watercress, mustard and cress, young dandelion leaves, clean young groundsel, chickweed, the green seed pods of the weed known as shepherd's purse, and the seed spikes of plantains, all may be given in turn or in season. A slice of sweet apple, a small piece of banana, melon or a strawberry will do much toward keeping a canary in good health, but lumps of sugar, cake or anything with milk, bread or cheese, should never be given. A small piece of plain biscuit will make a welcome change of diet occasionally, but see that no stale bits of such food are left to get soiled in the bottom of the cage.

Change the drinking water every day, thoroughly washing and wiping the interior of the vessel before refilling with fresh water. Place the bath in position daily, and remove it, if possible, as soon as the bird leaves its bath.

Cover the cage with a plain cloth as soon as a room is lighted, but see that the cover allows air to get to the cage while shielding the bird from the light, and from draughts.

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A Newcomer—The Keeshond



A STURDY GROUP OF PUPPIES WITH GOOD BLACK FACES.

THE welcome given to keeshonds when they were introduced a few years ago seems to indicate that, as they become better known, their popularity will extend. At present they are chiefly to be seen at shows, which is usually the first step towards a wider recognition, provided the public approves. Although, however, they are comparatively new to this country, they and their larger brothers, the wolf spitz, are familiar enough on the Continent—keeshonds in Holland, and the others in Germany. I do not understand why they should have been neglected here, for it was not from ignorance on our part.

When Mrs. Wingfield Digby of Sherborne Castle was yachting in Holland, she was greatly pleased with the dogs that she saw guarding the barges, and she imported one or two. More recently, she began to exhibit, and now a number of women have kennels, among them being Baroness Burton, who is most enthusiastic about the intelligence and friendliness of the dogs. They seem to have many qualities that endear. The fact that they are hardy, capable of enduring any weather, is a further recommendation, to which has to be added their pleasing appearance.

Roughly speaking, they may be said to resemble a large Pomeranian of a distinctive colour. Instead of being had in the many hues common to the smaller favourites, they are of a wolf grey. Otherwise, they are of the Pomeranian family, or, perhaps one ought to say, the Pomeranian is of theirs. The keeshond, I am told, should not measure more than eighteen inches at the shoulder, above which he becomes a wolf spitz. Our earlier Pomeranians were as big, if not bigger, and were mainly white. The many beautiful colours that have since appeared are attributable to the ingenuity of breeders, who have been remarkably clever. From the bigger dogs they have also produced the mites that are now generally seen. Perhaps they would have done well to have retained the bigger at the same time, but, as they have not done so, the keeshond comes along to fill the demand for a dog of that class, smart, active and intelligent, that is more than a toy.

All will be agreed that he supplies the want, for he is generally admired wherever he goes, with his sharp, foxy head, small erect ears, compact body, profuse, showy coat, and curled tail carrying an abundance of feathering. In their homeland they are used extensively as watch dogs, looking after their masters' effects, especially on the canal boats. For a time we called them barge dogs, but the correct nomenclature has since been accepted. I suspect that some of our keeshonds would more properly be described as wolf spitz, and the time may come when both varieties will be recognised, distinguishable merely by their inches.

The photograph reproduced below gives a good idea of their general style, which may be supplemented by the information that their eyes should be dark. Indeed, dark eyes are preferable in most breeds, being supposed to indicate a more amiable nature than those of a lighter shade. Light eyes, however, go naturally with coats of certain colours, so that it is impossible to generalise too precisely.



A FINE KEESHOND.

Mrs Wingfield Digby's "Hendrik van Zaandam."

The keeshond, like the pug, which reached us from the same country, has figured in national history. In a letter to Mrs. Wingfield Digby, a Dutch correspondent explained that he, as the mascot of the Patriots in their struggle for supremacy towards the end of the eighteenth century, was named after their leader. "Hond," of course, means "dog," not "hound." In being a utility dog he differs from our Pomeranians, which are now simply pets, though their progenitors were employed in herding sheep. Indeed, some of the bigger Pomeranians are said to have protected the flocks from the depredations of wolves. I have no idea what has become of this variety, which a writer in 1879 described as resembling the St. Bernard in shape. think it must have been another dog altogether.

A. Croxton Smith

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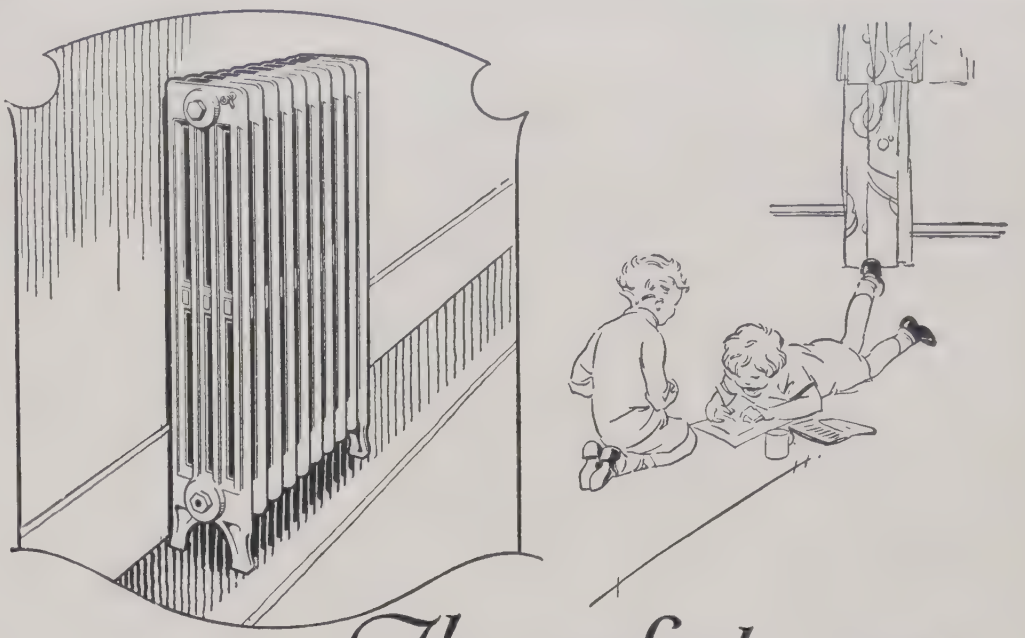
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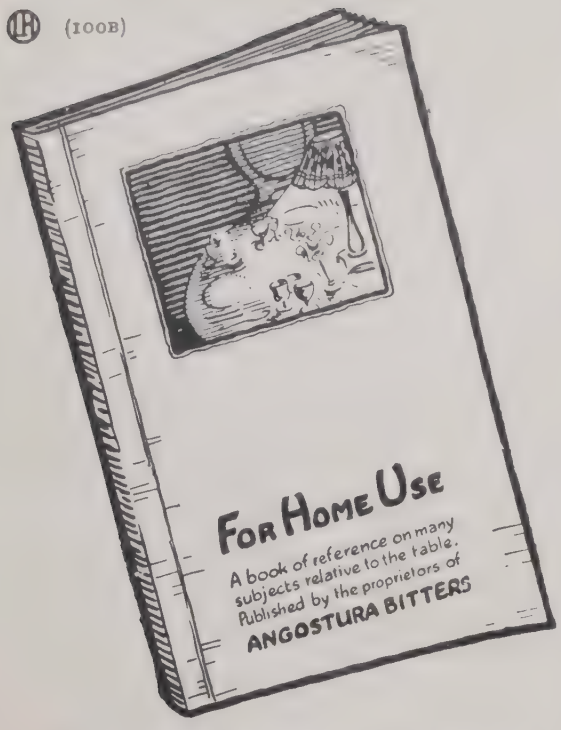
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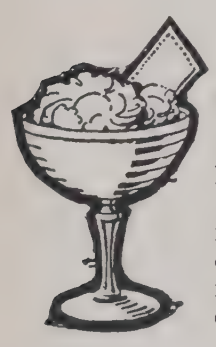


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THINGS YOU WANT TO KNOW

Treatment of a Painted Walnut Chest.

(G. T. P.).—I should like to know the right treatment for a walnut chest of drawers which at some time or other has been given two or three coats of oil paint. I think it is in the Regency style, and well worth restoring.

[The paint must be dissolved by a spirit solvent made specially for use on fine furniture. This, brushed over the surfaces, will lift the paint coat by coat. It is a slow process, as the old paint is usually very hard. Light scraping may be done to collect the paint as the spirit reduces it to jam-like consistency, and corners and mouldings need special attention and extra brushing with the solvent. A stiff bristle brush may be used to get paint out of the pores and grain of the wood in the last stages of the work. When the wood is fully exposed, this process should stop, and the piece allowed to dry. Then it may be rubbed over lightly with No. 0 glasspaper, after which a dressing of linseed oil on a rag will help the colour. It must then be left for a week to dry. The polishing now remains to be done. The best results will be obtained gradually with wax.—H. J.]

* * *

A Sevres Cup and Saucer.

(M. B.).—I have a cup and saucer of deep royal blue china, with a gold band and gold design round the edge. The handle is also gold, and the inside of the cup white with a gold design round the edge. The saucer has a gold *motif* in the middle. The cup is marked with an "N" over which is a crown, and underneath the figures 60. On the back of the saucer is S 50 stamped in green. What would you consider the present value of the cup and saucer to be?

[Your cup was made at Sèvres during the second Imperial epoch, the letter "N" being the initial of Napoleon III. The year was 1860. Why the saucer was marked "50" I do not know, unless it was made ten years earlier than the cup, which seems improbable. The second Imperial epoch accounted for some exceedingly fine work, but it is for much earlier pieces that very high prices are paid. Your cup and saucer are probably worth about £3.—S. C. J.]

* * *

A Building Contract.

(W. O. C.).—I am having a house erected by a local builder, and have signed an agreement "without prejudice" to pay the cost on completion "subject to satisfactory completion." Shall I be in order if I retain a balance of the money for a certain period to see if everything is satisfactory?

[If you have signed an agreement to pay at a specified time, *i.e.*, "subject to satisfactory completion," you are bound by the terms of the contract, and the term "without prejudice" has no legal force. At the same time, you are entitled to satisfy yourself that the specification of the building has been fairly carried out. The ordinary method of ensuring this is, of course, to employ a surveyor. Failing such expert opinion, you would be entitled to withhold a sufficient amount of the balance due to cover the cost of correcting or renewing any obvious defect. It amounts to this: In cutting out the functions of the architect and surveyor, you must obviously run some risk as the price of the economy so effected. If there are obvious defects, you can hold back the cost of making these good. To safeguard yourself against latent defects, you should get a surveyor's advice and pay his fee. Otherwise you cannot go outside the terms of the written contract and withhold the completion money from the builder.—J. J. H.]

* * *

An Old Warming Pan.

(F. A. S.).—I should be glad to have your opinion of the warming pan shown by the accompanying photograph.

[Your warming pan dates from the eighteenth century, when turned hardwood handles replaced the wrought-iron handles



AN 18TH-CENTURY WARMING PAN.

of the century before. Pans of this type are much sought after to-day. Many of them are decorated or bear a text or a crudely rhymed motto, which the metal-worker of that time loved to inscribe on his handiwork. The decoration on your pan appears to have been worn away, like that on many other old examples, by constant scouring.—H.]

* * *

Trouble with a Hot Water Tap.

(P. C. K.).—The boiler of my hot-water system is situated at the back of the dining-room fire, and the supply to the kitchen is full and satisfactory. The stream from the bath tap, however, is very poor, although over the basin a good and continuous flow is obtained from the same pipe at a higher level. The bath tap is of

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The Garden section commences on page ii.

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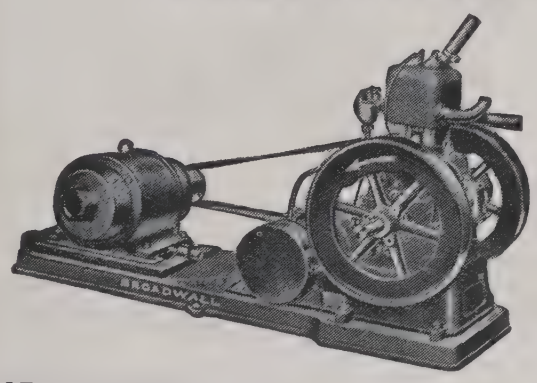
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THINGS YOU WANT TO KNOW—*Continued.*

screw-down type. I have had the washer and valve out, and the flow is still irregular and spasmodic. What do you consider to be the cause of the trouble?

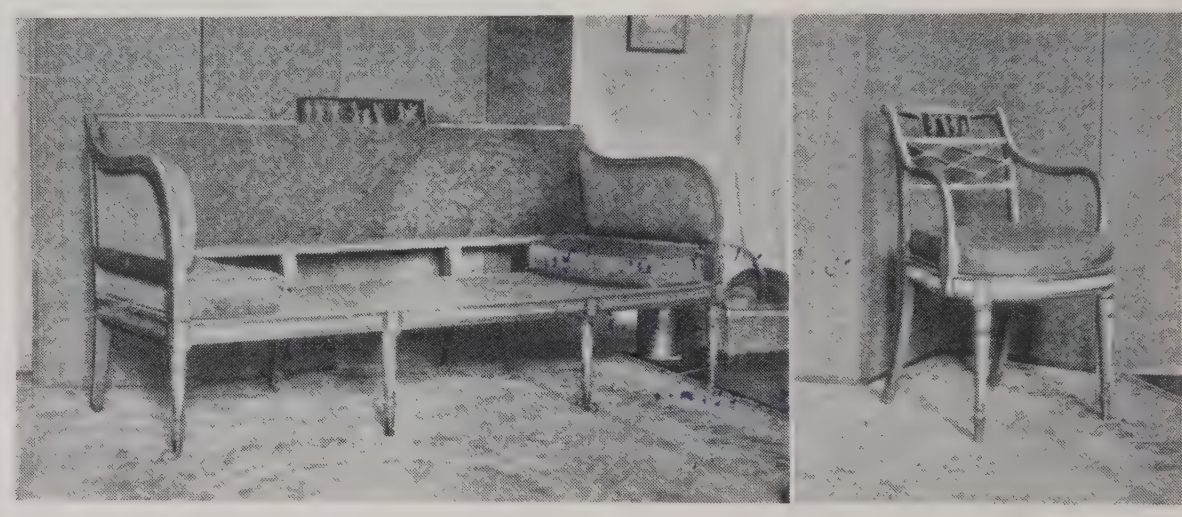
[The conditions described point to some obstruction in the pipe supplying the bath tap, which prevents the flow of sufficient water to allow the tap to run full bore when the standing water in the pipe has been drawn. It may be loose scale collected at a bend, or red lead from a badly made joint. Alternatively, the bath supply may be above (or nearly so) the top of the hot tank and dependent for its force of flow on the pressure of a relatively small cold feed pipe to the hot system. Inspection would determine this.—E.]

* * *

Sheraton Pieces.

(W. P.).—Can you help me to discover the date of manufacture of the chair and settee shown by the accompanying photographs? I have six similar chairs. They are painted yellow, with stripes of blue and grey paint, now very shabby. The figure panels are light on a black ground.

[Your chairs and settee belong to that interesting class of English painted furniture



A PAINTED SETTEE AND CHAIR OF THE SHERATON PERIOD.

of the Sheraton period. They date from about 1799 and are very desirable pieces. The figure panels seem to be of excellent type and add to the refinement of the design. The paintwork should be judiciously restored by an expert, who will tone his colours to suit the old surfaces. The set must be worth £50, possibly more.—J. C. R.]

* * *

An Old Patch-box.

(G. B. D.).—I should like to know if a little china box in my possession is an old patch-box or a snuff-box. It is enamelled royal blue, except the shamrock-shaped ornament on the top, which has flowers painted in it. The clasp appears to be of silver.

[Your description suggests a patch-box. If it is made of metal, with enamelled surface, and not of china, as you suggest, it appears to be what is known as Battersea ware. If real Battersea, it is worth about £2 10s.; but much of this kind of ware was also made at Bilston. In that case, it would be worth £1 to 30s. It is not possible to explain the difference between "Battersea" and "Bilston" in a few words.—S. C. J.]

* * *

Cleaning an Indian Carpet.

(E. C. P.).—I have an Indian carpet with a light grey ground which is beginning to look very dirty. Can I clean it successfully at home?

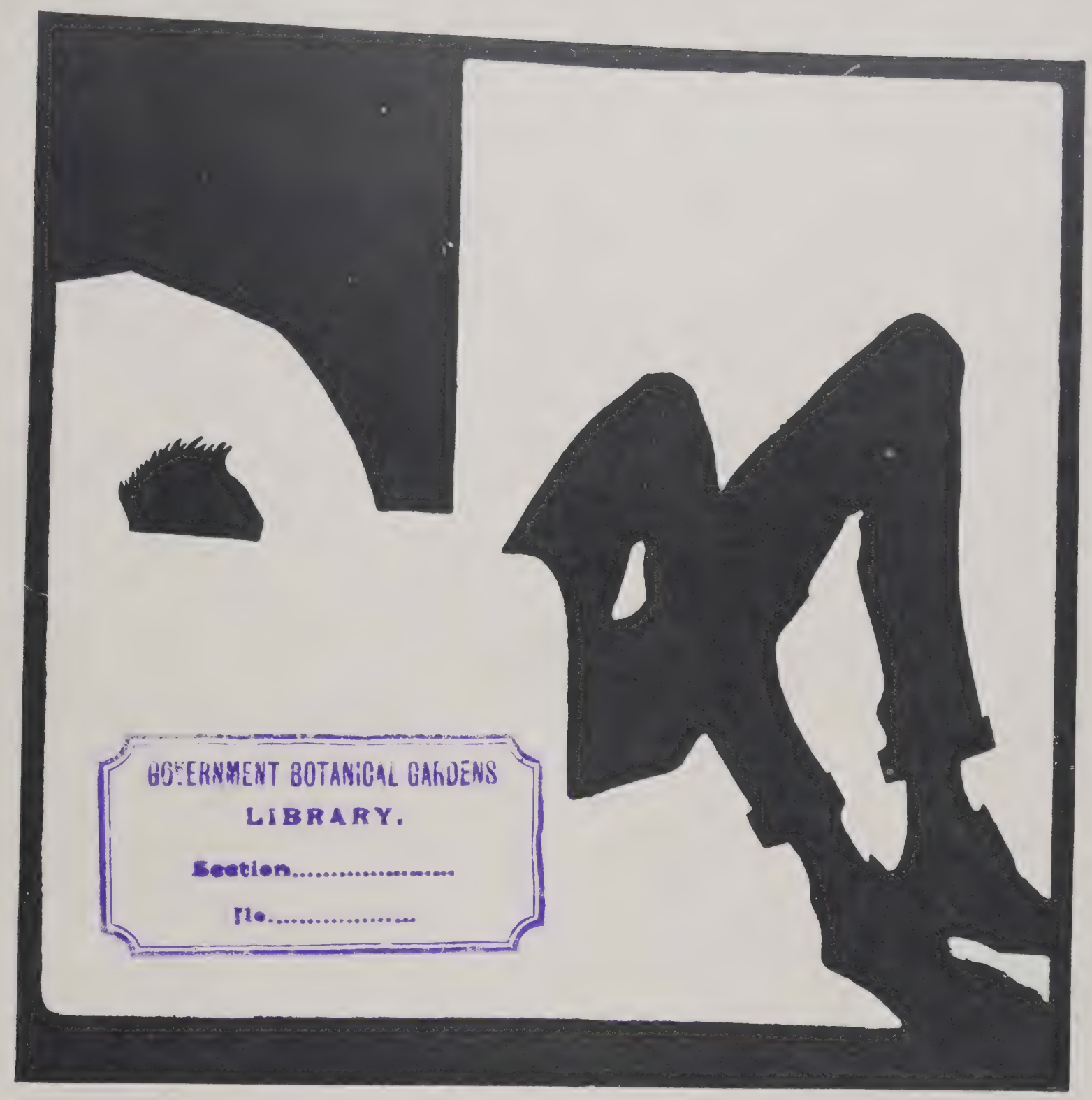
[The most reliable method, especially if the carpet is valuable and a large one, would be to send it away to be dry-cleaned; but the work could be undertaken at home if sufficient care is exercised. The complete removal of dust from the carpet is the first consideration. This can be most effectively done by using a vacuum cleaner, or by the old-fashioned method of beating and brushing. The carpet should not be hung over a line. If the weather is suitable, and a grass plot is available, spread the carpet with the pile downwards on the grass, or lay the carpet on a perfectly clean floor. Beat the whole surface gently with a carpet beater and brush it thoroughly with a fibre brush. Then turn the carpet with the pile uppermost and brush it with and across the pile, but never against it. After re-laying the carpet, clean it with carpet soap or a cleaning solution. If carpet soap is used, wring a clean flannel or cloth out in warm water, rub a little carpet soap on the cloth and rub the carpet in the direction of the pile, then remove the soap with a flannel wrung out in clean warm water. Dry with a cloth and, after the whole carpet has been cleaned, leave it with the door and windows of the room open until perfectly dry. A good cleaning solution is made with 2 ozs. of yellow soap, ¼ oz. of soda and 1 gallon of boiling water. Mix the ingredients together and boil until the soap is dissolved; let the solution cool, then use. Apply with a clean cloth wrung out in the solution; rinse and dry, following the directions given for using carpet soap. Another simple method of cleaning and reviving the colours of a carpet is to add 1 tablespoonful of vinegar and 1 tablespoonful of salt to 1 gallon of warm water. Rub the carpet over with a cloth wrung out in the solution, and dry with a clean cloth.—S. E. N.]

* * *

Treatment of Columbian Pine.

(N. I. W.).—I have just had an old house redecorated and enlarged. The doors and staircase are of Columbian pine and were treated with "Solignum," which the architect told me would take on an excellent polish with constant rubbing. It might do in time, but it is very tedious work. Can you recommend any quicker method?

[I assume that the woodwork, originally treated with "Solignum" has since been repeatedly wax-polished. If so, the wax must be removed by washing over several times with turpentine and wiping off with a clean cloth. Then, with No. 1 glasspaper, rub lightly in the direction of the grain. A high gloss being required, apply two coats of copal church oak varnish, allowing an interval of twenty-four hours between the coats. If, instead of being wax-polished, the "Solignum" has simply been dry-rubbed, give the entire surface a coat of hot glue size, made by dissolving a ½lb. packet of Cannon's concentrated size in 1 gallon of boiling water. Apply the size hot with a hog's hair brush. When dry, varnish as advised.—A. W.]



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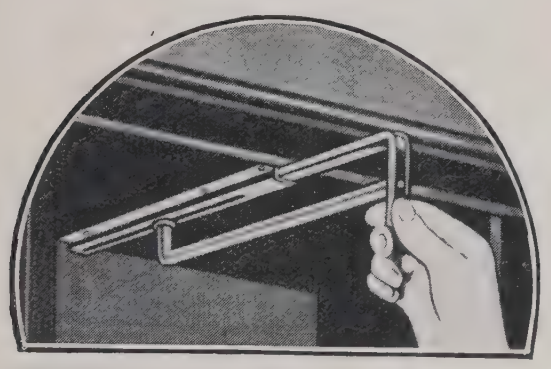
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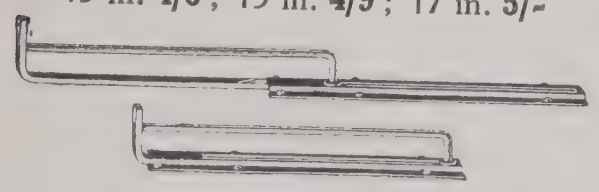
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THINGS YOU WANT TO KNOW—*Continued.*

Old Furniture.

(F. W. C.).—I send sketches (not reproduced) and notes of several pieces of old furniture, and shall be glad of your opinion and estimate of their value.

[No. 1 is a good example of a simple dining chair of about 1800. The pair would be worth about £8. There is no need to replace the birch rail if the tenons are still sound. Soak it from the inside and below with two or three applications of turps and paraffin copiously brushed on and allowed to soak in. By saturation, this mixture effectively kills all worm. No. 2 is a card table of about 1790, a nice piece and worth about £15. To replace the wormed wood and discoloured baize would adversely affect its value; leave the latter and treat the former as described for No. 1. Fill in the crack with warmed beeswax toned down with amber powder plus a pinch of resin. No. 3 is a simple dining chair of about 1775. If of mahogany, it is worth about £6 or £8. No. 4 is a pleasing armchair of about 1800 and worth about £8. It is certainly a desirable piece, but not likely to be highly prized as yet. It should associate quite well with your other contemporary chairs. I should advise a green mohair with self-pattern for the seats, or a dull grey-green sort of jaspé material with the grain of the weave running from front to back of seat.—J. C. R.]

* * *

Papering Over Creosote.

(D. V.).—I have, in my garden, a nice Army hut which I should like to make into a living-room, but, unfortunately, the inside has been creosoted, and is quite dark in colour. Is it possible to apply wallpaper over the creosote?

[It is quite probable that a good deal of the life has gone out of the creosote, so that the following method is worth trying: Give the creosoted surface a coat of glue-size and, when this is dry, hang the paper, slightly lapping the joins. For the size, allow ½lb. of Young's or Cannon's concentrated size dissolved in a gallon of boiling water. Alternatively, any ordinary size-bound distemper could be applied direct on to the creosote and, possibly, a water-paint like Hall's or Walpamur.—A. W.]

* * *

Wallpapers for Picture Backgrounds.

(W. C.).—Now that my house is being redecorated, I should like to select wallpapers which will provide the best background for my pictures—oil paintings and water-colours. Your suggestions will be appreciated.

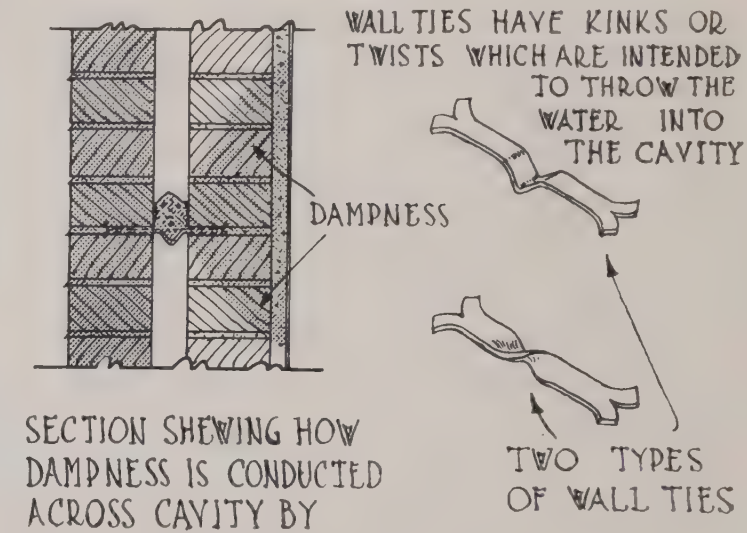
[It is difficult to determine the best background for pictures even when these are the prime consideration, as in a picture gallery; but the problem becomes complicated when other contents of a room, as well as its use, have to be considered. Generally speaking, where light is good, dull gold is an excellent background for all kinds of pictures. Large oil paintings are sufficiently dominating to have patterned papers for background, which should, however, be of a symmetrical type. Water-colours look well on soft grey tints and on natural colour canvas, which also forms an excellent background for drawings of every description. Etchings in narrow black frames look well on a ground of slightly yellower tone, but strong yellow is to be avoided, as it tends to destroy the visibility of grey tones. The eye is always attracted by strong contrasts, so that the relation between framing and background must be such that the interest is naturally drawn to the picture without any effort of concentration. I suggest that you read the article on wallpapers which appeared in the issue of HOMES AND GARDENS for June, 1925.—J. R. W.]

* * *

Damp Walls.

(F. W. C.).—The house in which I am living shows evidences of damp in spots and small patches on the hall and staircase walls. It is well built of good compressed bricks. I am not sure if they are cavity walls, but all the bricks show stretchers on the outside. The dampness is mainly seen near the top of the staircase, between the staircase window (which is in the gable) and a small room to the south-west of the house. Do you think the trouble is due to the water draining down to the base of the gable wall?

[The dampness which appears in patches on the inside faces of the walls at a considerable distance from the ground level cannot be due to the drainage of surface water towards the base of the wall. Dampness arising from such a cause, or due to a defective horizontal damp-proof course, shows continuously from the base of the wall for a height of several feet, but the dampness in your case is in isolated patches. The fact that the brickwork facings are all stretchers is fairly conclusive proof that the walls are of cavity construction, and the damp spots are, in all probability, due to mortar droppings that accumulated during the building of the wall upon some of the wall ties, thus forming bridges of porous mortar which conduct the dampness from the outer face of the wall to the inner leaf. This liability of wall ties to collect mortar droppings is the most serious defect of cavity wall construction, and in severely exposed positions it is often possible to locate the situation of almost every wall tie by the spots of damp showing inside the room of a carelessly built house. The most obvious remedy for your trouble is to cut away the outside facing and clean off the old mortar from the wall ties, which will probably be about the centre of each damp patch. Then make good the facing, and the dampness should disappear. A quick remedy, and one that would give equally satisfactory results, is to cut off the existing plaster over an area 2ft. beyond the limits of the existing dampness, and re-plaster with waterproofed cement and sand, finishing with a skimming of lime putty and sand, mixed with a little plaster of Paris to prevent condensation.—L. E. W.]



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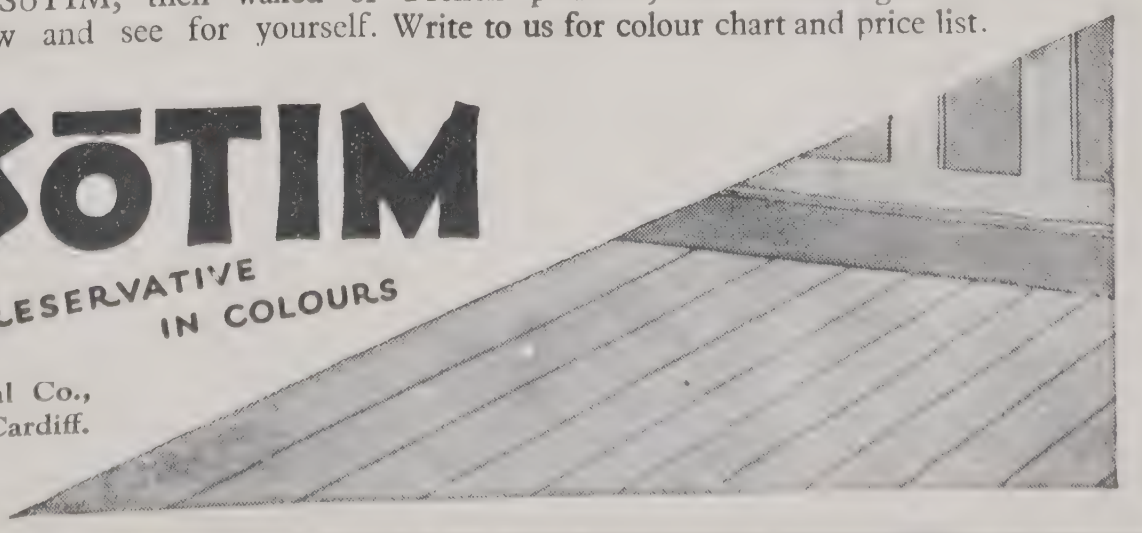
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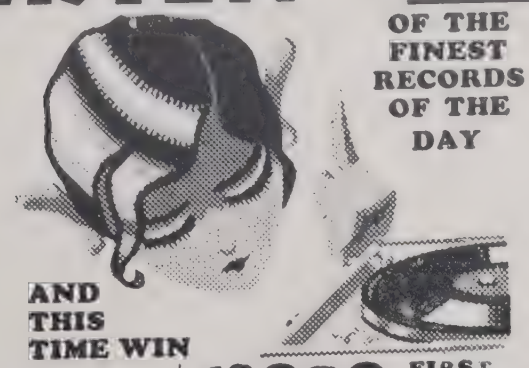
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A Review of New Gramophone Records

"Rigoletto."

A PRACTICALLY complete record of Verdi's "Rigoletto" has been issued by The Gramophone Company ("His Master's Voice") on fifteen discs. "Practically complete" means that, as well as the songs which have been recorded a thousand times and which every gramophonist knows, there is here much of the opera that has never been made available before. But a certain number of short passages which have no interest apart from the dramatic action have been left out.

"Rigoletto" belongs to Verdi's middle period, and for seventy years it has never ceased to be a first-class popular favourite. There was a time when "intellectual" musicians sneered at all but the latest of Verdi's operas, but lately there has been a reaction. There are signs of a general Verdi revival. The enormous success in Germany of "La Forza del Destino" and "Macbeth" is a symptom.

But "Rigoletto" is an opera that stands in no need of revival. It has never fallen out of the Covent Garden repertory. Even those who have never heard a note of "Luisa Miller," "I Masnadieri" or "Simon Boccanegra" can whistle a dozen of the "Rigoletto" airs.

The ghastly story of the opera comes from Victor Hugo's play, "Le Roi s'amuse." The king of the play became a mere duke in the opera owing to the susceptibilities of the old censorship.

The new record has been made in Italy, and the names of the singers are unfamiliar. They are quite good and adequate. The orchestra is the excellent one of the Milan Scala. The conductor is Carlo Sabajno. The Rigoletto, Sr. Piazza, is an excellent singer. The tone is, perhaps, on the dark side, but the singer knows the part inside out. The tenor, Sr. Folgar, is charming. It is possible that he has only a very small voice. But the beauty of the gramophone is that smallness is not a drawback, provided that the quality is good. This Sr. Folgar's tone is most agreeable. The part is, of course, for lyric tenor. One or two nasal tones may be noticed, but the general character of the singing is free, easy and graceful. The soprano, Mma. Palughi, is pleasant on the whole, but the Italian mannerisms of her style are conspicuous. She makes rather the effect of Galli-Curci. Sometimes the tone is excessively white. This, however, is not meant to dissuade gramophonists from the very attractive set of discs, which has also the advantage of exceptional cheapness.

Grieg's Concerto.

The "Columbia" Company have issued a new record of Grieg's popular piano concerto in A minor (soloist, Ignaz Friedman; conductor, Philippe Gaubert), four discs—9446–9449. The merit of the performance is its extraordinary spiritedness, and the recording is vivid. But the effect must be criticised for a certain coarseness and blatancy. One has the impression of a pounding pianist. Mr. Friedman has a wonderful technique, but he uses it recklessly: Grieg's jolly music deserved to have rather more kindly treatment. The tone of the orchestra is at times overpowering.

Two Delius Records.

Sir Thomas Beecham has for long been a devoted exponent of Frederick Delius's music. Twice he produced that composer's unlucky opera, "The Village Romeo and Juliet," a work that contained beautiful music but little dramatic quality. Those who would like a taste of it at its best should obtain the new "Columbia" disc of "The Walk to the Paradise Gardens" (L2087), which is an intermezzo from the last act of the opera. Delius's poetry and melodious charm are here condensed in a few pages. All is soft, songful and flowing. At moments there are suggestions of Act III of "Parsifal." Sir Thomas conducts the music with the utmost tenderness and delicacy. The playing is suave and mellifluous.

"Brigg Fair," another of Delius's works, has been conducted for the "H.M.V." Company by Mr. Geoffrey Toye. It is a rhapsody on a beautiful English folk-tune, treated with much embroidery-like melodiousness. Delius's characteristic writing for the woodwind makes a good effect on the gramophone.

"Scheherazade."

There must be many who are still not tired of Rimsky-Korsakov's brilliant Oriental suite "Scheherazade," in spite of the enormous vogue it had a few years ago through Diaghilev's ballet. For such there is a surprising new record by the Philadelphia Symphony Orchestra, conducted by Mr. Leopold Stokowski ("H.M.V.," five discs—D1436–D1440). The performance is showy, but that is precisely what this gaily-coloured, dancing music requires. It makes us want to hear this Philadelphia orchestra in the flesh.

Austral and Eva Turner.

Sir Thomas Beecham recently uttered the dictum that Miss Florence Austral and Miss Eva Turner are the two finest dramatic sopranos in the world to-day. This is saying much, but Sir Thomas takes a particularly rosy view of the future of British opera singers. Both these brilliant sopranos have issued new records, Miss Austral's coming from the "H.M.V." (D1446) and Miss Turner's from "Columbia." Gordigiani's "Ogni Sabato," sung by the former, is a classical Italian piece which shows off the lovely voice well. On the other side is one of Chopin's little Polish songs, "The Betrothal," which is pleasant to hear, although in none of his songs is Chopin's art very characteristic. Miss Austral also sings "Porgi amor" from "Figaro." Here a greater repose would have been an advantage. But what a voice!

Miss Turner sings extracts from "Aïda" and "Turandot," two of the operas in which she was so successful at Covent Garden this summer. Her ringing, soaring voice suits the high "Turandot" music to perfection. In "Ritorna vincitor" there is again some wonderful singing, but perhaps a too evident exertion and unrelaxed force. Miss Turner could afford to adopt now and then a more reposeful style. And she hardly ever sings a pianissimo. Another favourite of the recent Covent Garden season was Mme. Pampanini. Her admirers will be pleased with the two Puccini records she has just made ("Columbia"), hackneyed though the music is.

A new soprano, Mme. Margherita Salvi, is heard in "Ah, forse è lui" from Verdi's "Traviata" ("Parlophone"). Evidently she has talent, and the performance is spirited, if not faultless.

Mr. Paul Robeson's admirers will welcome his new record of two of the negro hymns he sings so well ("H.M.V."—B2771).

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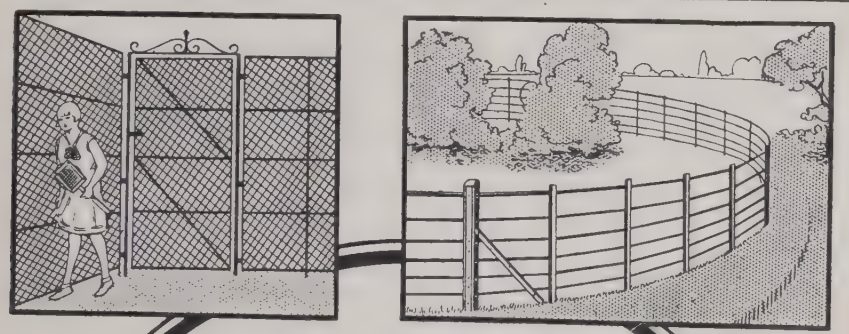
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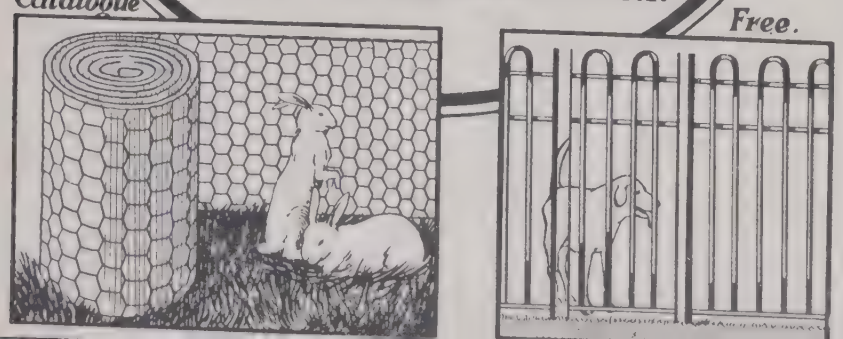
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THIS MONTH IN THE GARDEN

Tasks which Demand Attention

SEPTEMBER is a busy month in the gardening calendar. It sees the beginning of all autumn garden duties, when preparations are begun in earnest for next year's display. Time and opportunities that are wasted now can seldom be made up, as between now and mid-November and from February until mid-April there are a hundred and one odd jobs that always seem to demand attention, so that several things have to be left undone. It is advisable, therefore, to get ahead with garden work at once, taking each job in routine and devoting no more than a certain amount of time to each, so that the whole may be accomplished. It is no easy matter to make out a time-table of garden duties, because of the unreliable weather conditions, but it is the best way to do, as, even if it is not strictly adhered to, it can be used as a guide in one's duties.

THE FLOWER GARDEN.

The most urgent work in the flower garden is that of bulb planting. All bulbs, except tulips, should be planted by the end of the month, carrying out the planting at intervals so as to obtain a succession of bloom. Particulars as to culture and selection of varieties are given on another page. It cannot be too strongly emphasised that bulb catalogues should be consulted and orders placed as soon as possible now to secure early delivery. Between the time of ordering and delivery, beds and borders that are filled with bedding plants should be cleaned and well dug and made ready for the bulbs. By the middle of the month the display will be almost over and the plants ready for removal. Many of the plants, like geraniums and calceolarias, can be kept for stock purposes and cuttings taken in order to have a good supply of plants for next year. The middle of the month is the best time to take geranium cuttings, and the method of procedure is as follows: Firm, short-jointed growths, about 3–5ins. long, cut immediately below a joint, should be selected, and the lower leaves removed before insertion in a compost of fine loam with sand and a little leaf mould, all passed through a sieve to secure a fine, even consistency. If space is available, it is best to pot each cutting separately in a small thumb pot, but, if not, place four or five round the sides of a 4in. or 5in. pot, or a larger number in a box. The compost should be fairly firm and moist, with sand on the surface. Place the cuttings in the compost so that they stand upright, and firm up the soil round their base. Water the cuttings after insertion, and stand the pots in a cold frame or greenhouse. During the winter only water when necessary, but never allow the plants to become dust dry.

Among other plants from which cuttings can be taken to increase the stock are calceolarias, pentstemons, antirrhinums, violas and pansies, carnations, pinks, aubrietias and arabis. The average length of the cuttings should be about 3ins. (about 4ins. for pentstemons), and the cuttings placed in boxes of fine loam amd sharp sand, which are stood in a cold frame, or inserted direct into the bed of the frame. During the beginning of the month many shrubs may also be increased from cuttings made from half-ripened wood and inserted in a frame or under a bell glass or cloche. The cuttings will root better if the frame has a little bottom heat with a close, moist atmosphere, but if this is not possible to provide then insert the cuttings in pots, placed round the sides, and stand the pots in a frame outside Hand-lights are useful for protection in a shady cutting bed outside. The cuttings may be inserted in pots, plunged



ASTERS IN THE SEPTEMBER BORDER.
The Michaelmas daisies and gray foliaged plants are excellent for providing colour in the late months of the year.



A firm, short-jointed growth suitable for making a cutting.

in ashes outside and then covered with hand-lights or cloches. Select medium-sized side shoots and cut immediately below a joint. Insert the cuttings firmly in the soil so that they stand upright. The cuttings should be kept shaded in bright, sunny weather. Among those kinds which will strike readily from cuttings inserted in a sand frame at the beginning of the month are Berberis (6ins. long, with a heel of old wood), Cistus (3in. long young shoots), Olearia Haastii (4–5ins. long, with a heel), Veronica (3–4in. long young shoots), Escallonia (3ins., short side shoots), Cotoneaster (4–6ins. long, with a heel), Rosmarinus (4in. long young branches) and Viburnum Tinus (4ins. long). Once the cuttings have rooted they can be transferred to small pots, in which the compost is much the same as that in which they rooted.

An autumn sowing of sweet peas should be made this month. Most garden owners wait until spring, but, on the whole, the best plants result from an autumn sowing. Many of the fine modern varieties, like Powerscourt, Magnet, Mrs. A. Searles, Youth, Picture, 2 L O, Mrs. Tom Jones, Avalanche, Gold Crest, Grenadier, Hebe, Sybil Henshaw and W. J. Unwin should be tried. Sowing may be done in drills outside in a sheltered position in soil that has been well dug and manured to a depth of 2½ft., or in pots placed in a cold frame or greenhouse. If the winter proves hard many of the plants sown outside may succumb, but the loss is not a heavy one, and if the seedlings do come through uninjured they make fine, healthy and robust plants that will flower early. Most sweet pea growers practise autumn sowing.

As annual and perennial plants pass out of flower, the seeds should be gathered and dried in small cardboard boxes placed on a shelf in the greenhouse where they are exposed to light and air. It is always fascinating to collect your own seeds and to grow plants on from home saved seed. Perhaps some desirable variety may arise which can be perpetuated by vegetative means. This is quite a good month to sow seeds of many annuals, sowing the seed in boxes or pots and placing them in a cold frame or greenhouse for the winter. By this method more robust and earlier-flowering plants are obtained than by sowing in spring.

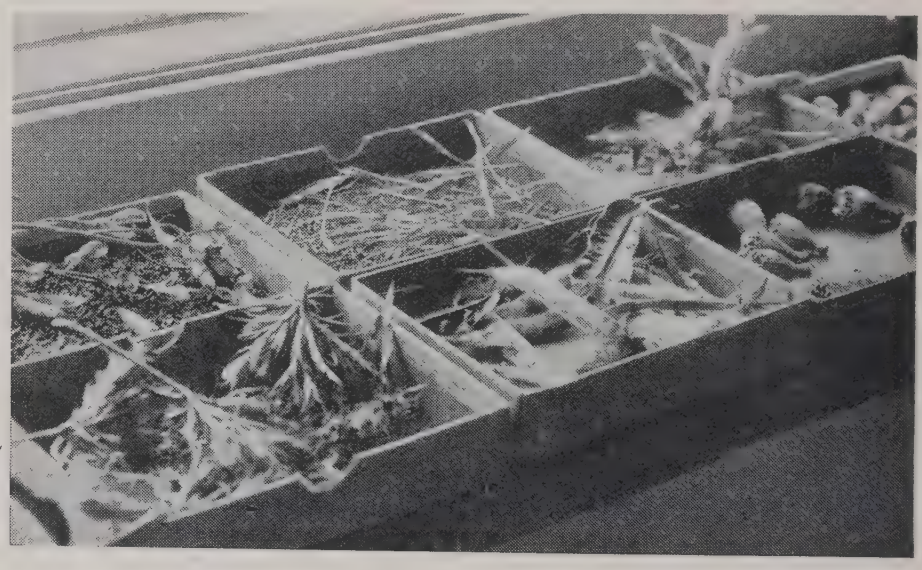
A start can be made with shrub planting. All evergreens are best planted this month, so that they may become established, while the ground is still warm and the roots active, before the onset of winter. This is about the best time to form evergreen hedges like Cupressus macrocarpa, Lonicera nitida, hollies, yews, etc. Preparation may also be made for the main plantings and shiftings to be undertaken next month. The rock garden will probably require considerable renovation, and renewals in the way of fresh plants may be necessary. All old clumps that have spread and overrun their space should be cut back drastically. The clumps of these spreading carpeters must always be kept within bounds, otherwise they spoil other choice inmates and, moreover, the centres of their old massive clumps seldom show any flower as they are choked by the young side growths.



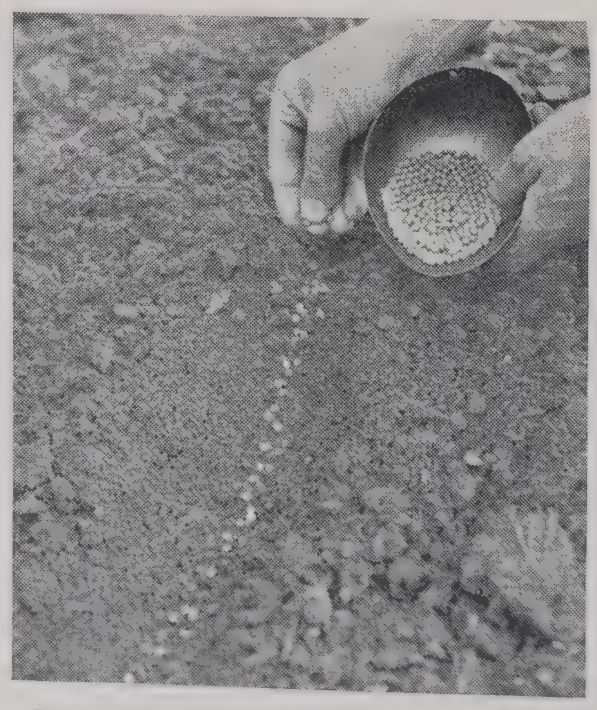
The cutting with the lower leaves removed ready for insertion in a pot or box.



Increasing Pentstemons from cuttings, side shoots 3–4ins. long should be taken and placed some 3ins. apart in boxes of sandy loam.



Save and clean a few of your own seeds. This shows the method of drying them before storing.



Make the autumn sowing of sweet peas

When replanting the rock garden, pay attention to plants that flower at different seasons, so that a succession of bloom over as many months as possible is obtained. What is especially necessary in all amateurs' rock gardens are autumn-flowering rock plants, like Polygonum affine, sedums in variety and the two fine gentians, G. sino-ornata and G. Farreri.

The plants that are depended on for colour and flower from now onwards until November must be cared for by staking and tying them securely. Border chrysanthemums and Michaelmas daisies, which provide such a glorious show in the September border, need careful staking, while all fresh growths of rambler roses must be made secure.

With the spell of persistent sunshine and drought experienced in July, it is certain that the lawn will be patchy and worn and require treatment. The bare patches should be raked over, and fresh seed mixed with sand sown at the rate of 1½ ozs. to the square yard. Dressings

A BUNGALOW and its GARDEN

An Account of the Planning and Planting of a Small Garden



THE PAVED ENTRANCE PATH WITH A CENTRAL SUNDIAL, AND NARROW FLOWER BORDERS WITH STANDARD ROSES ON EITHER SIDE.

IT is quite a momentous occasion when one finds oneself in possession of a bare plot of land upon which one intends to make one's home and garden. At least, that is how we felt about it when we were so placed and were confronted with the task—truly a pleasant task—of turning this bare piece of land into the "garden of our dreams." As we have succeeded beyond our expectations, I venture to try to describe our little garden, in the hope that it may be of some small assistance to others who may be contemplating a similar venture. I may say that we were hopelessly ignorant of gardening when we commenced, so that I am sure others could achieve as much or more than we have done.

I think it best that some general scheme should be fixed upon and, once decided, should be carried through. Of course, minor alterations can be made as fresh ideas present themselves.

Our little plot has a frontage of 30yds. and a depth of 57yds., facing south, and, fortunately, had a substantial hedge on the east and north sides. Having planted Lombardy poplars and privet across the front and west sides, we are sufficiently enclosed, especially as the poplars are cut down to about 8ft. each year, thus causing them to grow bushy from within a few inches of the ground.

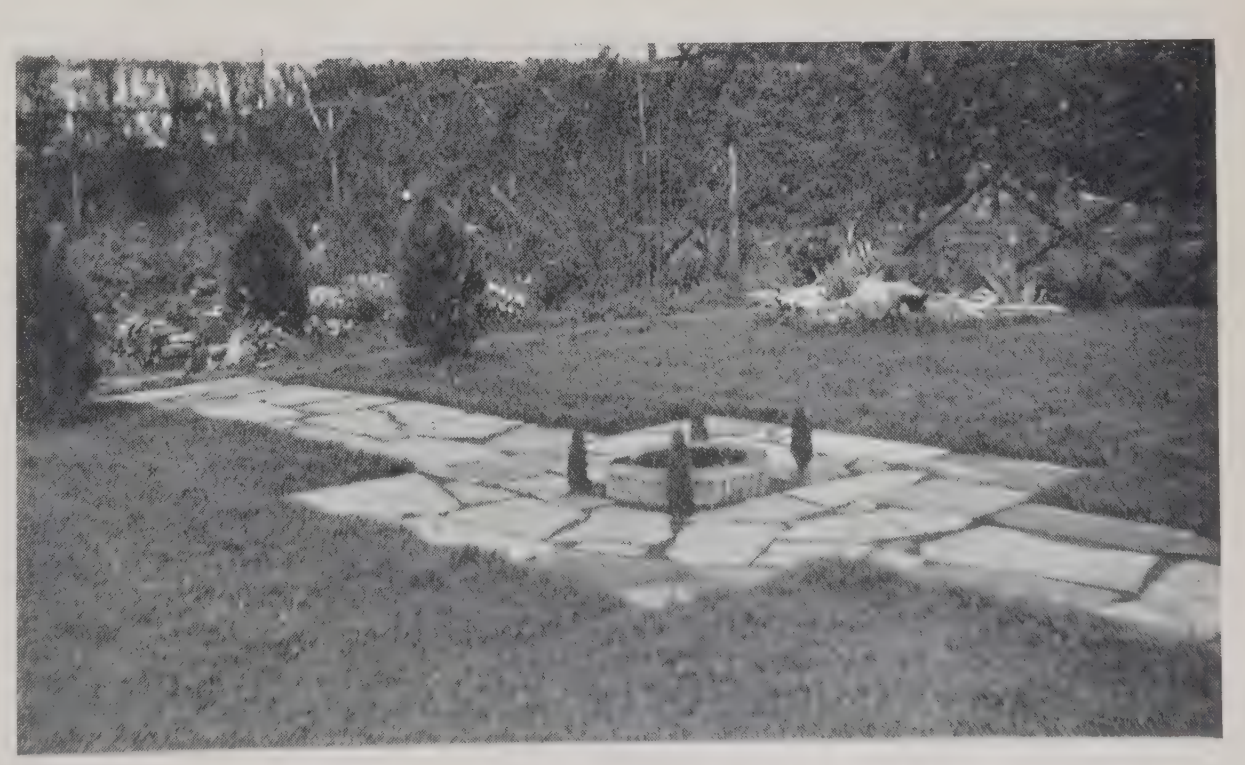


THE SUNK GARDEN WITH THE LILY POOL.
The retaining walls are of limestone.

Our bungalow being of the white-washed and timbered cottage type, the whole garden has been planned on old-fashioned lines. Hence the curved path of crazy paving from the lych-gate, set between the poplars, up to the rose-covered porch, passing, in a widened part of the path, a sundial on pedestal mounted on an old mill-stone. This crazy paving continues around the house, leaving a margin for bedding plants, etc. At either side of the front path and across the front of the house are 3ft. borders, with a continuous line of standard rose trees a yard apart and, of course, following the contour of the paving, the beds being carpeted with mauve violas following after crocuses, daffodils, hyacinths and Darwin tulips.

Beyond these borders, lawns extend on either side to deep herbaceous borders at the extreme sides.

Crimson ramblers show their colour against the walls, as do massed



THE BIRD-BATH ON THE LAWN WITH ITS SURROUND OF FOUR DWARF JUNIPERS.
The path leads to a garden seat backed by a low, dry rock wall.

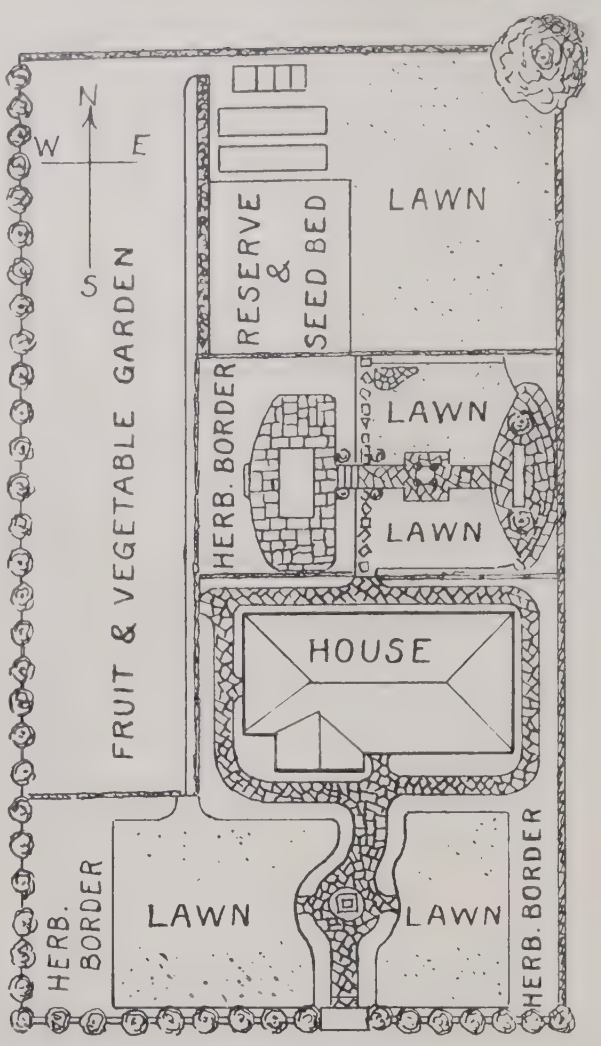
delphiniums spread across the front of the house. On the west side, screened from the front garden by a festoon of pink ramblers, and along the whole remaining length of the garden by assorted ramblers, is the vegetable and fruit portion, having an area of 40yds. by 10yds. wide.

Passing to the back of the house, on the left lies a sunken area 22ft. long by 14ft. wide and 2ft. deep, flagged with old York stone, in the centre of which is a lily pond 12ft. by 5ft., the whole surrounded by walls of limestone rock up to the normal ground level, with recessed seat and steps of the same material.

These steps lead to the right-hand side of the garden by a crazy-paved path let in flush with the lawns on either side. The paving is widened to 7ft. square in the centre, to accommodate a lawn bird-bath cornered by four dwarf juniper trees 8ins. high. The path then leads to a slightly raised daïs containing a seat, backed by a low dry wall of rock and flanked by cypresses 8ft. high.

The whole of this part of the garden, including a herbaceous border at the back of the pond, is surrounded by ramblers on trellises and festooned on larch poles with chains.

The rock walls around the pond and at the back of the seat are, of course, half hidden by alpine plants of various hues.



THE PLAN OF THE GARDEN.

Passing to the farthest end of the garden, by stepping stones sunk into the lawn, through a rambler arch we reach a secluded lawn on the right, with a seat let into a recess in the high and thick hedge; while on the left are reserve beds, seed beds and cold frame.

This, with flowering shrubs such as buddleia, ceanothus, lilac, broom, etc., in appropriate places, constitutes our garden, on which we have spent so many happy hours in the making. In case it may be of interest to any reader wishing to make a similar pond, the bottom is of concrete, with the walls of brick laid upon it in cement and faced back and front in the same material, making it perfectly water-tight.

The water-supply is rain-water from the roof of the house, led by down-spout and pipe laid underground to the pond, all surplus water being carried off by an overflow pipe to a dry well of clinkers, etc., under the flagging around. The bird-bath, being in the centre of the lawn, affords no hiding places for prowling cats, and is quite a busy centre of bird life on a warm summer's day.

This garden has been designed and made, without outside assistance, by ourselves—my wife, my boy (aged thirteen) and myself, and the work has been found most interesting, and the result is ample reward for one's labours. GEO. F. CUSWORTH.

EASY-TO-GROW HERBACEOUS PLANTS

A Selection of Varieties for Autumn Planting

WITH the approach of the autumn planting season the time for the renovation of the herbaceous border has come round, with all the fresh plantings and transplantings that are involved. Ideas gleaned during the season at other gardens may now be put into practice, or any arrangements that were contemplated during the flowering season to make for better groupings and associations can now be carried out. It may be the wish to extend the herbaceous border this autumn and to add many fresh plants. If so, the autumn catalogues can be studied carefully and a selection of suitable subjects made. The choice of herbaceous plants seems a source of difficulty with most garden owners, to judge from the number of enquiries that are received on the matter; but it should not prove a serious problem if the chief factors are borne in mind. The qualifications for a good herbaceous plant might be summarised as follows: (*a*) Easy to grow; (*b*) beautiful in flower and foliage; (*c*) flowers over a long period; (*d*) requires little attention after planting; (*e*) will flower regularly year after year; (*f*) lend itself to grouping with other border plants. These are all points to be borne in mind when making a selection.



PEONIES ARE AMONG THE MOST VALUABLE OF OUR BORDER FLOWERS FOR AN EARLY SUMMER DISPLAY.

Among the really essential plants of the border I place the delphinium, the lupin, the perennial aster or Michaelmas daisy, the peony, the phlox, and many of the great army of composites, like the gaillardia, helenium, anthemis and helianthus. These plants form the backbone of the border. They provide a necessary variation in height, and give colour over a long period from June until October. In delphiniums I recommend a few varieties, say half a dozen, planted in groups of four or five in the rear rank of the border, selected to give variation in colour. There is no use in growing two or three varieties of a similar shade. Those I regard as the best out of the many fine sorts available, leaving out the high-priced novelties, are Mrs. Townley Parker and Norah Ferguson—the two best light blues, although the latter has a slight tinge of pink; the deep blue Blue Boy, or the gentian blue

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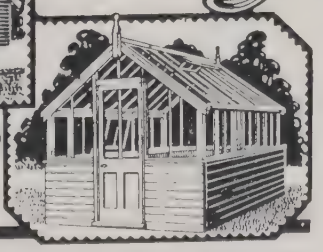
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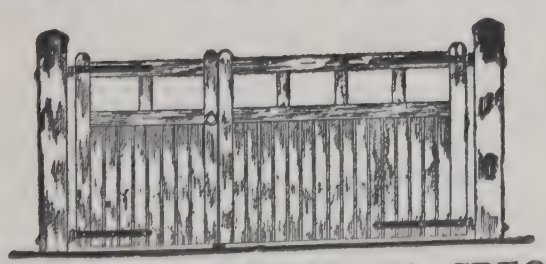






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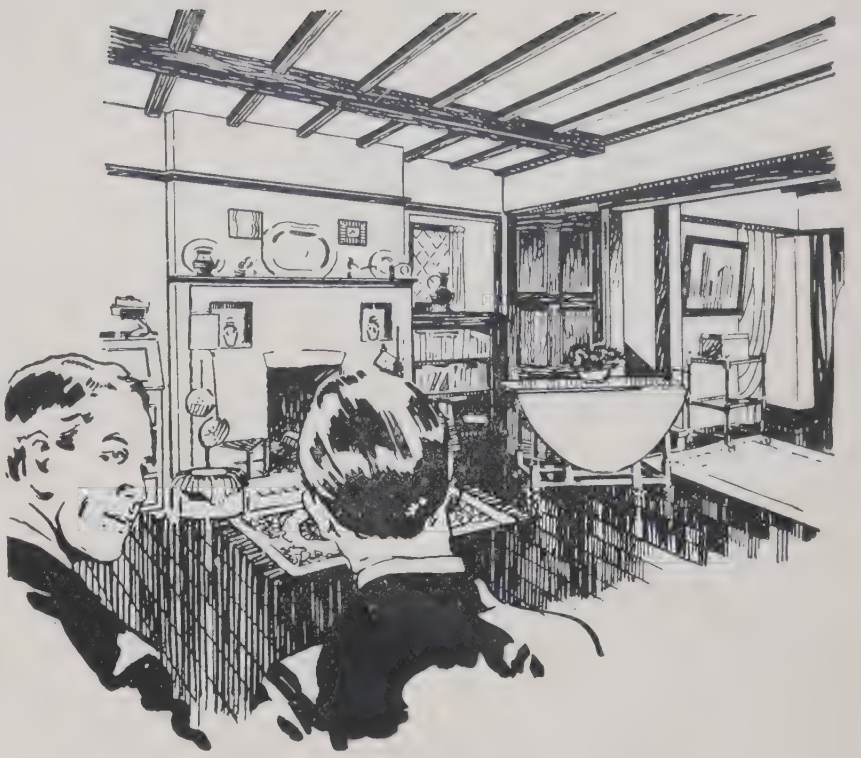
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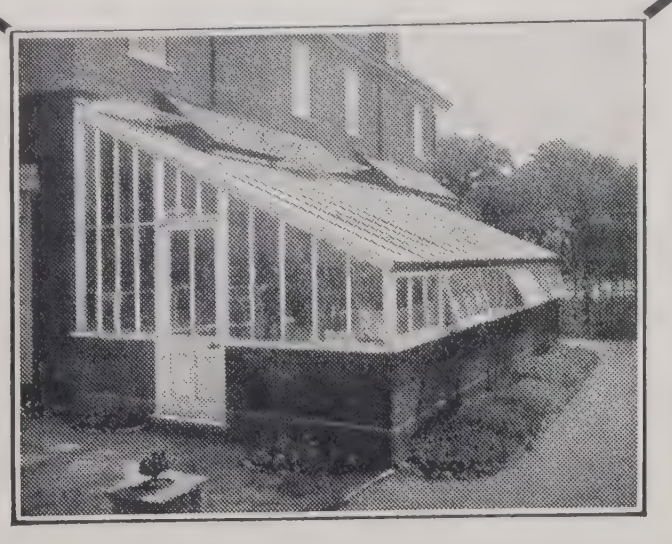
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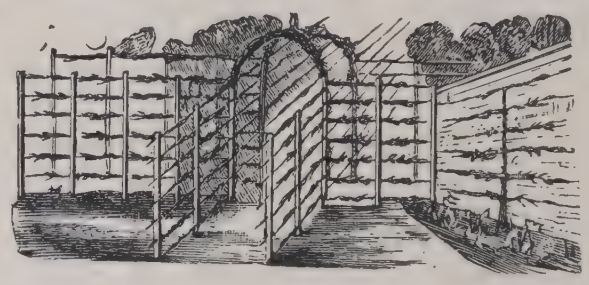
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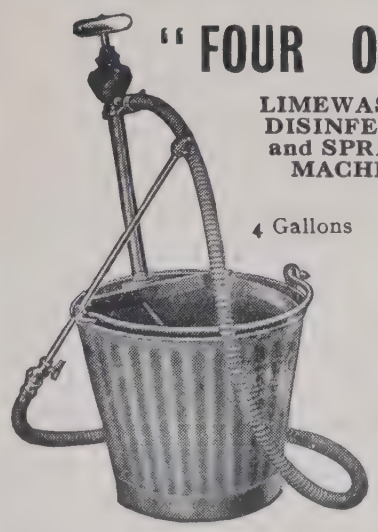
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those who want a real good deep blue there is a novelty, Lady Augusta, that is still expensive, but a real beauty), the deep blue purple Sir Douglas Haig, the blue and mauve Millicent Blackmore, and the deep rosy mauve Lord Derby. Among the hollyhock or Wrexham delphiniums, which have a longer and more tapering spike and the flowers carried more loosely, I suggest Monarch of Wales, of a blue and rosy mauve shade, and Coquette, a violet blue. The above selection will give a variety both in colour and height that is desirable in border work.

Along with the delphiniums, the lupins are the glory of the border in early June, and it is as well to grow some of the better varieties rather than many of the old, rather washed-out blue sorts. My choice of lupins is Sunshine (yellow), Downer's Delight (carmine pink), Penelope or Opal (blue), Chocolate Soldier (a blend of red, brown and yellow), Gold Crest (golden yellow), Glowworm (blue mauve to violet), Pink Pearl (rose pink) and Countess of March (delicate rosy wistaria). There are many other varieties of exquisite shades, but those mentioned cover the colour range and will give good service.

Few of our hardy plants combine the beauties of flower and foliage so well as the peony. They are admirable for growing in association with lilies or gladioli, although the former grouping is preferable from a cultural as well as an appearance standpoint. Many people object to them on the score of their untidy and straggly foliage, but if this is made to serve as a groundwork for



DELPHINIUM MRS. TOWNLEY PARKER

lilies it looks most effective. There are many fine varieties, offering a wide range of shades, varying from pure white, through creams, yellows and pinks to the deepest crimsons. I like several of Messrs. Kelway's excellent sorts, like Sarah Bernhardt, a late-flowering pink; Kelway's Gorgeous (salmon rose); Lady Alexandra Duff, a lovely white; François Rousseau, a brilliant red; and Marcimes, pure pink. Other good varieties are the pale lilac Asa Gray, the creamy white Marie Lemoine, and the rosy salmon Mons. Ch. Leveque. Give the peonies a good, rich, moist loam and they will succeed perfectly. For a raised sloping bank with a background of evergreens there is nothing finer for providing a brilliant show of colour in early June.

For a late display in the border there is no better plant than the Michaelmas daisy, which will grow equally well in sunshine or half-shade, and in heavy,



THE MICHAELMAS DAISY HAS MANY FINE VARIETIES. BARR'S PINK IS ONE OF THE BEST SORTS.

medium or light soils. There is no need to describe the various sections. It will suffice to indicate a few of the best kinds for general planting. Two of my favourites are Little Boy Blue and Little Pink Lady, both suitable for a position in the front of the border, as they only reach some 2ft. high. Both carry buttonhole-like flowers in profusion, of a bright blue in the case of the former and deep pink in the latter. Two good whites in the larger-flowered section are Perry's White and Sam Banham; while Nancy Ballard (mauve and purple), Anita Ballard (cornflower blue), October Dawn (lilac mauve), and Queen Mary (rich blue) complete a representative collection of the Novi-Belgii group. But there are others worth attention, such as King George (violet blue), Beauty of Ronsdorf (lilac pink), Ultramarine (dark blue) and Barr's Pink (the finest pink Michaelmas



SOME OF THE MODERN VARIETIES OF HYBRID LUPINS LIKE SUNSHINE AND GLOWWORM ARE TO BE INCLUDED IN THE LIST.

daisy). Many of these are older varieties, but they are still the best for a bold colour display. I would urge readers to keep a look-out for all the many new varieties at the autumn flower shows, where fresh developments in colour will be seen and improvement in habit noted.

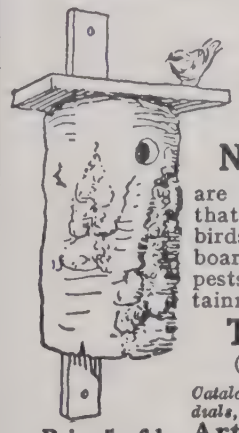
Phloxes are a host in themselves and no border is complete without a dozen or so bold clumps of different varieties. White, pinks, crimsons, blues are all represented, and a few varieties covering the colour range should be grown. My selection of varieties for a border display would be made up from Elizabeth Campbell (a soft pink), Frau Ant. Buchner or La Neige (pure white), Le Mahdi (deep violet purple), Baron von Dedem (orange scarlet), Coquelicot (vivid red), Mrs. M. van Hoboken or Apple Blossom (soft pink), William Ramsay (deep purple) and Border Gem (rich deep blue).

Pyrethrums are valuable border plants for a bright show in early summer, and are excellent as a cut flower. On the whole, they are not grown as much as they deserve; but if garden owners have seen many of the fine varieties occasionally shown at Chelsea by Messrs. Kelways they will feel convinced they are necessary to the border display. I strongly recommend them, as they are of easy culture and serve a dual purpose. Among the varieties I like best are Beatrice Kelway (single cherry rose), J. H. Tweedy (double, crimson with yellow tips), Langport Scarlet (single, glorious scarlet, will provide a fine fiery patch in the border), Queen Mary

(*Continued on page* lxx.)

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BULBS that BLOOM in the SPRING

Hints on Selection and Cultivation

NOW that autumn is approaching, the thoughts of the gardener naturally turn to the planting of bulbous flowers which will provide a gay colour display in the spring and early summer garden.

Of all the bulbous flowers which contribute to the gaiety of the garden in springtime, the early flowering tulips are unrivalled for their brilliancy and the variety of their wide colour range. They are the embodiment of cheerfulness and the sweet fragrance is an added charm to many of the flowers, especially when used in a cut state for table decoration. By nature they are peculiarly accommodating, and that asset, together with simplicity of culture, is in great measure responsible for their increasing popularity. Tulips succeed in any good cultivated soil that is not over-rich and is moderately stiff in texture. If it is necessary to improve the ground, bone meal supplemented by a dusting of lime may be usefully employed, while double digging provides a free root action and helps to keep heavy soils porous during winter. The early planting of tulips is not in accordance with modern culture, as it means that the leaves make their appearance above ground sooner than they need and are, therefore, exposed to wintry weather conditions for a longer period than is necessary. Probably the most suitable time is the latter part of October or the early days of November, and although the R.H.S. stipulate that tulips should be planted on Guy Fawkes Day, November 5th, the exact date must inevitably vary according to the locality and weather conditions. A good rule when planting is to allow a soil covering of 4ins. between the top of the bulb and the surface, and if the ground be wet and sticky, encase it in a little sand.

The early flowering tulips are seen to best advantage when planted in beds containing one variety, and the effect is accentuated when dwarf subjects, such as violas, myosotis and examples of saxifrages are used as carpeting plants. Wallflowers of the Vulcan or blood-red shades associate prettily with Prince de Ligne, a bright yellow tulip with pointed petals, and pleasing combinations may be obtained by planting crimson with yellow or white and arranging various pink shades together. Favourite single varieties for planting in individual beds of one colour [illegible] flushed orange scarlet; Grace Darling, carmine crimson, suffused orange; Coleur Cardinal, bronze scarlet; Cottage Maid, pink, shaded white; Prince of Austria, orange red, sweetly scented; and Keizer Kroon, red, with broad yellow margin.

Early double tulips are also well adapted for bedding, and the blooms last a long time when cut. Tea Rose, saffron yellow; Lady Palmerston, pink; Vuurbaak, orange scarlet; Couronne d'Or, yellow; and Lucretia, rose, are representative of the best varieties.

Parrot tulips with their large rich-coloured flowers and peculiarly shaped petals are worthy of more extensive cultivation. They come into bloom a little later than the early tulips, and while the older sorts, of which Cafe Brun (yellow, feathered brown), Cramoisi Brilliant and Markgraf (yellow, striped scarlet) are typical, have a spreading or floppy habit, the latest introduction, called Sensation, exhibited at the Chelsea Show, has large violet and white flowers carried on tall, straight stems.

The May-flowering section and the stately Darwins form a fine succession to the early single and double tulips. The flowers of the former type are often marked by long, rather pointed petals, while the latter race are distinguished by globular or almost square-shaped blooms. The bulbs should be planted to a depth of 5ins. to 6ins. in well enriched soil, and the addition of a light dressing of sulphate of ammonia in early spring has a beneficial influence on the size and quality of the flowers.

A selection of varieties might be made from the following: Darwins.—Clara Butt, soft salmon rose; Rev. H. Ewbank, deep heliotrope; Mme. Krelage, rose pink; William Copeland, violet, shading to lilac; Mrs. Farncombe Sanders, rosy scarlet and white centre; Pride of Haarlem, rosy crimson suffused purple; Sir Trevor Lawrence, reddish violet, tinted copper; and Frans Hals, violet blue. May-flowering.—Orange King, bronzy orange; Inglescombe Yellow; Cardinal Manning, wine red; John Ruskin, apricot and rose; Le Rêve, old rose, shaded bronze; Salmon Queen, salmon pink; White Swan, pure white; Velvet King, purple. Breeders.—Golden Bronze, bronzy yellow, flushed heliotrope; Louis XIV, purple, flushed bronze, edged golden brown; Vulcan, strawberry red margined buff yellow; Plutarchus, bronze, shaded terra-cotta; Dom Pedro, brown, shaded maroon; and Feu Ardent, crimson, shaded mahogany red.



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September is the best month for planting, but the work may be continued until the end of October. The space allowed between each bulb is usually regulated by its size. Thus, large trumpet

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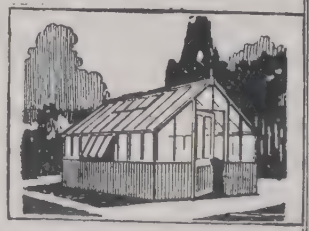
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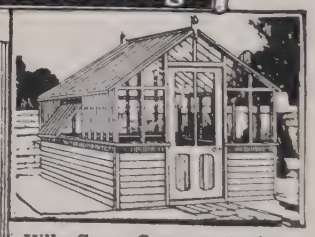
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sorts should not be planted nearer than 4ins. or 5ins., while the members of the Incomparabilis, Barri, Leedsii and Poeticus groups require less room, which may range from 4ins. to 2ins. On the other hand, wide spacing should be avoided, as it produces a solitary or thin effect, and for that reason daffodils should never be planted in single rows, but in groups or clumps.

Choice of varieties is usually regulated by three considerations, *viz.*, individual taste, the object for which the flowers are to be grown, and the condition of the individual purse. The latter is in many cases the most important factor, especially to the man who specialises in daffodils, for the newer kinds are expensive, and quite a large sum would be required to form a collection of modern introductions. In the large trumpet section King Alfred, Tresserve, Olympia and Van Waveren's Giant are the pick of the yellow group, but for ordinary garden purposes and where the bulbs are to be planted in large quantities the old favourites, of which Emperor, Golden Spur, Glory of Leiden and Cervantes are typical, maintain their popularity and cost half the price of the sorts comprising the first group. Of the bicolor varieties, Weardale Perfection, Ellen Terry, Victoria and Empress are vigorous and healthy growers. But no collection would be considered complete nowadays without one or two examples of the white trumpet daffodils, a class that contains some of the most refined specimens in cultivation. Mrs. E. H. Krelage and Mrs. Robert Sydenham are improvements on the well known Mme. de Graaff, while Beersheba comes nearest to the ideal white daffodil.

The Incomparabilis section includes several beautiful forms of the chalice cupped or Star narcissi. Bernardino, Inglescombe, Will Scarlett, Great Warley and Whitewell are but a few which may be classed in that category, while Gloria Mundi and Sir Watkin appeal to a much wider constituency of gardeners. Bath's Flame, Miss Willmott, Sunrise, Seagull, Red Chief and Albatross are the outstanding varieties of the Barri section, and the Leedsii group contains a choice trio in Lord Kitchener, Empire and White Lady. The Poets narcissi is represented by such exquisite examples as Cassandra, Thelma, Horace, Glory of Lisse and the popular double white (Poeticus Plenus), which is exceedingly fragrant and indispensable for cut bloom. The Poetaz hybrids complete the list. This comparatively new race is the result of a cross between Poeticus ornatus and the polyantha varieties, and they form elegant heads of fragrant flowers ranging in number from four to nine. Admiration, Laurens, Koster, Joconde, Helios and Mignon are well worth a place in the spring garden.



DAFFODILS NATURALISED AT THE EDGE OF THE SHRUB BORDER.
Note the irregular outline of the planting with no definite precision.

The value of the purple, yellow and white crocus lies in the charming effect produced by planting them in clumps on lawns or as an edging for borders, and they are quite as suitable for naturalising in grass as the narcissus. The corms should be planted 3ins. deep in good light soil any time in September and October, and if possible they should be left undisturbed for a number of years. A selection may be made from Kathleen Parlow or La Grandesse, pure white; Golden Yellow; Queen of the Blues; Dorothea, lavender; President Lincoln, deep purple; Baron Brunow, dark blue; and Princess Louise, feathered and striped white on purple ground.

For growing out of doors hyacinths require a light, rich, porous soil in a sunny situation. October is the best month for planting in beds. Instead of using a dibber remove the top soil to a depth of 4ins. or 5ins., then level the surface, and after placing the bulbs in position cover them with the soil that was taken out. When the ground is of a heavy texture, the bulbs should be surrounded with sand, a treatment that is generally practised when planting gladioli. When ordering specify medium-sized bulbs, as the large specimens are top heavy in bloom and almost always need staking. Bedding varieties are offered in white and various shades of blue, rose, crimson and red.

Yellow.—City of Haarlem and Yellow Hammer. White.—L'Innocence and Queen of the Whites. Blue.—Schotel (pale), Grand Maitre (medium) and Menelik (dark). Pink and red.—Jacques (rose pink), Coral Gem (salmon pink), Gigantea (blush), Ruby Queen, Maid of Honour (red) and La Victoire (scarlet).

The Dutch iris come into flower fully a fortnight earlier than the Spanish, and other distinguishing features are to be found in the slightly larger flowers, broader foliage and more vigorous habit of the former. Both groups, however, are invaluable for the decoration of the garden and home in May, and they are to be numbered among the cheapest of our bulbous plants. The bulbs, being small in size, do not keep well, and require to be planted early on and not later than the end of this month. Two inches is the proper depth, and the soil, which should be of a light texture, may be enriched by a dressing of bone meal. A bed of Spanish iris arranged in rows of one colour is a beautiful sight in the early summer garden, and the blooms can be cut from time to time without destroying the general effect. Here is a typical scheme. First row: Leander, deep yellow and sweetly scented; and Longfellow, porcelain blue. Third row: Prince Henry, purplish bronze; and then follows in the order named King of the Blues, deep blue; Queen Wilhelmina, white, with yellow blotch; and Thunderbolt, violet bronze with golden blotch, the tallest of the collection in the back row. Plant 100 bulbs of each variety in a double line with sufficient space between to enable the free use of the hoe.

The pick of the Dutch iris are Jacob Maris (deep blue), Yellow Queen, White Excelsior, Rembrandt, Frans Hals (soft yellow and pale blue) and Bakker Korff (pale blue standard, falls cream with golden blotch).

In addition to its telling colour effect and long flowering quality, the muscari or grape hyacinth is of a hardy and robust habit, and may be left undisturbed for a number of years. Although it may be grown in clumps or edgings to adorn the flower

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BULBS THAT BLOOM IN THE SPRING—*(Continued from page lxi).*

garden, there is no situation that shows the pretty blue blooms to the same advantage as a grass bank or a nook in the rockery, where they should be planted in fairly large numbers. The little Cambridge blue form comes into bloom with the snowdrops, and will brighten the rockery at a period of the year when there is little colour out of doors. Then there is the old Muscari botryoides, which grows freely in grass shaded by trees, but the prettiest and most popular variety is Heavenly Blue, which is probably unequalled for wild and woodland gardens when planted in bold masses. Brightness, a sport from Heavenly Blue, has brighter flowers that are carried on a much larger spike. According to the late Rev. Joseph Jacob, the aroma which comes from a bed of Heavenly Blue on a hot day in April or May is worth living for.

There are numerous pretty bulbous plants suitable for garden cultivation the decorative flowering qualities of which in spring are not recognised to the extent they deserve. This remark applies particularly to the scillas, which are most accommodating in regard to soil and situation, for they thrive alike in sun and shade. They form a lovely edging to a long, straight border, make an excellent carpeting for the taller spring flowers, and grown in clump formation the blue, white and rose sorts give variety of colour to the flower border or rockery. Scilla sibirica is the gem of the group, and S. campanulata is commonly known as the wood hyacinth.

Sparaxis are closely allied to the ixias, but they are of dwarfer habit and quite as suitable for culture in a sheltered sunny situation.

The camassias are graceful-looking plants of the lily family, and when planted in early autumn require to be covered with twice their own depth of soil. The star-shaped lavender colour flowers usually appear in May, and are carried on long stems 2½ft. high resembling a miniature eremurus Cusickii has lavender flowers with yellow anthers, and esculenta produces spikes of dark blue flowers.

Chionodoxa, or glory of the snow, are among the most beautiful of spring-flowering plants, and should only be grown in places where they can remain undisturbed for a number of years, as the dainty flowers in the first year are poor as compared to the display in later years. These harbingers of spring flourish in good garden soil, and are suitable for cultivation in the rockery, in grass or in the flower border. Plant gigantea (soft lavender blue) or Luciliæ (blue with white centre) in clumps or wide masses. J. Y.

BULBS AND TUBERS FOR THE ROCK GARDEN

IN how many rock gardens, that are now becoming such a popular feature in small gardens, does one see a bright display of bulbs in the spring? There are very few indeed where some of the lesser-known and dwarf varieties and species of many bulbous plants are to be seen. Attention is generally focussed on the more common kinds of rock plants, such as aubrietias, dwarf phloxes, alyssum, iberis, arabis, cerastiums, mossy saxifrages and so on, many of which, by reason of their rampant habit, are totally unsuited for planting where space is limited. These commoners are all excellent in their way if they are kept under control and the clumps divided every year to keep the patches from growing over everything within reach. They provide a rich and gorgeous display throughout the spring months which may be attractive for a year or two, but which soon grows monotonous through lack of contrast. Moreover, there is a lack of variety that is one of the joys of rock gardening where a number of plants of different form, habit and flower colour should all be grown together, each being provided with conditions which suit it. For those who like variety I would recommend several of the dwarf bulbs. In association with the spreading carpets of purple and blue aubrietias and phloxes, or with patches of iberis and arabis, they provide a charming and varied display and, what is even more important, if a careful selection is made the flowering period in the rock garden can be prolonged until well into the summer. If some of the early-flowering bulbs are grown, you will have some blossom in the rock garden some weeks before the majority of the inmates waken from their winter's sleep.

Crocuses, snowdrops and chionodoxas are all admirable little plants for massing in suitable positions in the rock garden. Crocuses may be planted almost anywhere, and as their foliage is not coarse and dies off early, they do not interfere or spoil other plants when they have finished flowering. CC. Sieberi, biflorus, Imperati and Tommasinianus are all good species, attractive in flower and easy of culture, and each is worth trying, as well as several other excellent species. For shady corners in the rockery there is nothing better for an early spring show than a patch of snowdrops. They are charming and graceful little plants, and so early in flower. Our own native Galanthus nivalis is one of the best, but those who like size cannot do better than plant a few bulbs of G. Elwesii or G. plicatus, both handsome and distinct sorts. On the whole, snowdrops do not lend themselves to association with a groundwork as their foliage is

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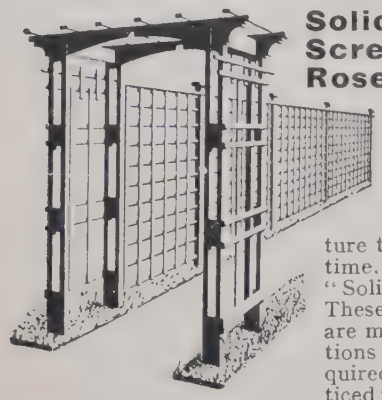
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and it is best to sow annuals to fill in the gaps when the foliage has died down. On open banks or a broad stretch between two large boulders is the ideal place for massing chionodoxas, either C. Luciliæ or the blue sardensis. They seed freely and spread by means of offsets if they have a position that they like.

But it is not to those bulbs whose merits are already sufficiently well known that I desire to draw attention ; it is to such kinds as the dwarf narcissi, dwarf tulips, erythroniums, eranthis, dwarf irises and hardy cyclamen whose beauties are seldom seen in the small rock garden. Their cultivation has never been taken up as their merits deserve, and if one pays a visit to some large public rock garden in spring it will be realised how beautiful they are and eminently suited for a place in the small rock garden.

The dwarf narcissi are all attractive little fellows, and no rock garden can be said tobe complete without a few of their representatives. Narcissus cyclamineus is the earliest of the genus to flower, and is an elegant miniature with its rich yellow trumpet and its long reflexed segments. Next comes the Angel's Tears, N. triandrus, a dainty species of slender growth carrying creamy white flowers which are cup shaped and with reflexed segments. The two forms of the hoop petticoat daffodil, N. bulbocodium, one with deep yellow flowers and the other known as citrinus with lemon-yellow blossoms, are both worth growing, as are also the forms of Narcissus minor and N. minimus, the former a little taller and larger than the latter. Planted in clumps, all these are sure to add greatly to the early spring beauties of the rockery.

I am especially fond of some of the dwarf tulips for planting in a sunny position, but they should not be planted where their foliage is likely to interfere with the permanent inmates. After flowering, and when their leaves have died off, annuals may be sown to fill up the gaps. T. Clusiana is one of

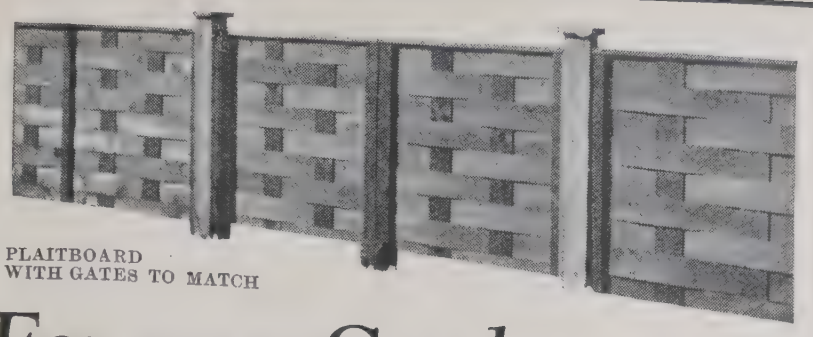


THE DOG'S-TOOTH VIOLETS ARE WORTH GROWING IN A SHADY CORNER OF THE ROCK GARDEN.

and brilliant red outside. It makes a bright splash of colour if planted in a bold clump. The yellow-flowered T. Batalini and the yellow and white T. Dasystemon which almost hugs the ground, the bright yellow T. persica and the brilliant water lily tulip, T. Kauffmanniana are all worth a place. Each is certain to attract when it unfolds its beauties in the late spring. If they have a place in full sun there will be no fear of failure, but a covering of mossy litter during the winter will keep the bulbs warm.

Where space permits a few of the dwarf irises are well worth planting. They do particularly well in sheltered crevices where they are protected from rough weather. Among the best kinds are the early-flowering I. alata (lavender blue), I. reticulata, the yellow I. Danfordiæ, the graceful I. gracilipes and the winter-flowering I. Vartani. The spring snowflake (Leucojum vernum) is another most beautiful spring-flowering bulb, with its large drooping snow white flowers that are tipped with green. Once it becomes established it soon forms large tufts that are studded with blossom.

Two genera that are seldom seen in the average rock garden are the dog's tooth violets, erythroniums and the dwarf species of hardy cyclamen. Although not strictly rock garden plants, both are worth growing there unless there are a few trees in the garden, when they can be given their more natural surroundings. The erythroniums are handsome plants with their marbled and blotched foliage and nodding flowers of the most delicate shades borne on long, slender stems. They do best in a shady corner and in deep, rich, moist soil. From the many species I should select a few of the varieties of the European species, E. Dens-canis, which throws a variety of shades from white to rose and purple ; E. Hendersonii, pure lilac with a deep purple centre ; and E. revolutum, which also has numerous varieties of all intermediate shades from white to deep rose. If given a

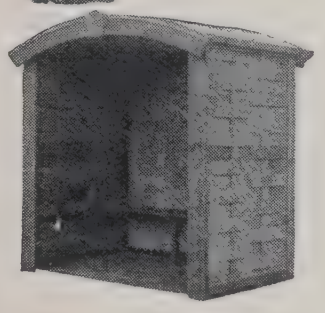


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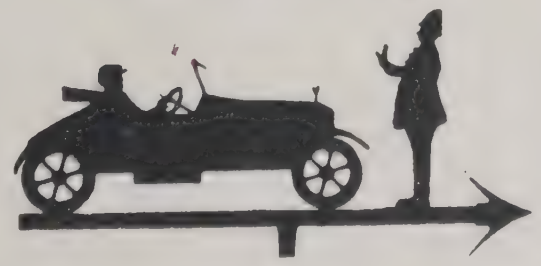
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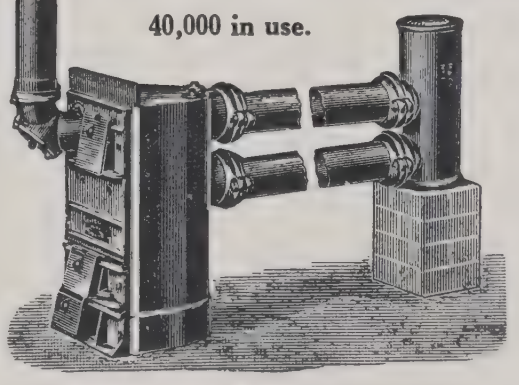
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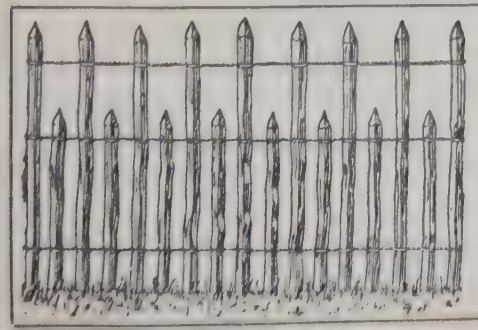
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One of the joys of the rock garden in late winter and early spring is the winter aconite (eranthis), which unfolds its yellow blossoms from the end of January onwards. On a rock bank or in a fairy open and moist position in the rock garden it makes a bright display. The best species is E. hyemalis, but E. cilicica with larger flowers and more refined foliage, is also good. A hybrid between these two which was raised two or three years ago with the name of E. Tubergeni with large saucer-shaped blossoms of a deep primrose yellow is worth growing. It combines the finer qualities of the two parents and will succeed quite well outside.

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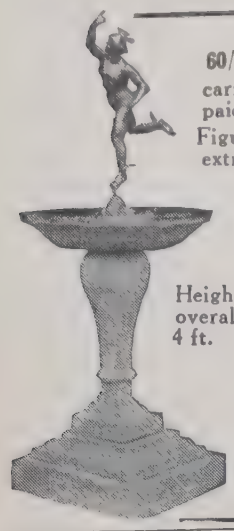
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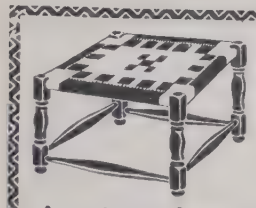
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LOOKING AFTER THE LAWN

IT is really important to pay some attention to the lawn at the end of the summer, especially where the grass has been newly laid. Quite often September is a comparatively dry month, and watering should be continued. Thorough soakings must be given, so that the grass may be brought into a good state for the winter. Grass that is half dead at the end of autumn is quite likely to die out altogether before the coming of the following spring. It often happens, after long spells of dry hot weather, that cracks will appear in a newly made lawn, especially in clayey soil. The best way of dealing with these is to spread plenty of sifted soil along them and brush it lightly backwards and forwards until the cavities are filled up. After the lawn has been watered, or rain has fallen, it is quite likely that the process may have to be repeated. Top dressings will be very helpful in the autumn, and this is really the best time for the treatment. When the soil is light mulch the surface with sifted soil and, if heavy, add a liberal dressing of sand or grit. Manures are also needful to supply the required plant foods. Bone meal to which a little kainit has been added (say, about 1 in 5) is excellent. About 2 to 3 ozs. per square yard should be allowed. Guano can also be employed like the above, and basic slag is also an excellent fertiliser for heavy soils, although this tends to encourage the growth of clover. Apply at the rate of 6 ozs. per square yard, and kainit may be added at the same time at half that rate. Wood ashes supply potash and other salts, and their use is beneficial if they can be obtained in quantity, but it is a mistake to put soot on to a lawn.

Where the lawn is showing signs of being worn out and ugly bare patches have appeared, much may be done in the autumn to bring the grass as a whole into a good condition. Lawn seed mixtures should always be obtained from a reliable firm, and it is important to get the right mixture for the purpose. One mixture is not suitable for every lawn and, when placing the order, it is an excellent plan to describe the lie of the land, the nature of the soil, whether the situation is very exposed or not, and so on. Loosen the soil of the bare patches with a fork and then rake finely. Thin sowing is a false economy, and 1 oz. of seed to every $1\frac{1}{2}$ square yards should be allowed. After sowing rake over the position so that the seed is covered with soil. Should the weather be dry, the sown patches must be kept watered, as the quick growth of the grass is very desirable. Growth should soon commence and, when the grass is 3 ins. or 4ins. high, rolling is an advantage. Before the setting in of the winter the newly sown grass may be cut, and this is best done with a scythe. Failing this, use the mower with the blades set high. Lawn patching by means of grass mats has recently come into vogue, and this is really a good method. For this, pieces of sacking or similar material are cut to the size and shape of the bare patches. These are placed in some shady position and thickly sown with grass seed. Water should be supplied freely and the seed soon grows. If the mats are resting on a soil surface, they should be moved about every now and then to prevent the grass rooting. When each mat is thick with grass it may be placed on the bare patch, the surface of which has been well loosened. The grass soon attaches itself to the ground and it is not long before the material of which the mat is formed, decays.

This is an excellent time to have a good hunt for weeds on the lawn. Tap-rooted kinds, such as docks, dandelions, etc., seem to be able to keep going during the driest weather, and they are then very easily detected. The simplest cure is to get some corrosive solution like weed killer, vitriol, bluestone solution, sulphate of iron solution, caustic soda, etc. Prepare a sharp dibber about $\frac{1}{2}$in. in diameter and then dip this into the liquid and plunge into the heart of the weed. By this means even the strongest of weeds may be destroyed with a very small expenditure of time and trouble.

L. B.

GETTING READY for the ROSES

WHEN it is remembered that roses may remain in the same position for many years, it is obvious that the original preparation of the ground is a matter of great importance. The ideal soil for most roses is a deep loam of a somewhat stiff nature, and success cannot be expected in ground that is worn out. Where the soil is of a very unfavourable nature, it is often best to dig it out in the first place and replace it with loam or some prepared compost. Of course, such a drastic step as the removal of the entire bed to the depth of a couple of feet or so is not always needed, and, quite often, the case is met by taking out about half of the existing soil.

Obviously, what steps should be taken when preparing a rose bed depend entirely on the nature of the soil. The soil which should be removed altogether is that which is really sandy, as, even if this is enriched, it will never have the supporting power which is essential if good roses are to be grown. A soil which is simply poor and on the light side is, of course, unsuitable in itself, but it can be vastly improved by the addition of a good stiff loam, which should be chiefly mixed with the top soil so that the roots of the roses will

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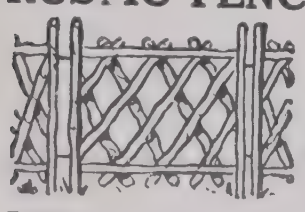
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get an immediate benefit. Where the land is naturally of a loamy nature there is not much to do save to bring it into a workable condition by digging or trenching. In some cases a certain stickiness of the loam when pressed with the fingers is indicative of a faulty drainage. Possibly about a foot below the surface there may be a layer of binding gravel, some of which it might be desirable to remove altogether. In such a case, and also where a definitely clay soil has to be dealt with, trenching is essential, as only in this way can the subsoil be reached. With clay soil, as much time as possible should be allowed for the exposure of the ground to effects of the weather, and the planting of the roses might well be deferred to the latest reasonable date. As a matter of fact, in the case of clay soil it is really a good plan to leave the beds so that they may benefit by the severest frosts of the winter, and then plant the roses in the succeeding autumn. Such a course calls for the exercise of patience, but it is certainly one that has a good deal to recommend it. During the summer that comes between the two autumns, hardy annuals might be sown in the beds. Now and again the rose grower has to deal with soil that may be little better than gravel. About the only thing to be said in favour of ground of this description is that good drainage is assured. Of course, the gravel may be largely removed, to be replaced by good loam. Quite a satisfactory method, however, is to take out the gravel in the form of pits, which might be from 18ins. to 24ins. deep, and then to fill with loam. After planting, any soil which can be spared may be spread on the surface of the bed, and the operation may be repeated from time to time with advantage.

Healthy roses root somewhat deeply, and a depth of at least 1½ft. should be provided for such strong-growing varieties as the hybrid perpetuals, and this is not too much for any kinds. Whatever the nature of the soil with which one has to deal, this can hardly be made too rich. Plenty of manure should be added when the digging is in progress, cow manure, if this can be obtained, being of special value. If stable manure is not available Messrs. Wakeley's Hop Manure will be found an excellent substitute and admirable for roses. Keep the manure mostly at the upper part of the soil, as, if it is dug in to a great depth, it will draw the roots downwards more than is desirable. Make sure that the manure does not lie in lumps and heaps, and the best results are secured when it is well mixed with the soil.

L. B.

THIS MONTH IN THE GARDEN—

(*Continued from page* lii.)

of lawn sand and sulphate of ammonia should also be applied to bring the lawn back into condition. All tap-rooting weeds are best spudded out by hand. It is the only satisfactory way of dealing with them, although it is a long and tedious process. The work of lifting gladioli and dahlias is best left over until next month, since it allows the foliage to wither off naturally and all the stored-up food material in the leaves to pass back into the corms and tubers. It is advisable to wait until the dahlia foliage is blackened by frost before lifting.

The Fruit Garden.

Early apples and pears will be ready for gathering now. Mulchings round fruit trees can be removed, so that the sun may reach the soil to assist in the ripening of the later crops. Grease bands should be placed in position now for next year, fixing the bands firmly round the trunk and applying the grease with a wooden stick. The application of grease bands is a precaution that must be taken by every fruit grower to protect the crop from the ravages of the winter moth. If it has not already been done, all the old canes of loganberries and raspberries should be removed and the new canes, made this year, trained into position.

The Vegetable Garden.

As the potatoes are ready, they may be lifted and stored, being careful to remove any that show traces of disease. Cabbage, cauliflower, lettuce and endive may be planted out for winter supply. When planting cabbages, at least 2ft. must be allowed between the plants. Celery will be ready for earthing-up. The leaf stalks are best tied together with a piece of raffia about 8ins. or so from the base. The earthing should be done gradually, finishing it finally at the approach of frosts. Before earthing, give the plants a dusting of soot and lime to keep all insect pests away. The leaves of outdoor tomatoes should be removed and the fruits exposed to sunshine to assist ripening. They should not, however, be left too long in the sun, as the fruits will shrivel. They are best pulled and placed in a dark, warm drawer in a cupboard. All ground that is being cleared should be left in a rough condition to mellow. G. C. T.

EASY-TO-GROW HERBACEOUS PLANTS—

Continued from page lvii.

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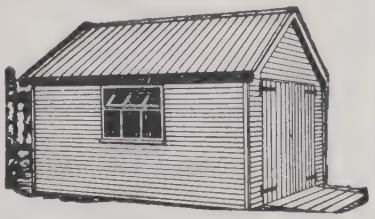


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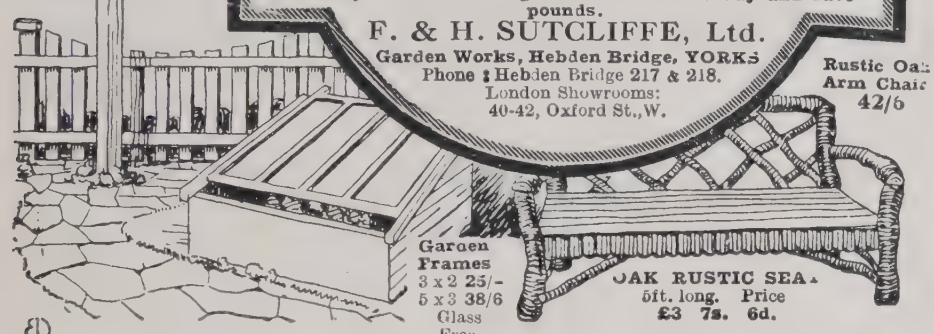


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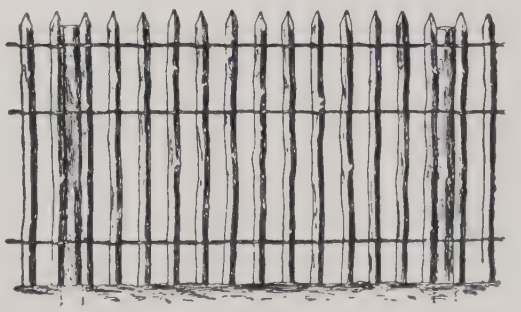
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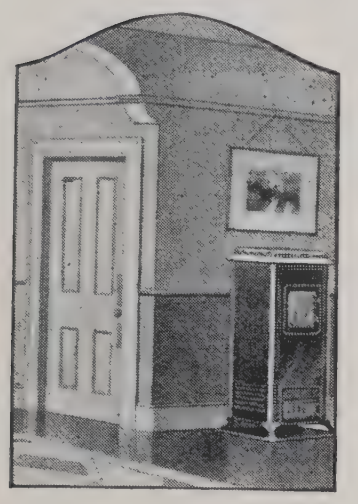
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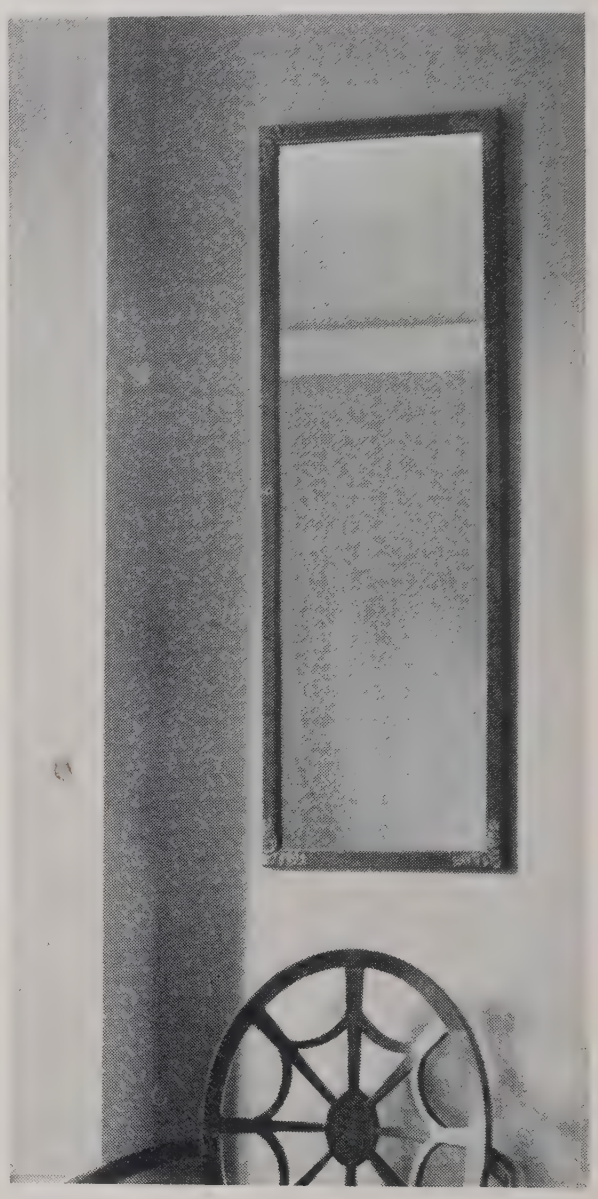
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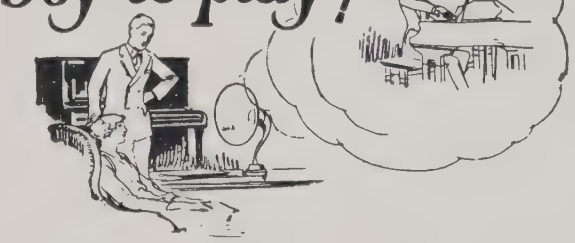
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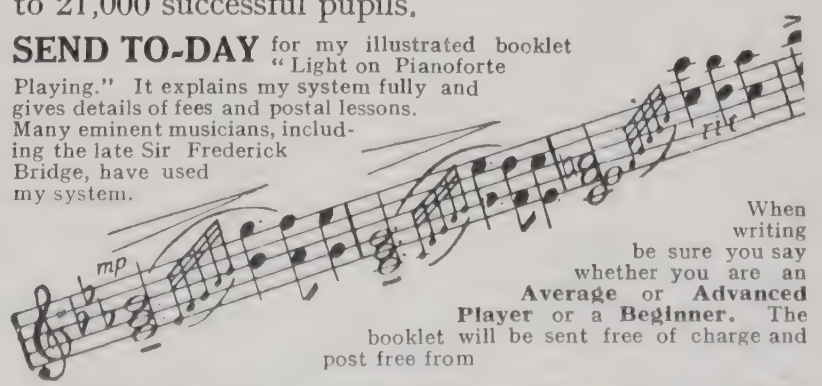
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HOMES & GARDENS, SEPTEMBER, 1928.

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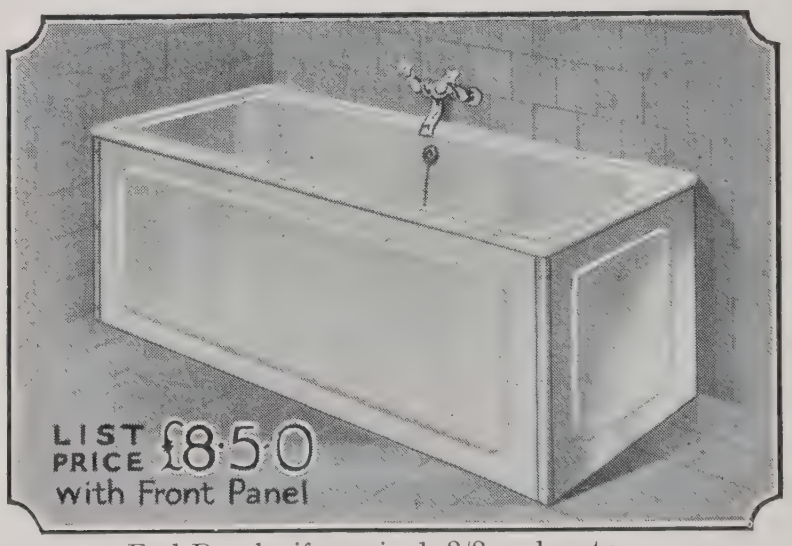
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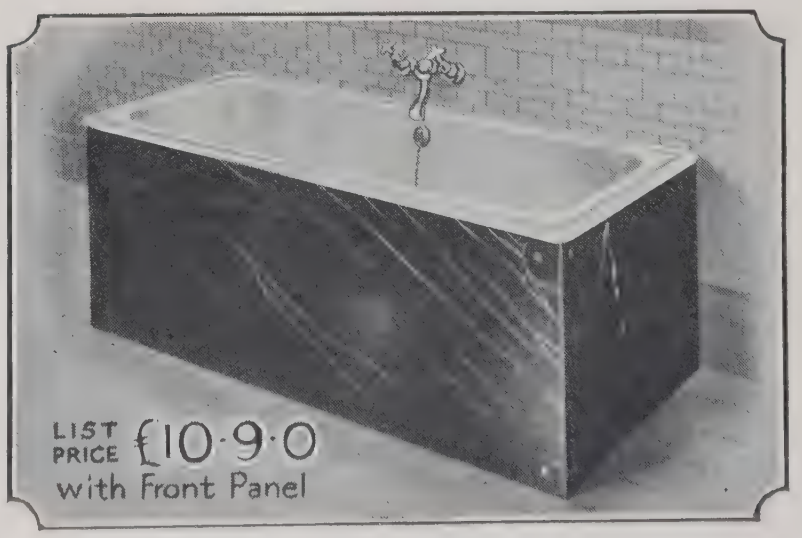




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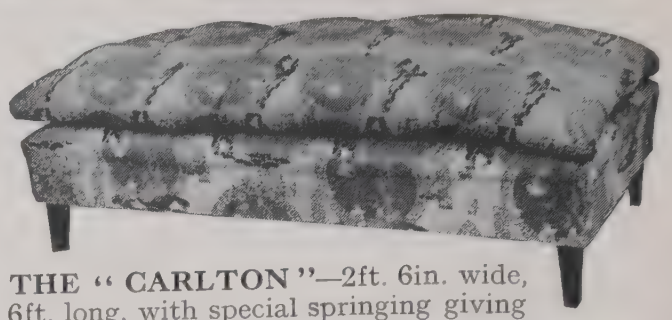
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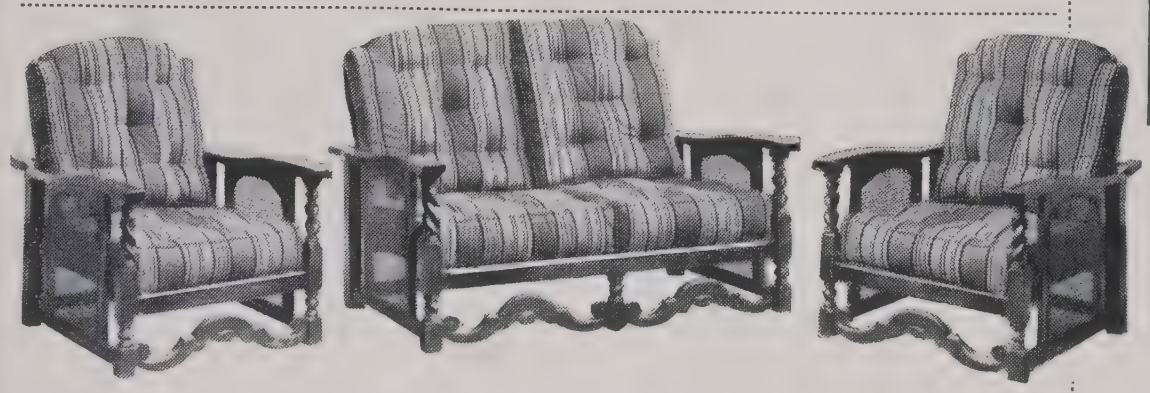
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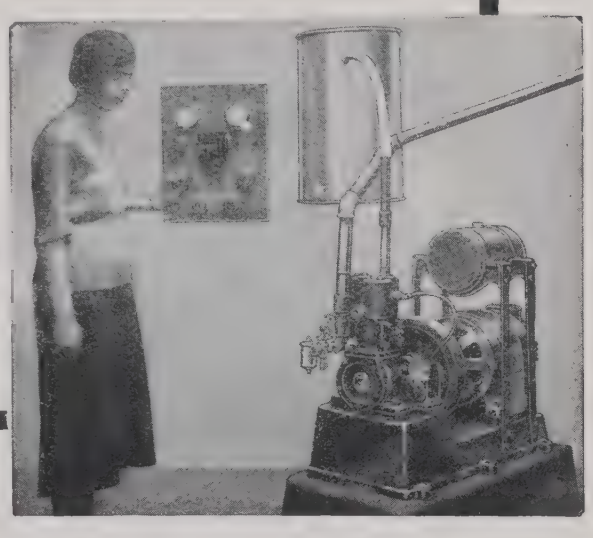
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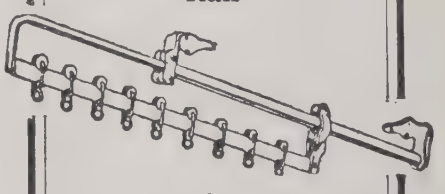
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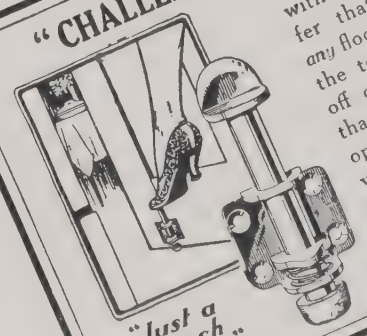
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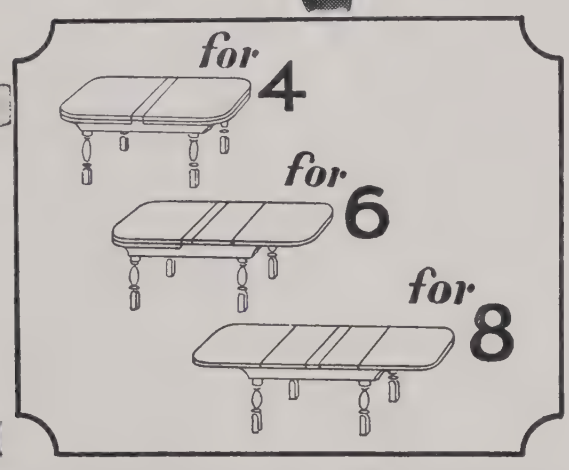


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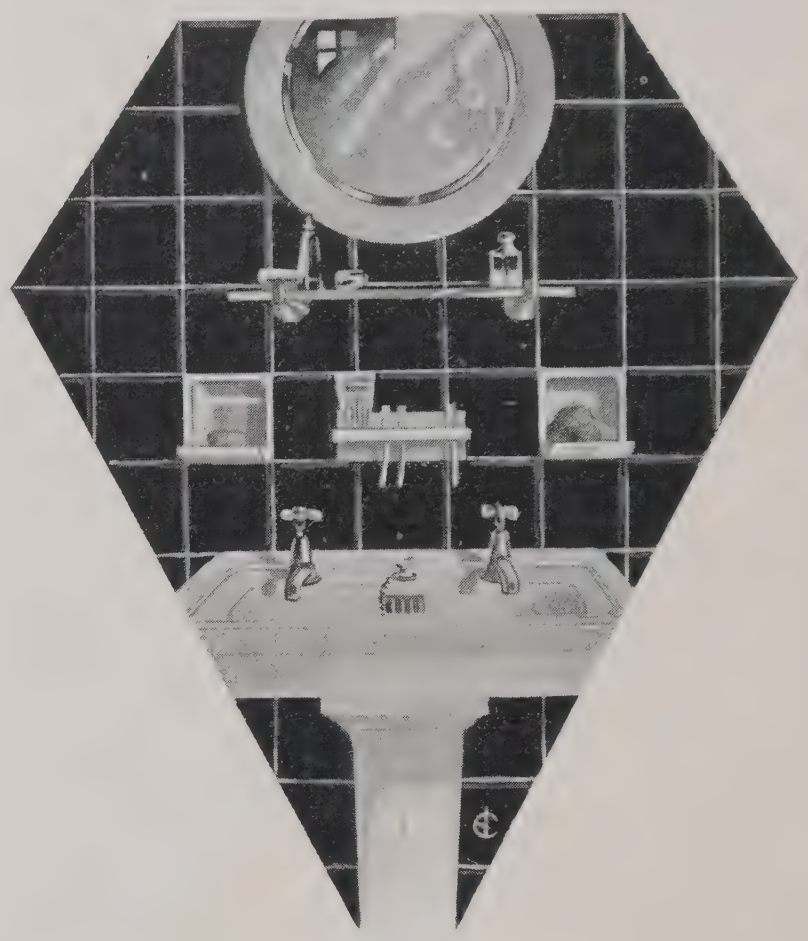
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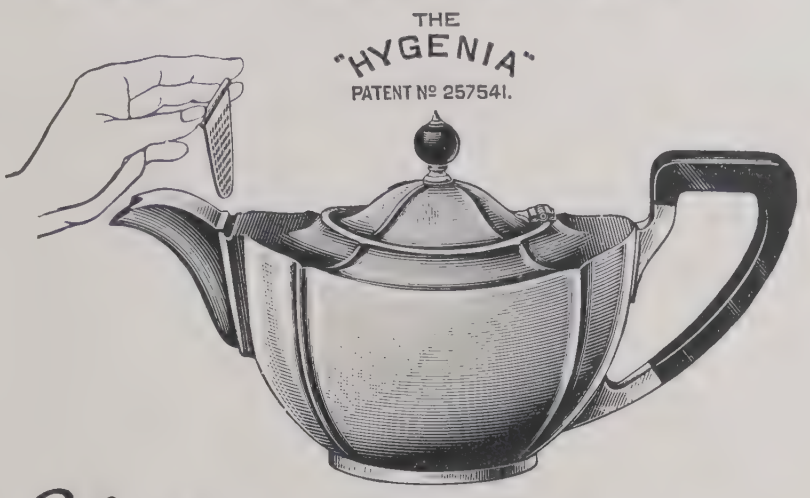
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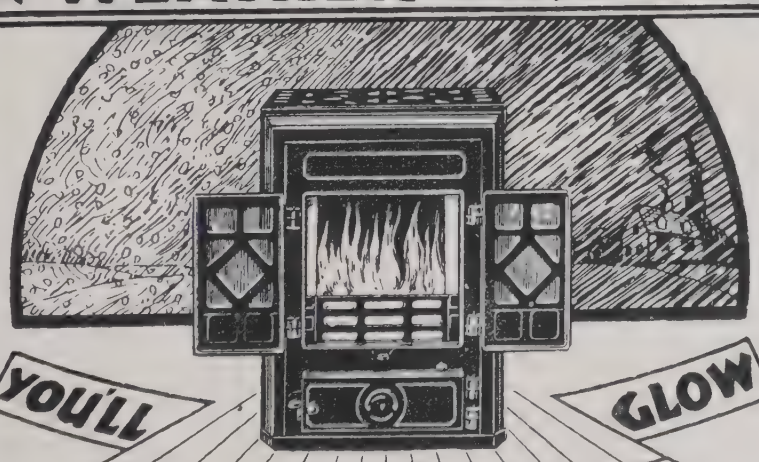
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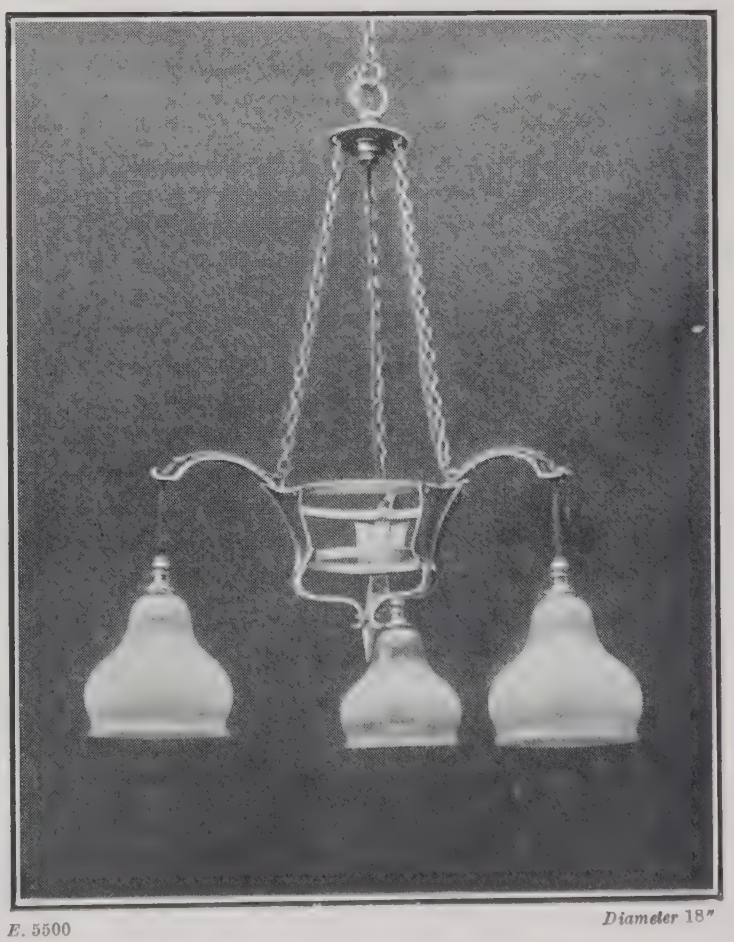
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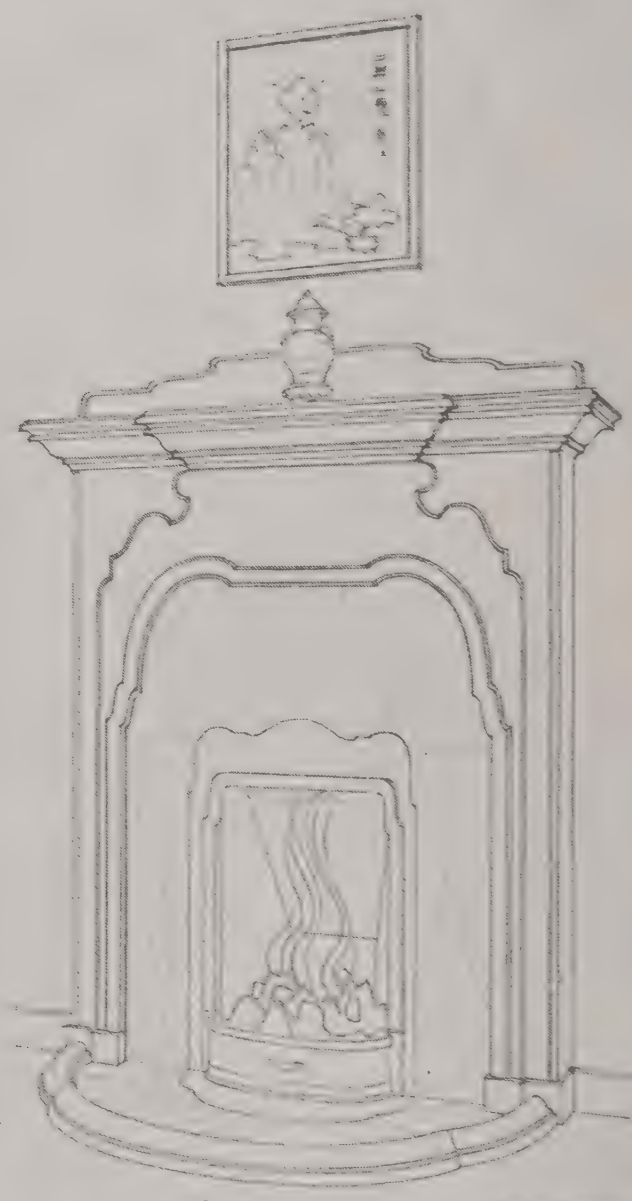
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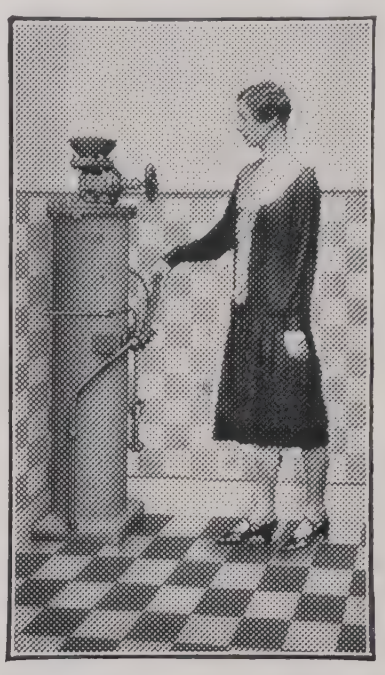
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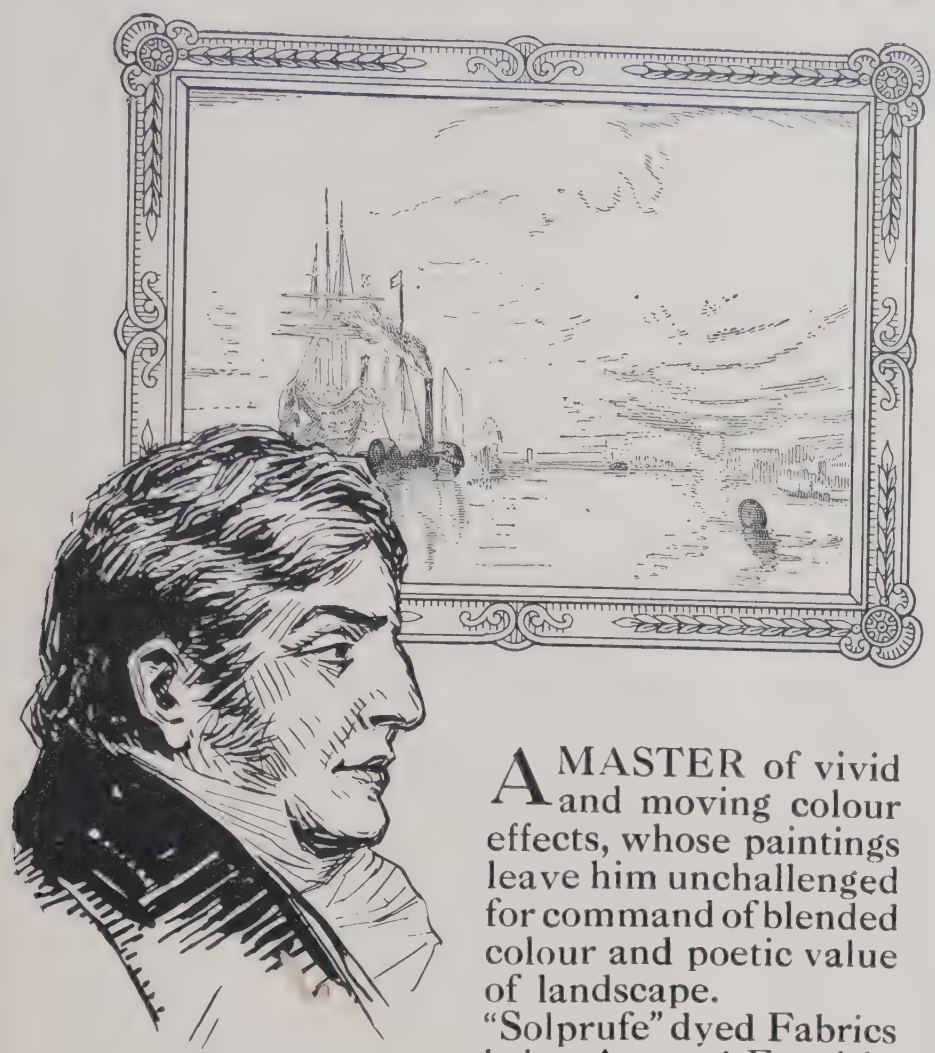
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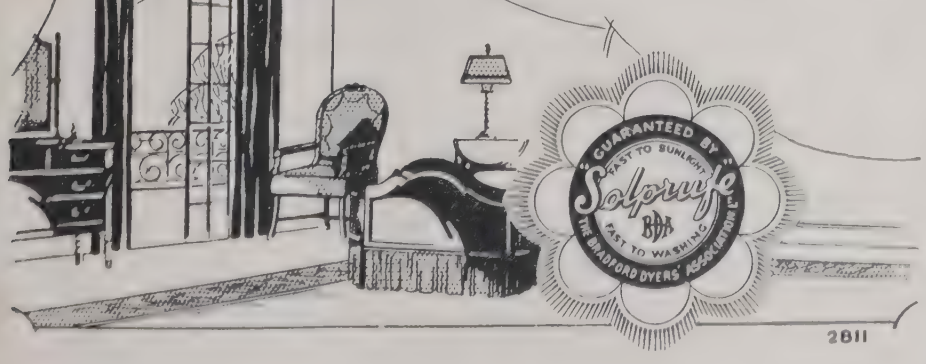
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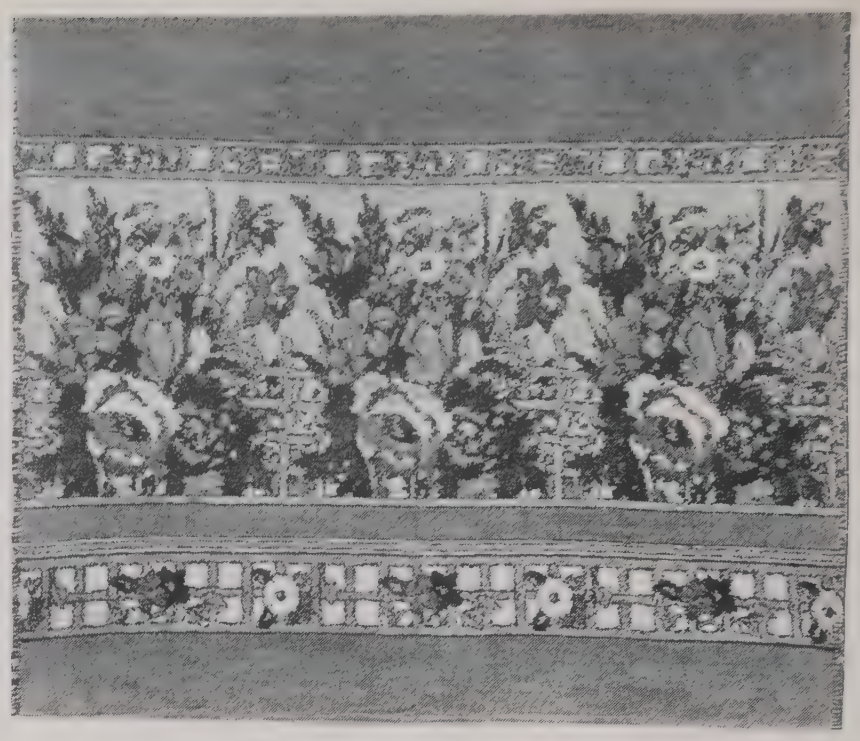
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Handleys

Chenille Curtains

Handley's Chenille Curtains have earned a great reputation. They are made of the very best materials and are ***guaranteed fadeless.*** They obtain in a variety of gorgeous colourings embodying all the most modern furnishing shades. The principal selling colours are: old rose, blue, jade green and fawn. Illustrated here are two of the very newest designs.

SPECIAL COMPETITIVE PRICES.

Curtains Per Pair	Door Curtains to Match
52″×2½ yds. price 59/6	70″×2½ yds. each 37/6
52″×2¾ yds. price 65/-	70″×2¾ yds. each 42/-
52″×3 yds. price 69/6	70″×3 yds. each 45/-

Chenille by the yard

This Chenille is of rich heavy quality in plain and antique finish. In beautifu shades of blue, fawn, rust, brown, green, crimson, rose, grey and purple.

Unfringed		Fringed	
50″ wide per yd.	10/6	50″ wide per yd.	10/11
70″ wide per yd.	14/6	70″ wide per yd.	14/11

HANDLEYS LTD.

SOUTHSEA - - 'Phone 2241



Red RUBEROID Roofs — look well and last well



THE advantage of a Red Ruberoid Roof lies in the way it weathers to the tint of old tiles. Red Ruberoid provides a pleasing roofing for all small buildings about the house or garden. Red Ruberoid makes any building picturesque and economically secures an absolutely weather-tight roof. Supplied ready for use and can be easily fixed by anyone. The colour is permanent and no painting or coating is required. In rolls of 12 square yards, including all accessories for fixing with full directions, at **14/-** per roll.

Free *Write for FREE samples and Booklet giving full details. We shall also be pleased to send full particulars of Ruberoid Strip Slates, an economical roofing for bungalows and pavilions in soft natural colours, sage green and venetian red.*

Sold by Hardware and Builders' Merchants everywhere

The RUBEROID Co *Ltd*

77, Lincoln House, High Holborn, London, W.C.1.

Jenner's Down Quilts.... fit for the Couch of a Queen.



Jenner's True-to-Nature Cretonnes and Furnishing Fabrics will bring all the glories of Spring and Summer into your home —and keep them there for your delight.

Returnable 1 yard sample lengths are obtainable from

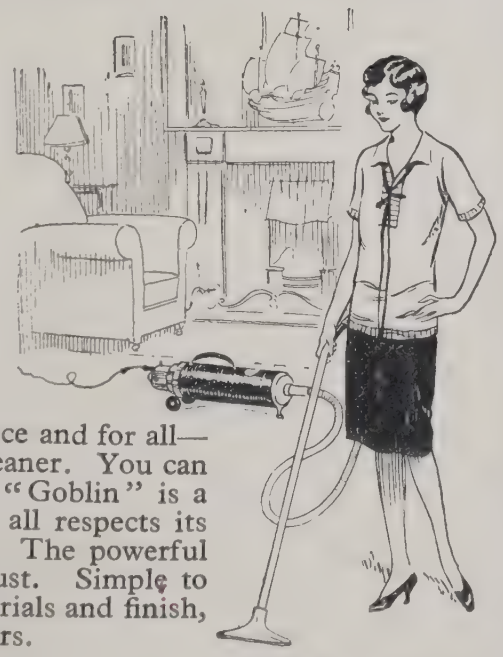
By night an even, soothing cosiness born of pure soft down cunningly enclosed in rich silks or smooth satin.
By day a billowing beauty of glowing colour, joyous but discreet. A grace to your bed and a comfort to your hours of rest.

Prices in Sateen from 39/11

A postcard will bring to you by return a free catalogue. The designs will delight you.

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27 Grosvenor Gdns., London, S.W.1
Telephone : Victoria 0051, 0052.

Your hardest task now made the easiest



End the dust nuisance once and for all—with a Goblin Electric Cleaner. You can afford one, for though the "Goblin" is a highest grade machine in all respects its price is within your reach. The powerful suction removes all the dust. Simple to operate, finest quality materials and finish, and guaranteed for five years.

GOBLIN
Electric Vacuum Cleaner

Weighs only 7½ lbs. Runs for six hours on one unit. Ball bearings. Demonstrations arranged in your own home.

Where Electricity is not available, use the GOBLIN Suction Sweeper **£3:10:0**

£10:10:0
Complete for general use.
Deferred Terms if desired.



Ask for Descriptive Folder.

THE BRITISH VACUUM CLEANER & ENGINEERING CO. Ltd. (Dept. 12), London, S.W.6, and Branches.

Why I like the Sunbeam Gas-Fire



The Typist

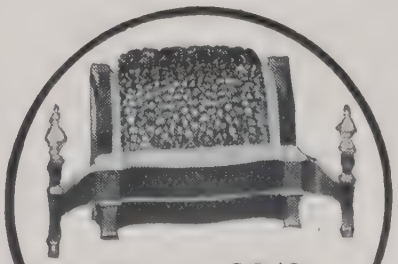
"How pleasant it is to come into my office, just turn a tap, strike a match and in a few moments have a brightly-burning fire. The Wilson Sunbeam is certainly a boon and a blessing. No smell of burning paper or wood, no smoke or dust but a fire just perfect in every respect, with ample ventilation. I can regulate the Sunbeam instantly whenever I wish."

Write for Free Illustrated Book about the Sunbeam Gas Fire!

WILSON'S 'SUNBEAM'

Scientifically heats all parts of the room and ensures full ventilation. Absolutely silent. Very economical. Made in five sizes and beautifully finished in Solid Brass, Copper, Nickel or Steel.

See a SUNBEAM at the Gas Showrooms. Also Ironmongers, Stores, etc.



Price from 39/6
(Extra for Dogs 12/6)

WILSONS & MATHIESONS, Ltd.
(RADIATION Ltd., Proprietors,)
(Dept J.), Carlton Works, ARMLEY, LEEDS

"THE GAS FIRE LIKE A COAL FIRE"

EVERYTHING The G.E.C. your guarantee ELECTRICAL

Every Housewife wants "Magnet"

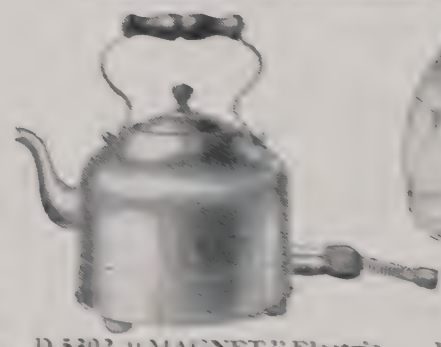
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HOUSEHOLD ELECTRIC APPLIANCES





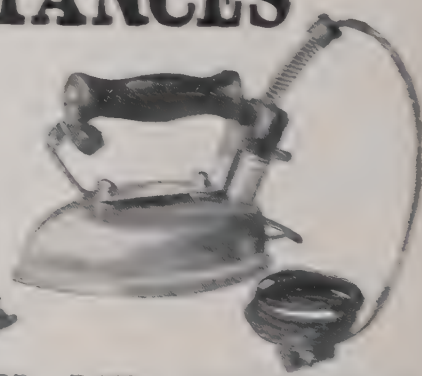
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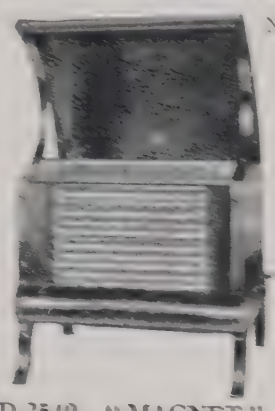
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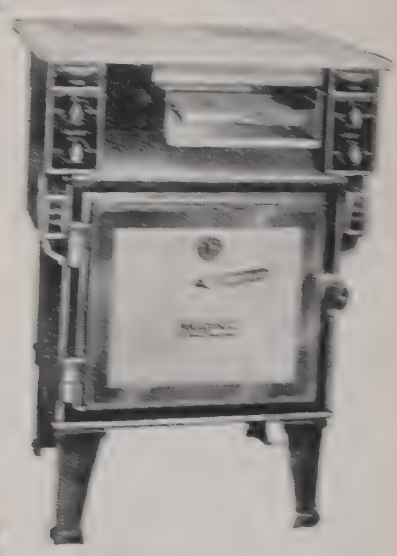
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D.M. 500. "MAGNET" Electric Wizard. A wonderful machine that not only washes and wrings clothes, but also makes Ice Cream, mixes Meat, makes Sausages, cleans Knives and Shoes, polishes Floors and many useful purposes as well.



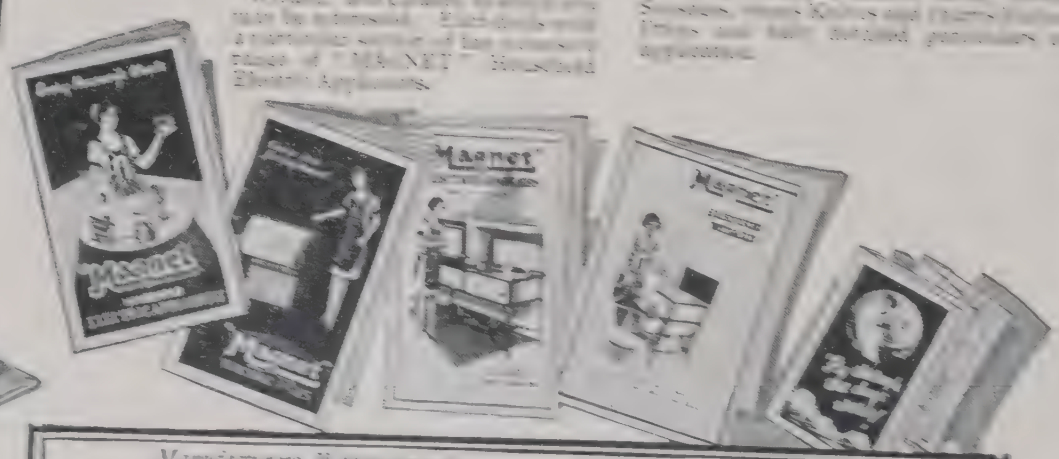
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Complete with attachments. Bag supplied free.

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Please send for any one or more of these illustrated booklets dealing separately with "MAGNET" Household Electric Appliances. Ices, Toasters, Wizard, and Cookers to satisfy every taste be interested. Electricity would a marvellous servant at low cost in place of "MAGNET" Household Electric Appliances.



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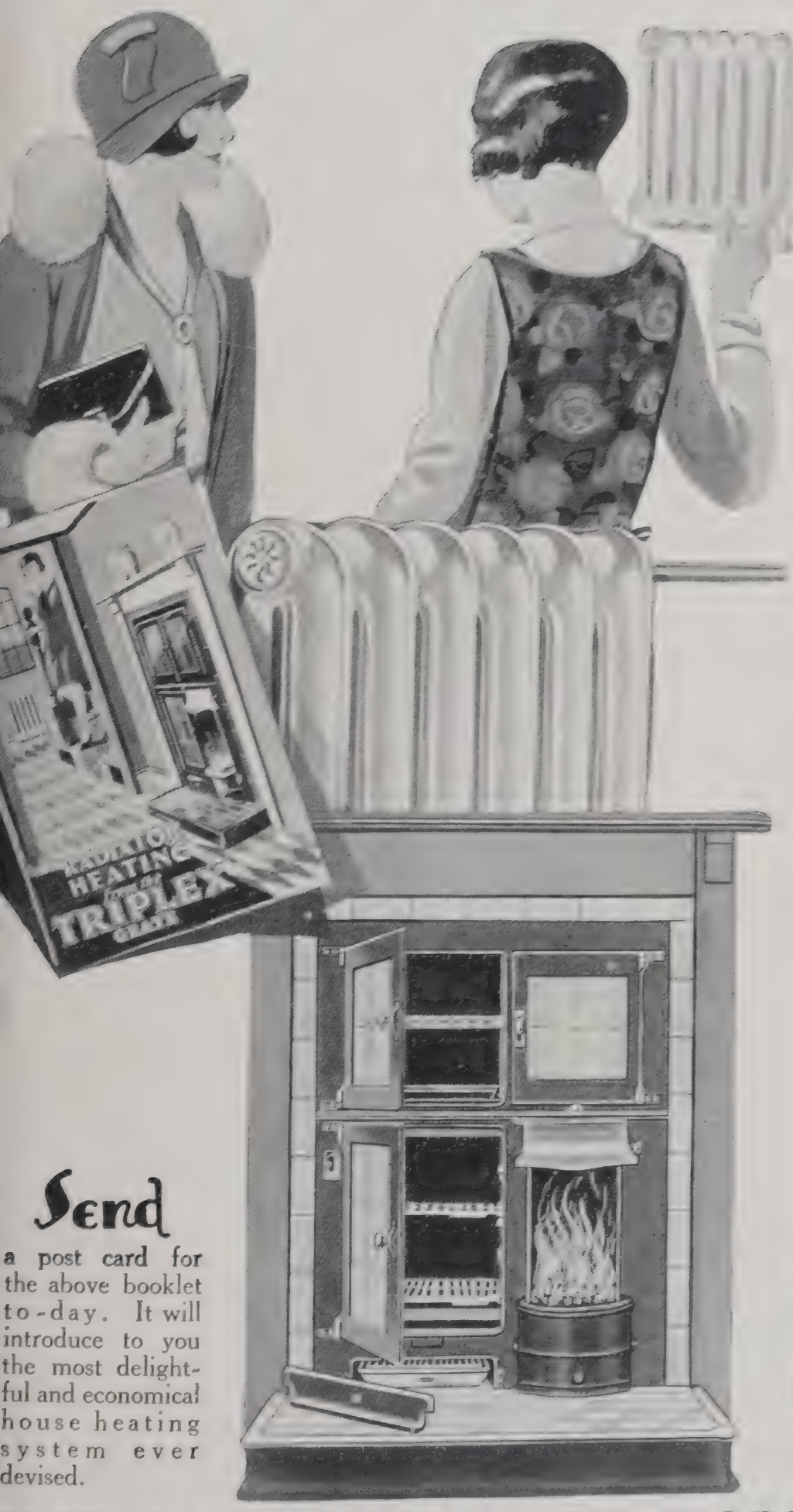
The "MAGNET" ELECTRIC CLEANER, "MAGNET" ELECTRIC COOKERS and "MAGNET" WIZARD may be secured on our ... Terms and particulars from any Electrical Contractor, Stores or Ironmonger or direct from The General Electric Co. Ltd.

MADE IN ENGLAND.

Manufacturers of ... Ltd.:—
THE GENERAL ELECTRIC CO., LTD.,
Head Office & Public Showrooms:—MAGNET HOUSE, KINGSWAY, LONDON, W.C.2
Branches and Showrooms throughout Great Britain

Sold by all leading Electrical Contractors, Stores and Ironmongers.

"Get a Triplex Grate and you can have central heating too —just as I have my dear"



"But doesn't that mean a special fire somewhere?"

"Not if you do it the Triplex way."

"The Triplex way?—Triplex!—surely that's a grate."

"Quite, my dear, a homely tiled grate that not only cooks perfectly and supplies abundant hot water but keeps three radiators going."

"How splendid! But if you use up its hot water in baths and washing up, won't the radiators get filled with cold water?"

"No! Now that's where it is so different. The hot water circulating through the radiators is never drawn off."

"Where can I get particulars?"

"Oh, just send a card to the Triplex people. They'll send you complete illustrations and also tell you the address of a Triplex supplier near you who can provide all you need."

Send a post card for the above booklet to-day. It will introduce to you the most delightful and economical house heating system ever devised.

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CARRON

Comfort and Utility

are embodied in the "DURHAM" ELECTRIC FIRE (illustrated).

This neat and attractive Fire, in addition to its excellent heating qualities, is provided with a most serviceable Boiling Plate, which makes it specially suitable for Living-room, Bedroom or Nursery. It will boil a pint of water or milk in 7 minutes.

The Boiling Plate — controlled by separate switch — even if in constant daily use — is practically indestructible and is guaranteed against breakdown for 2 years.

The "Durham" Fire is well finished in Eggshell Black Enamel, Vitreous Enamel top, polished Copper or Nickel-plated fittings, and will heat a room approximately 16 ft. x 14 ft. Easily portable, weight 21 lbs., consumption of current per hour 2 units, reducible to 1 unit.

Price only £3 16. 0.

Place your order NOW!

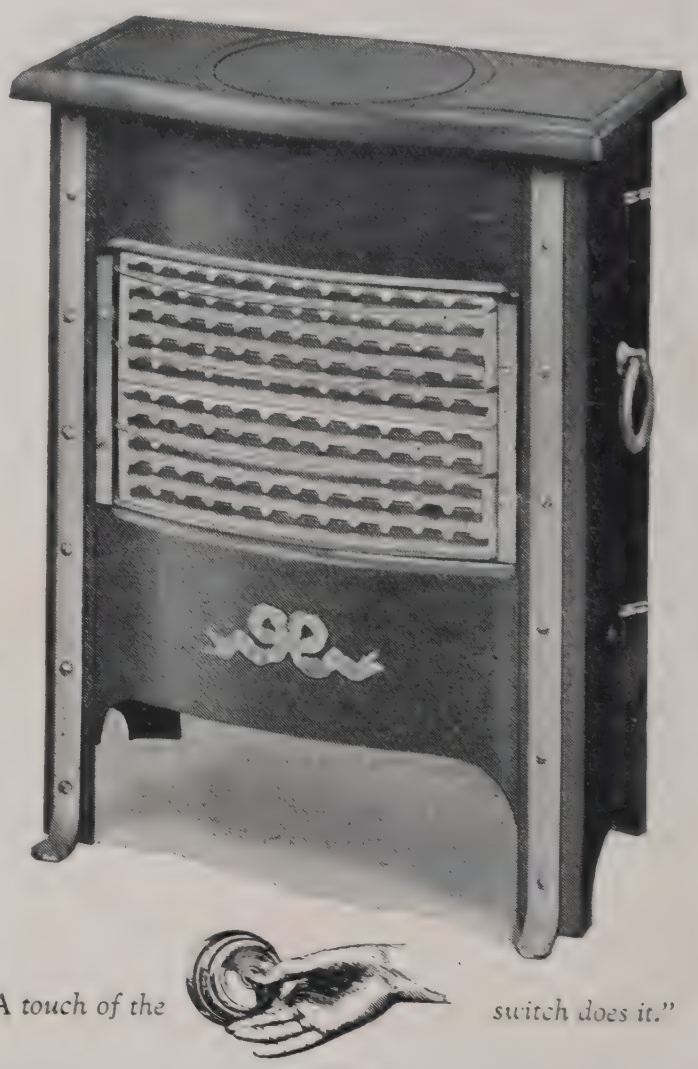
Your Electrical Contractor or Local Supply Authority will give you further particulars, or write for No. 14P *Illustrated and Descriptive Booklet, free, which gives full information regarding this and many other popular Carron Electric Fires.*

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Colour is the vogue. Buy a mirror that is one with the rest of your colour scheme —that tones with draperies, wallpaper and floor coverings . . . a Staples Mirror, with delightful colour-lacquered frame and carved gilt corners. Beautifully finished in red, blue, green or black. Made in all sizes to hang or to stand. From 17/6 upward. Write to-day for the free Staples Booklet, it is full of inspiration

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COLOUR-LACQUERED MIRRORS

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BEAUTIFUL PERIOD CHINA

NO description can do justice to the beauty of Grosvenor Old English Tea Sets. In every service the triple charm of design, colour and line arrests your attention.

All the patterns are faithful reproductions of beautiful period designs, and the rich colours are chosen and blended with unusually artistic effect. Despite their exceptional quality, Grosvenor Tea Sets are no more costly than ordinary china—you can make your choice from a wide range, which includes services priced as low as three guineas.

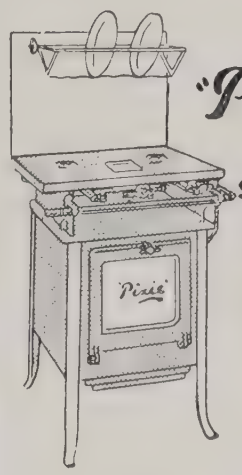
Write to-day for our brochure of coloured illustrations, or, better still, ask your China Dealer to show you a selection.

Grosvenor
Old English
Tea Sets

JACKSON & GOSLING
Grosvenor Porcelain Works, Longton, Staffs.



Look at this Henry.... the door opens downwards



The **"Pixie"** for smaller homes and flats

Really efficient hot plate, oven and grilling service. The "Pixie" is simple, sturdy and clean.

The whole stove is porcelain enamelled inside and out. Write for leaflet and name of nearest dealer.

"That's an awf'ly good idea—use it as a shelf."

"Of course. And the table top—isn't that clever?"

"Easy to clean I should say—much better than the old-fashioned bars."

"Rather. And you can keep several pots going with the one burner."

"That's why our gas-bill was so small this month."

"What's this gadget here?"

"Oh that's an automatic lighter."

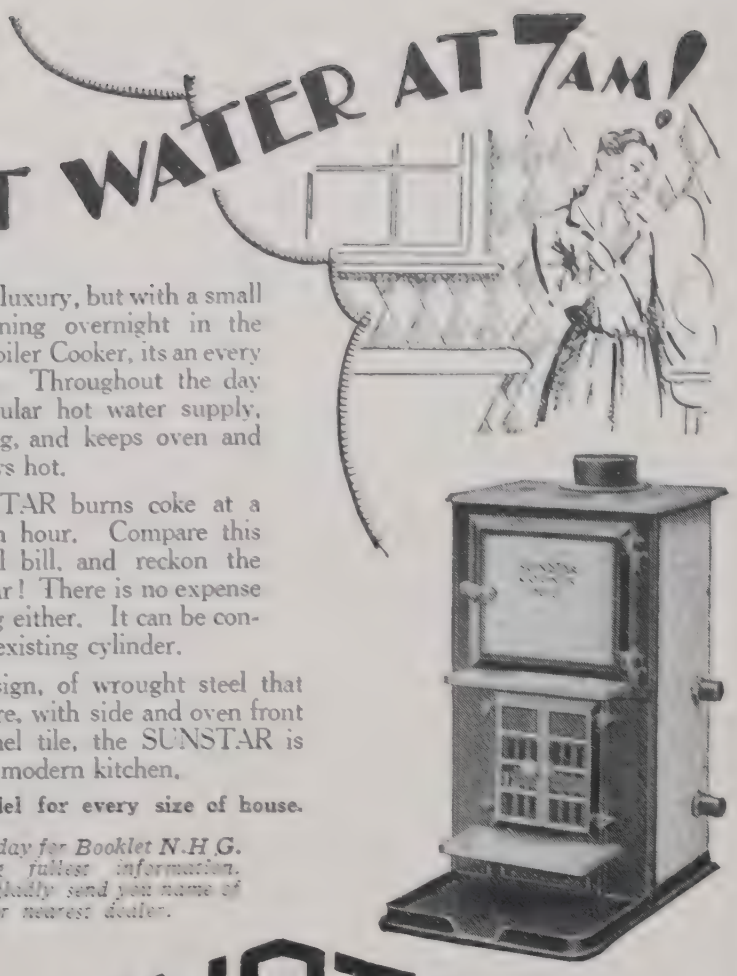
"Well this 'Smoothtop" Gas Range has smoothed your path a great deal, Margaret. No excuse for your cooking *now*, old thing."

WRITE NOW FOR BOOKLET AND LOCAL DEALERS' NAMES

"Smoothtop"
Gas Range

The FALKIRK IRON CO., Ltd.
Section 6, Castle House,
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(Off Oxford Street.)

HOT WATER AT 7AM!



Usually a rare luxury, but with a small coke fire burning overnight in the SUNSTAR Boiler Cooker, its an every day occurence. Throughout the day it provides regular hot water supply, radiator heating, and keeps oven and hot plate always hot.

The SUNSTAR burns coke at a cost of ½d. an hour. Compare this with your coal bill, and reckon the saving in a year! There is no expense of brick-setting either. It can be connected to any existing cylinder.

Neat in design, of wrought steel that will not fracture, with side and oven front of white enamel tile, the SUNSTAR is worthy of any modern kitchen.

There's a model for every size of house.

Write to-day for Booklet N.H.G. containing fullest information. We will gladly send you name of your nearest dealer.

SUNSTAR
BOILER COOKER

Sole Makers:

BINNS & SPEIGHT LTD., BRADFORD

Have just the right warmth in every room this winter—

How delightful, as you move about the house, to find the same cosy warmth in every room, on every floor. More delightful still when this happy state is achieved without the dirt, labour and constant expense of open fires, or the unsightliness of pipes or radiators. By installing an "Equatemp" Pipeless Heater, you ensure healthy warmth, perfect ventilation, and no draughts.

"Equatemp" can be installed in any house in a few days, and practically no structural alterations are involved. It costs from £65 complete and is marvellously economical in use. British throughout—and a long way best.

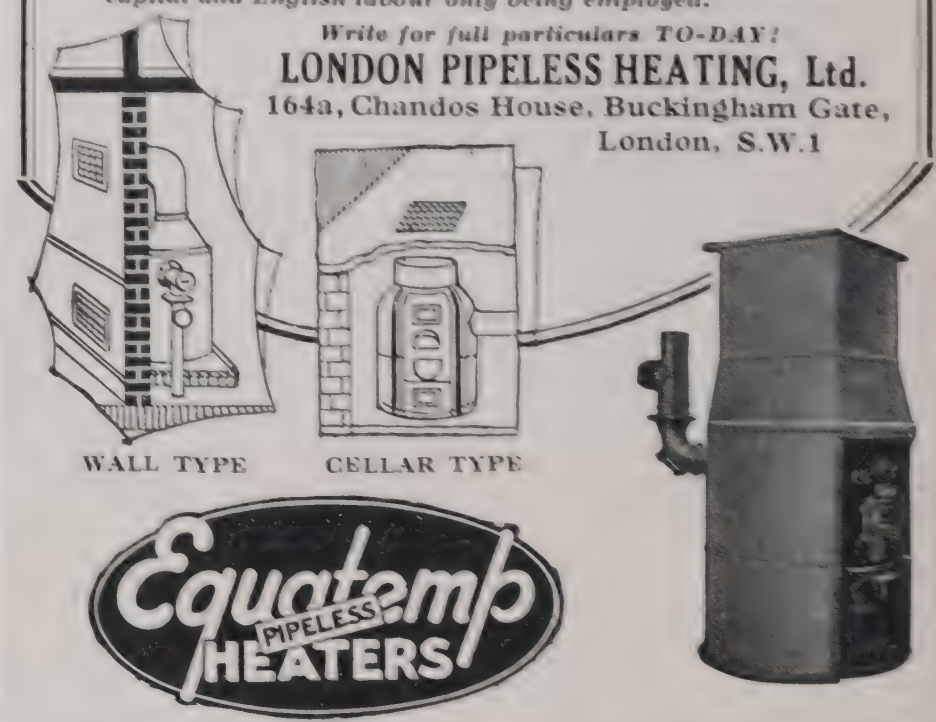
MADE IN ENGLAND

Equatemp Heaters are made entirely in England, English capital and English labour only being employed.

Write for full particulars TO-DAY!

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WALL TYPE CELLAR TYPE

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Cloth. 184 pp. text. 129 half tone illustrations, 16 original drawings, with construction details

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ROYAL BEACONSTOVE

Gives most Heat at Lowest Cost



There's a size for every Home

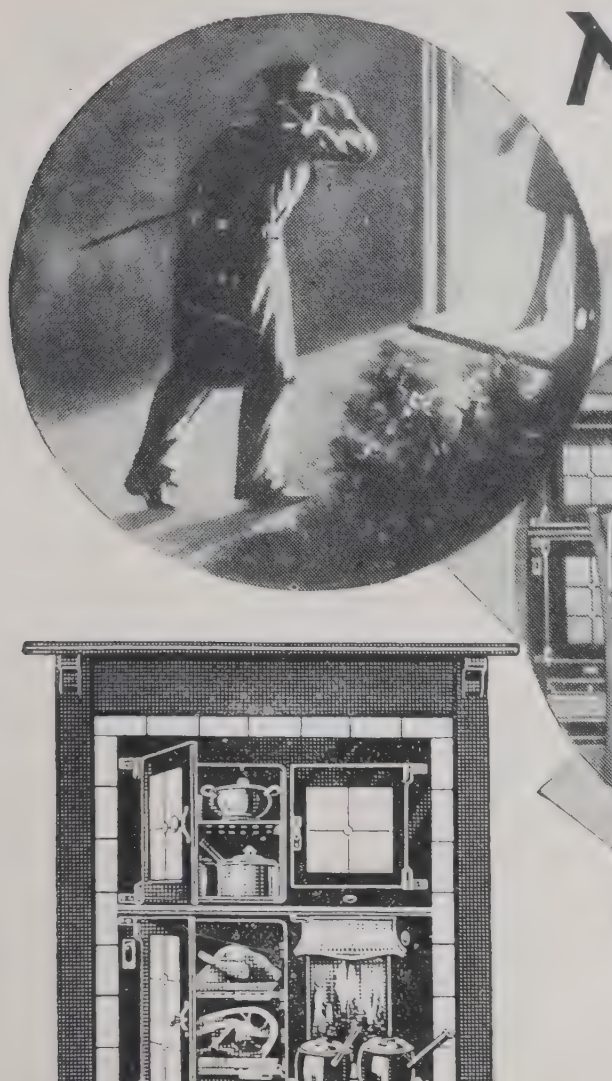
Instal this splendid stove and solve your heating problems. Special features include: Shaker Grate, Polished Mouldings and Trivet. Burns Coke and will easily keep alight all night. Made in 3 sizes (without oven if required) from unbreakable mild steel. Prices are low with a guarantee of lasting satisfaction.

The latest models can be inspected at our London Showrooms:

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If you cannot call to see the working models be certain to send for the FREE descriptive catalogue, "A" to the makers

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NO FUMES, SOOT, OR FLYING SMUTS

—because it *burns* its smoke.

Just healthy, cheery, comforting warmth and pure air.

Cooking? everything for the family!

Hot Water?—*always*, in bathroom and scullery; and sixpence a day is all you pay for fuel.

There may be fog outside but there's sunshine in the homes with Triplex Grates. That's why 50,000 have been sold.

Send a postcard for the free booklet of useful recipes.

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TRIPLEX FOUNDRY LTD.
GREAT BRIDGE - - STAFFS.
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You can buy them at the Stand

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LOUNGE CHAIRS

Upholstered Real Hide, fully sprung Seat with loose Feather Down Cushion

Contract price : £8 15 0

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Packed free on rail

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Size, 33ins. high, 34ins. deep, 34ins. wide.

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WE have made a huge purchase of High-class Modern, Antique and English Furniture from the CARLYLE CLUB, PICCADILLY, *supplied by a well-known Oxford Street firm. Also the contents of a mansion in* PARK LANE *and* GRAND HOTEL, *Trafalgar Square. All being sold at half original cost. A large collection of Dining and Drawing Room Suites, Bookcases, Bow Chests, Wardrobes, Writing, Dining and other Tables. We also call special attention to the following : a high grade Oyster Shell Figured Walnut Bedroom Suite, with beds to match, cost 100gns., will accept 47gns. French Grey Walnut Bedroom Suite by Jacques, Paris, cost 170gns., accept 50gns.*

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No matter where your house may be situated, you can enjoy the comfort and convenience of Electric Light and Service by generating your own electricity.

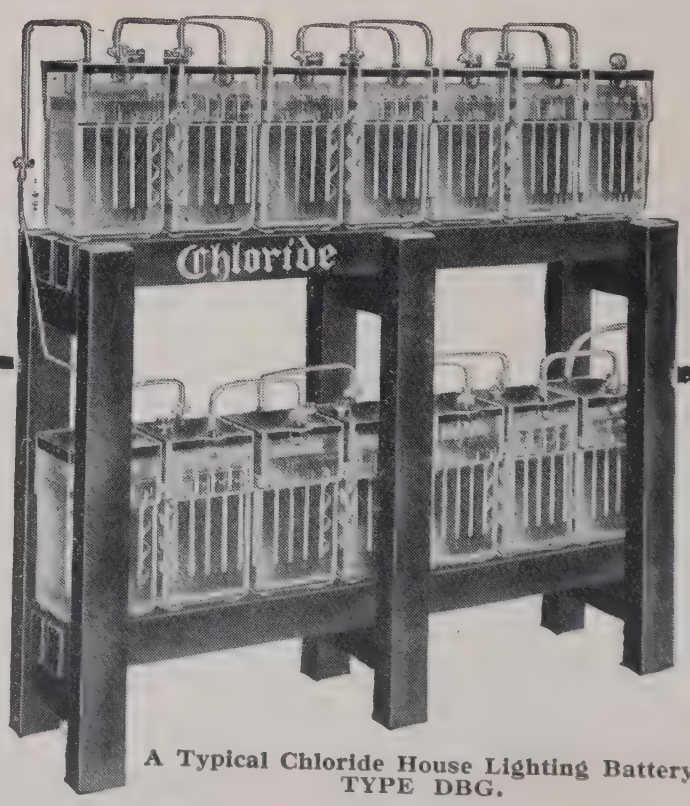
You only need a Chloride Battery, with a modern Petrol or Paraffin engine-set. This is easy to install and is less trouble to run than a motor-car.

***SEND FOR PUBLICATION* 186/9.**

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THE HOUSE DOCTOR

By R. RANDAL PHILLIPS.

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It will also operate a refrigerator plant.

Yet the initial cost is surprisingly low.

Your particular lighting and heating problem will be studied by a noted expert on the subject, who will point the way to a simple and effective solution if you write for

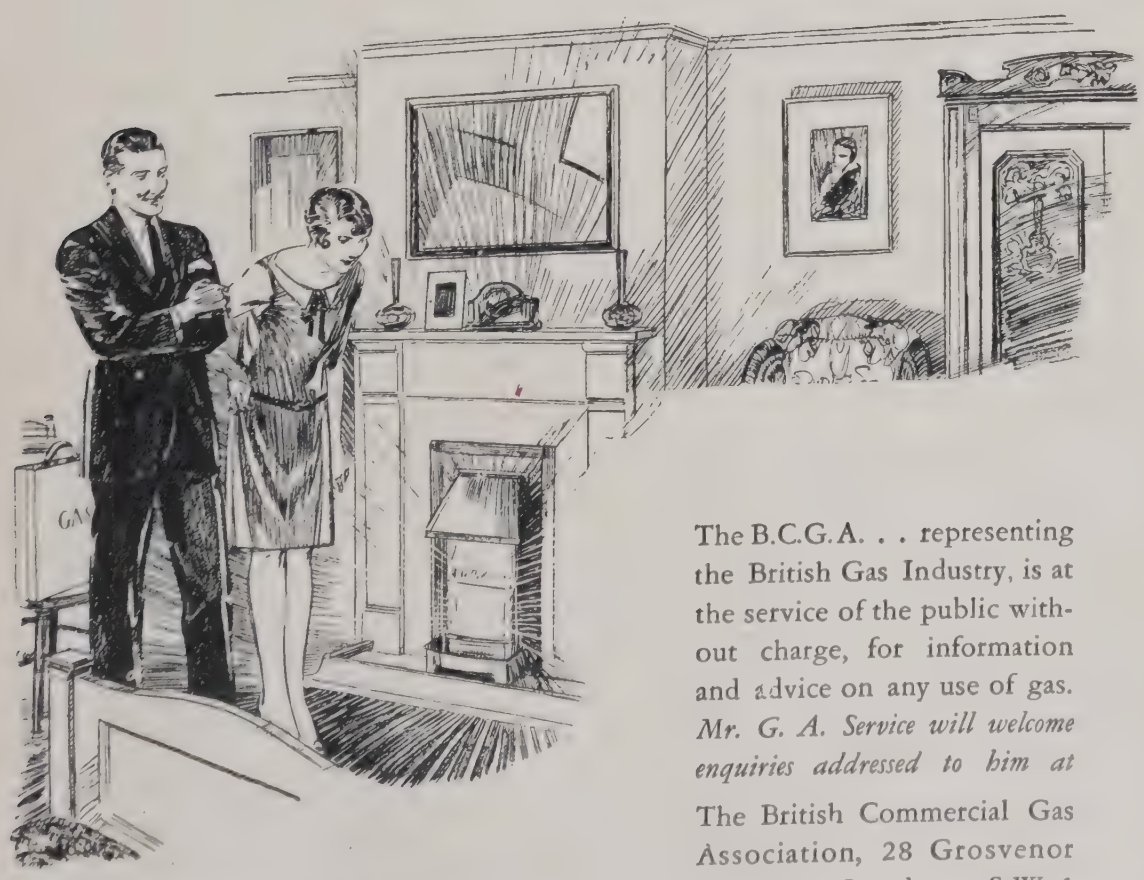
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Mr. G. A. SERVICE on "The Bedroom Fire."

"The gas fire creates comfort wherever it glows, madam. Here it's a blessing night and morning—a cheap means of healthy heating and a **safeguard** against colds and chills. Yes . . . . rooms used only on and off—bedrooms, dining rooms and drawing rooms—need the gas fire's clean and instant warmth."

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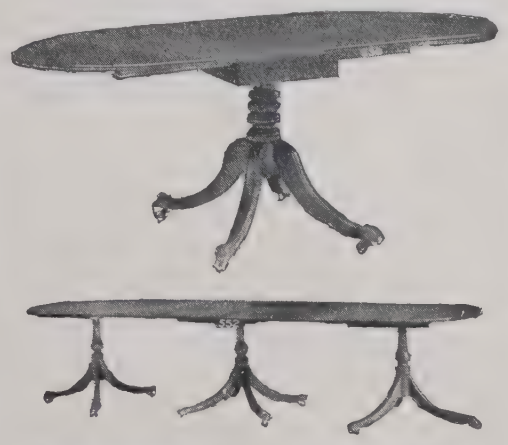
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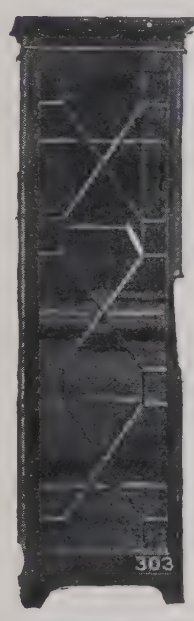
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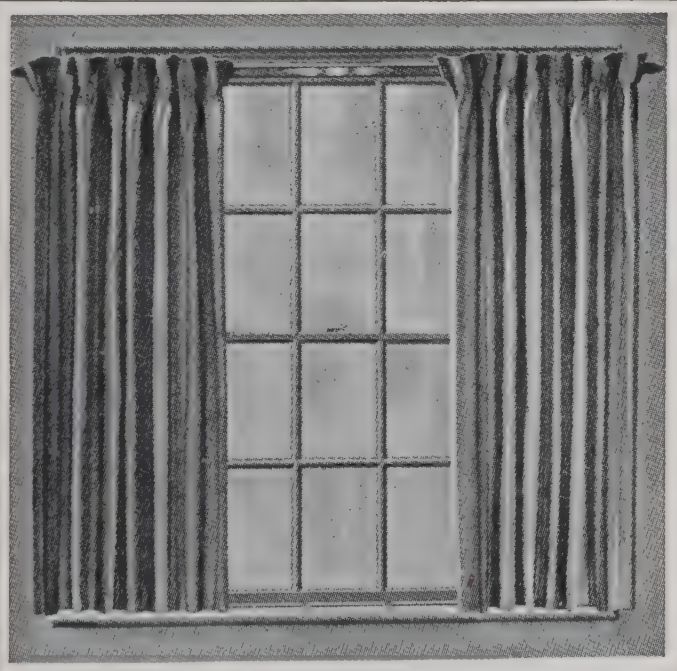
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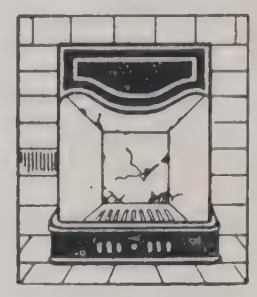
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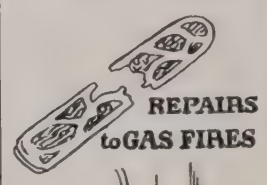
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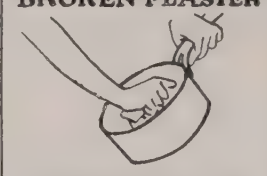
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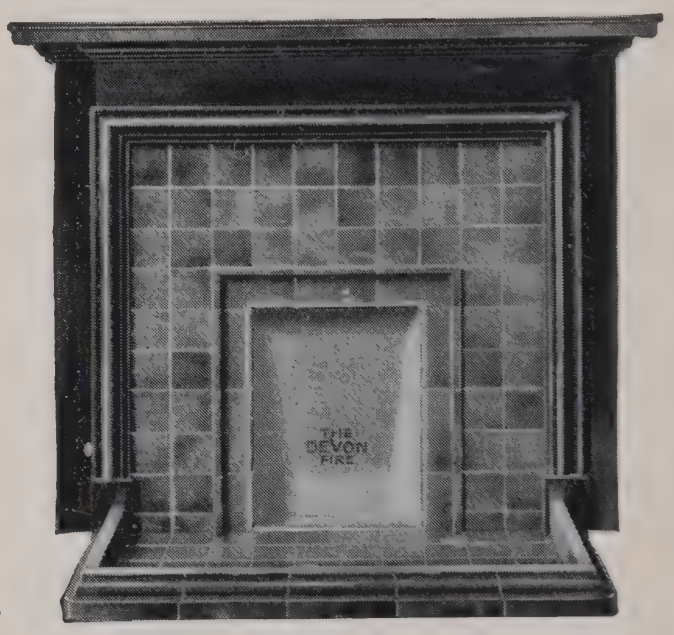
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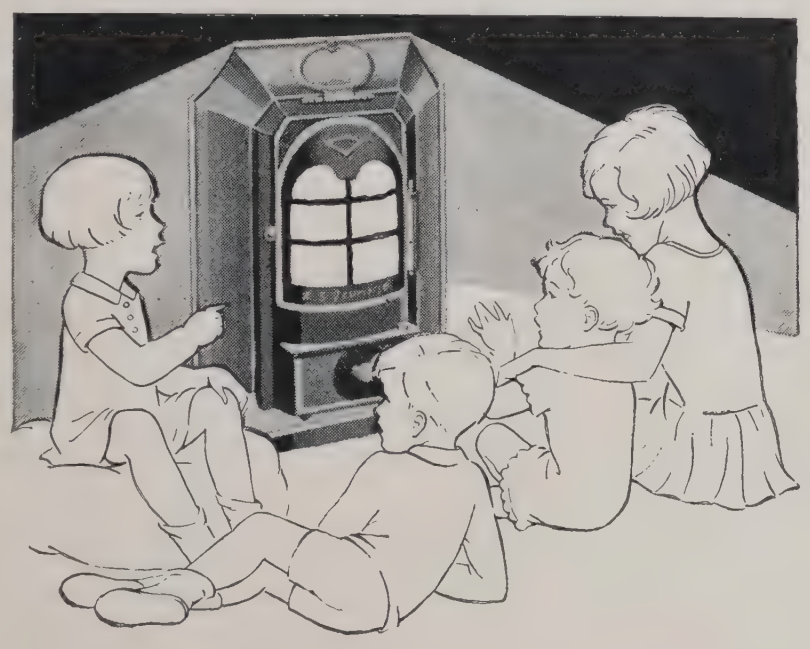
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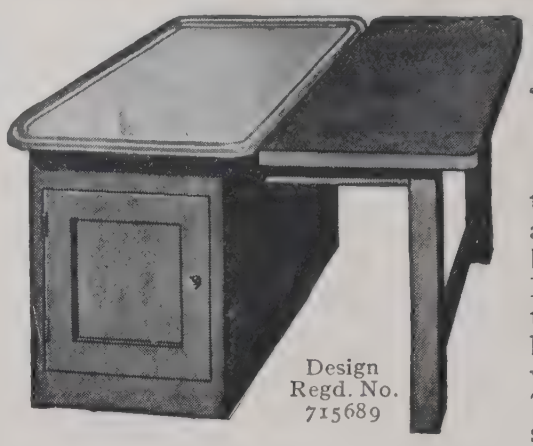
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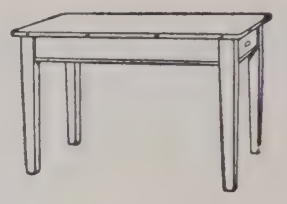
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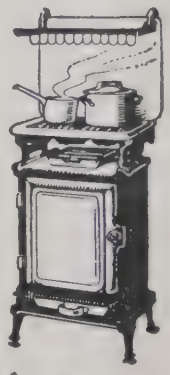


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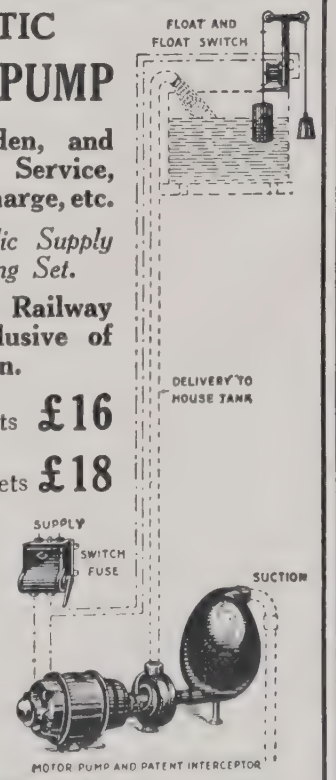
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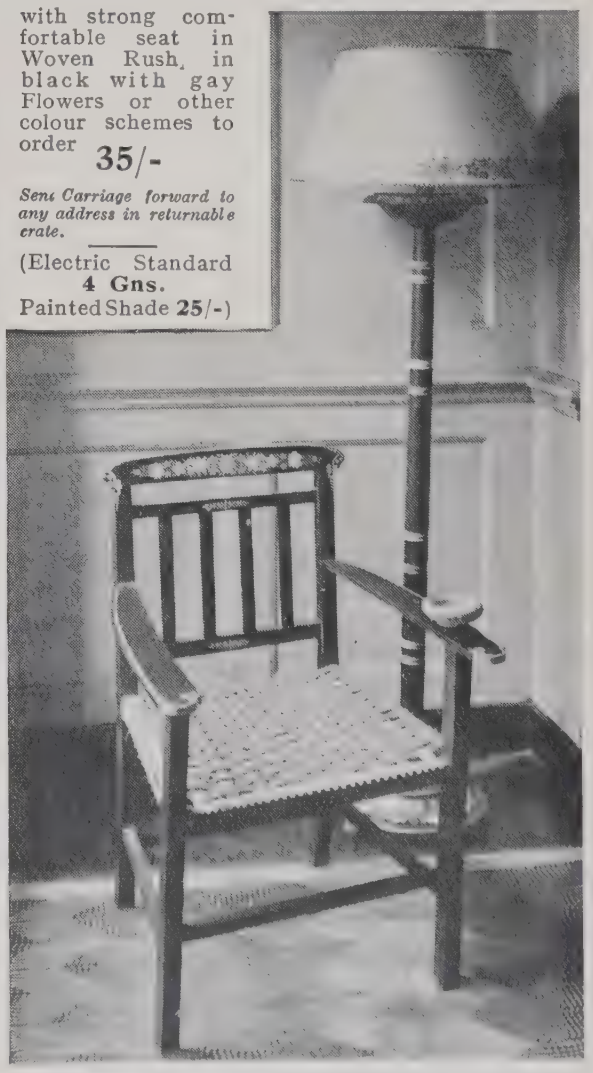
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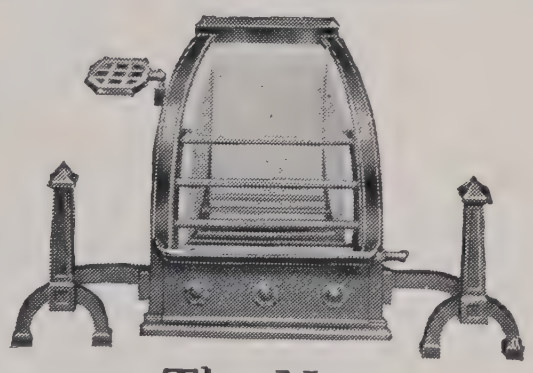


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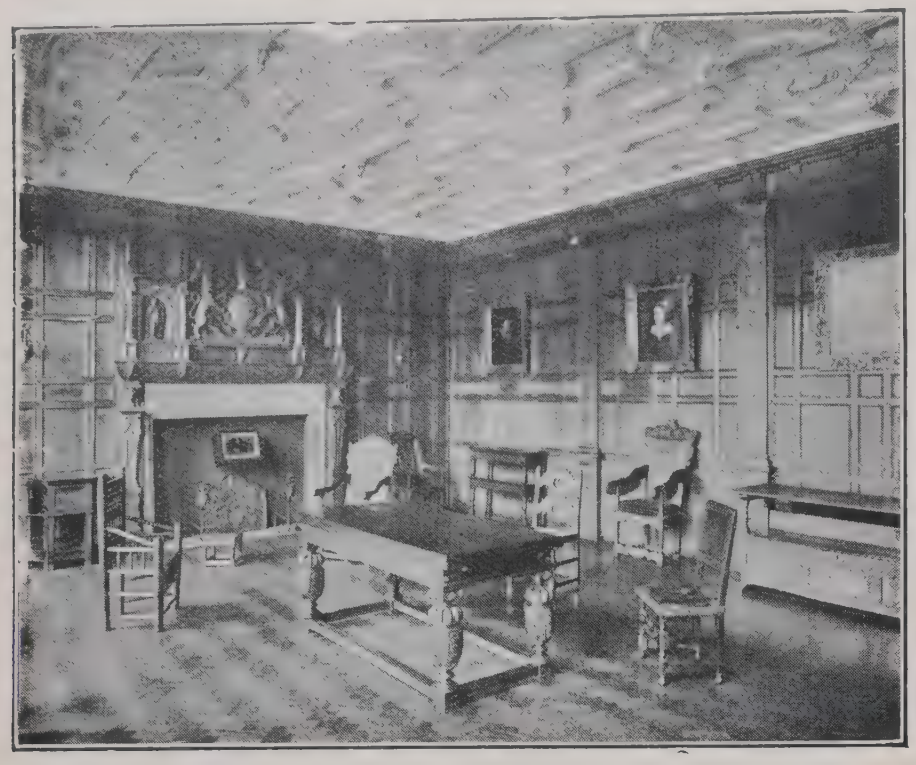
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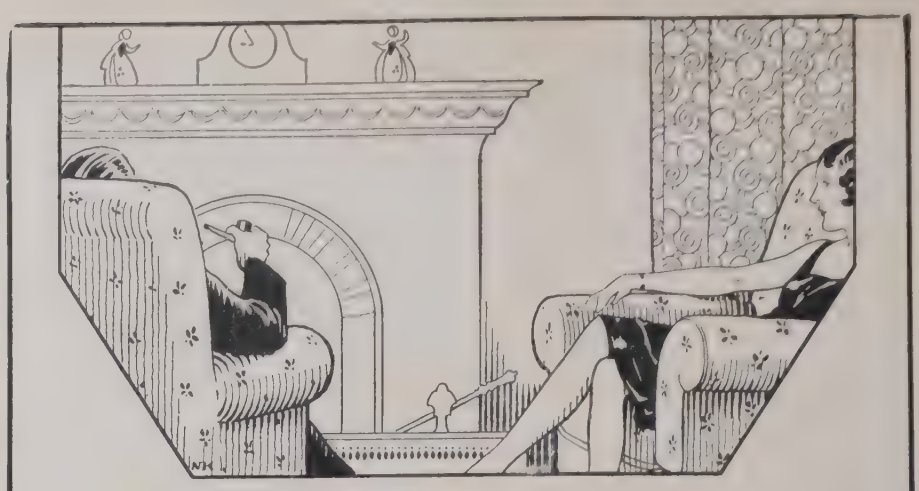
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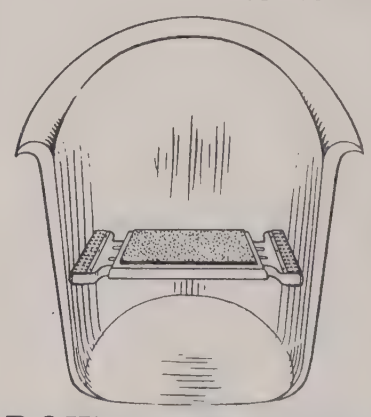
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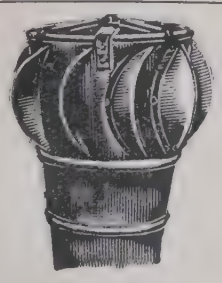
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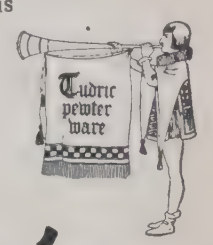


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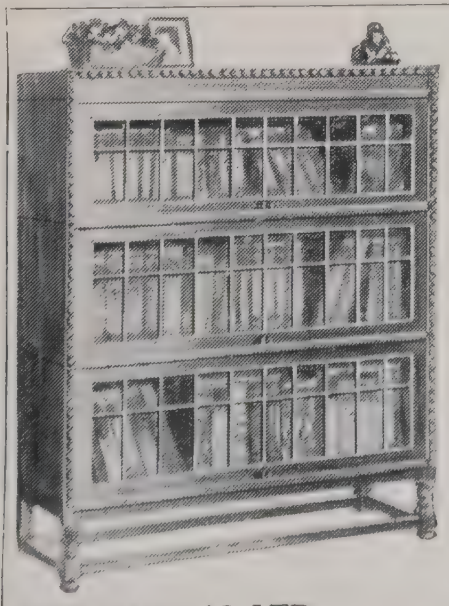


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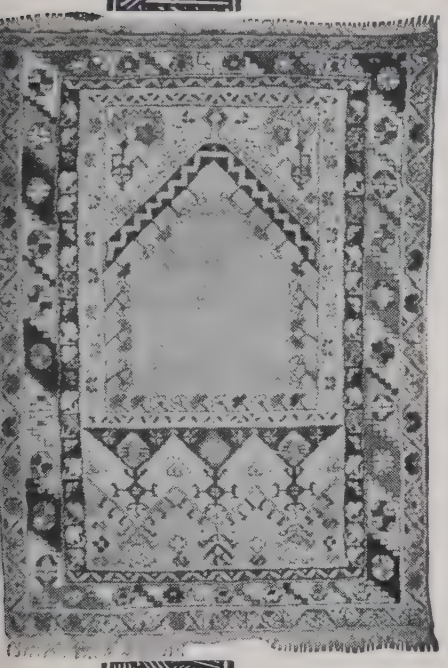
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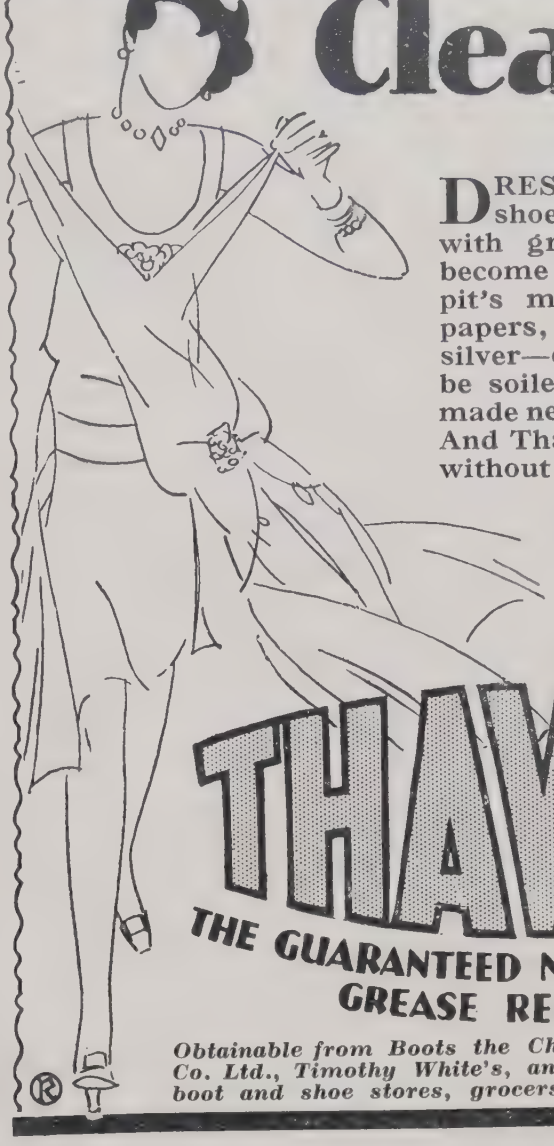
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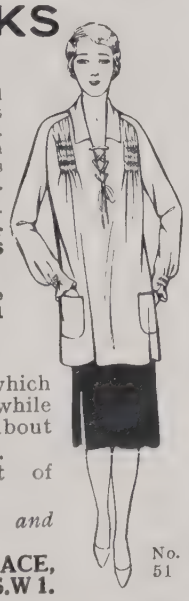
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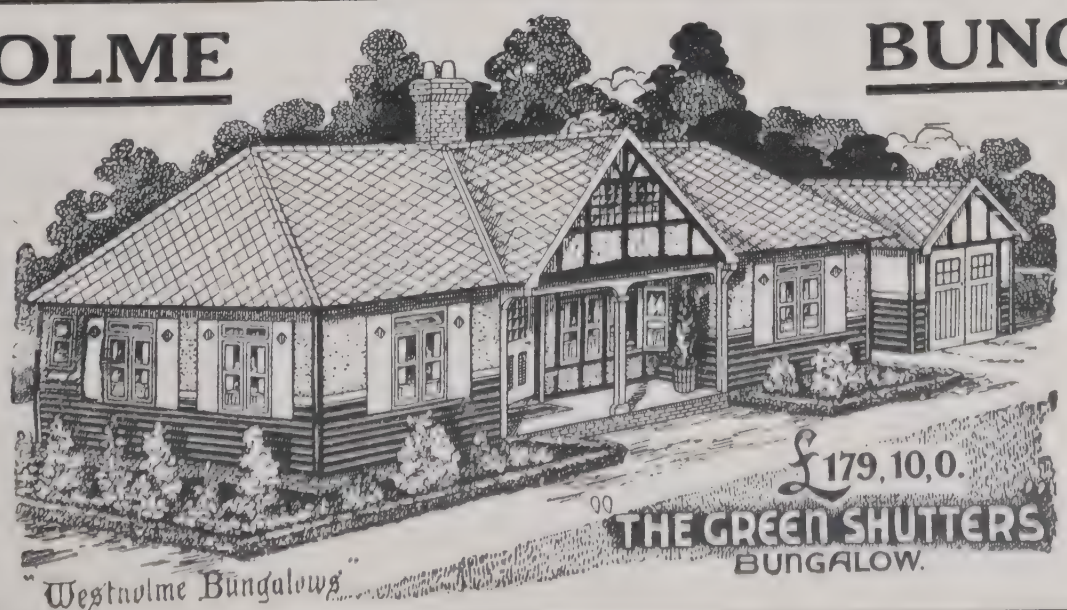
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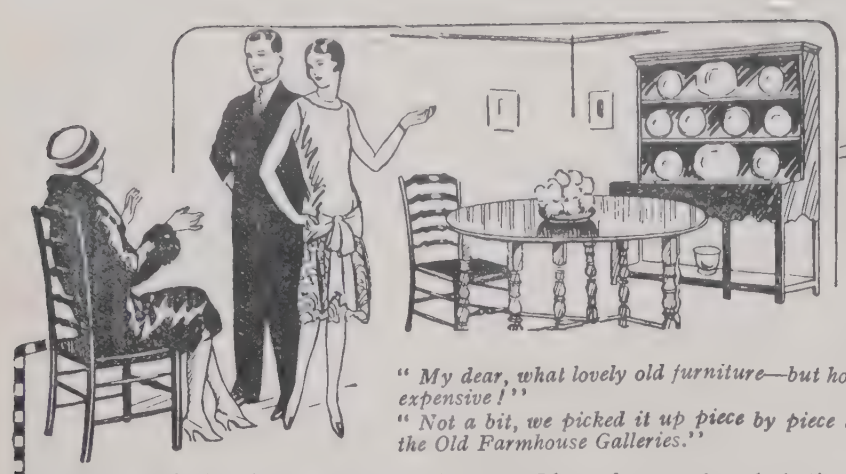
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No. 6. Vol. 10. OFFICES: 20, TAVISTOCK STREET, COVENT GARDEN, LONDON. NOVEMBER, 1928

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IN A SITTING-ROOM PLEASANTLY FURNISHED WITH OLD PIECES.

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SERVICE FOR READERS

Though so many subjects are dealt with in each issue of HOMES AND GARDENS, it must constantly happen that readers seek information which is not immediately available. In such circumstances they should make use of our Service Department. Through its medium each reader's own particular enquiry can be dealt with. No matter what the question is, whether advice is sought as to—

COLOUR SCHEMES FOR ROOMS,
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POINTS ABOUT OLD CHINA AND PRINTS,
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always there is information available from a staff of expert contributors and consultants; *and there is no charge for this.* It is one of the additional means of service which HOMES AND GARDENS is glad to render to its readers. We cannot, however, undertake to supply house plans (which are properly an architect's concern), nor plans for the lay-out of gardens. The only requirement is that each letter of enquiry shall be accompanied by a coupon (in this issue a coupon will be found on page xcii).

Also, there is the further convenience which the Service Department affords of supplying readers with data about anything that is advertised in the pages of the paper. Thus, on receipt of an enquiry, particulars will be sent of, say, half a dozen things about which the reader seeks information. A stamped addressed envelope should be sent with the enquiry.

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Our Frontispiece

MUCH of the interest in any scheme of furnishing is dependent on the incidental items. In a living-room it is the existence and arrangement of these in some informal way that give a feeling of ease. And it can be done with things which belong to what is generally regarded as a very formal period. Our Frontispiece this month is an example. Here are pieces of the Regency, when English Empire furniture was evolved by Thomas Hope and others. But instead of standing stiff and exact, like soldiers on parade, they are brought together without any attempt at symmetrical arrangement. A marble-topped console cabinet with a mirror above it, each displaying the classical fashions of the early nineteenth century, a little tripod table bearing a shaded lamp, a small spinet supported on a central pillar with "swept," or sabre, feet, a chair with lingering traces of Robert Adam's manner, a five-light candle-bracket—these together make an engaging group, adding interest to one corner of the room.

"The Garden"

ALL keen gardeners will find plenty of work to do in the garden this month. It is important, however, to distinguish between those tasks that are immediate and those that may be postponed until early spring. In our garden section attention is directed to duties that should be accomplished now where possible. Cultural matters are detailed for the month and suggestions are offered for improving the garden display next year. Hedges play an important part in every garden scheme and especially in a new garden, and most gardeners are anxious to know what plants to select for the purpose and what will succeed in their particular soil and situation. In the article on hedges readers will find many of their difficulties solved. It is full of good sound advice, and puts forward a wide selection of plants which can all be relied on to form ornamental and effective hedges and screens in the particular situation for which they are recommended. A colour planting scheme in rose and grey is given for the herbaceous border, with a list of plants to employ. The plants can be ordered and the work done this month. Attention is also directed to the decorative value of fruit trees—a point not sufficiently appreciated by many garden owners.



AN INFORMAL ARRANGEMENT OF SOME PIECES OF ENGLISH EMPIRE FURNITURE IN ONE CORNER OF A LIVING-ROOM.

HOMES
and GARDENS
HOUSES FURNITURE AND EQUIPMENT GARDENS

FURNISHING for COMFORT

Everybody wants Comfort in their Rooms, but the Difficulty is to Combine this with a Feeling of Style



CORNER OF A SITTING-ROOM IN A LONDON FLAT.
Comfortable chairs, a very roomy settee, a carpeted floor and rugs, and an upholstered kerb by the fire—these make for cosiness and warmth.

COMFORT means different things to different people, but they will all agree when a room has a comfortable air, even if their particular requirements are absent. It is no uncommon thing to see rooms displaying impeccable good taste, with fine furniture, well schemed decoration and expensive accessories, yet they give no impression of comfort. And there are other rooms, nondescript from the furnishing and decorative standpoints, with large ramshackle armchairs surrounded by a litter of papers, books and golf clubs, which may mean comfort to their owners, but do not suggest it to anyone else.

The really comfortable room must combine a certain sense of style and ordered arrangement with ease, if it is to satisfy all our desires, just as a welcoming and lived-in appearance must dispel that stiff disregard for the uses of chairs and tables which sometimes makes the expensively furnished " period " room more suggestive of a high-class department store than a human habitation.

This unapproachable aspect may be modified in a variety of ways, markedly by a more intelligent arrangement of the furniture, especially with reference to the fireside. Warmth is one of the essentials of indoor comfort in England, and the placing of a settee and armchairs familiarly about the hearth, with tables conveniently disposed to take book, ash-tray or teacup, is one of the first methods of humanising such an interior. A low fender stool or a conveniently placed

coffee-table will break the formal arrangement of high-backed chairs; while cushions, of which one can hardly have too many, invite us to take our ease.

However trim and well polished the parquet, a carpet square makes a wonderful addition to comfort, especially as, in these days, rooms are frequently sparse of furniture. Evidences of occupation—the wireless set or card-table placed where they can really be used, not dissimulated in some remote corner, as well as a writing-table placed in a good light beneath the window—make for that home-like atmosphere which differentiates a house from a hotel.

A lighting system which enables us to pursue our several employments in comfort is not the least important item. A diffused light from some central bowl or chandelier, wall sconces or candelabra on the mantelpiece, may be admirably arranged for entertaining; but well shaded, adroitly disposed table lamps which throw the light on work or book, give us the pleasure and advantage of localised, and intimate, lights. And a tall screen around the door has decorative value besides mitigating a draught.

The direct opposite of the stiff, unbendingly formal type of room is the one which has an undoubted appearance of comfort, yet is at the same time entirely wanting in any kind of distinction—so wanting in form as to be a mere jumble of unrelated objects. In this connection may be recalled a remark made by Agathon in "Plato's American Republic"—"that the word 'muddle' is a favourite one with the English," as well as the scathing rejoinder: "And rightly so, for our words are to designate the things among which we live."

Europe at large, has, indeed, a high sense of the superiority of English comfort, but only a mistaken view of it would



A PERSONAL AND INTIMATE FEELING IS CONVEYED BY THIS GROUPING.



NOTHING GIVES A MORE COMFORTABLE AIR TO A ROOM THAN A SETTEE DRAWN UP AT RIGHT ANGLES TO THE FIREPLACE.



FOR A MAN'S SPECIAL COMFORT.

imagine that comfort and muddle are synonymous. On the contrary, the room which is filled with an ill disposed number of conveniencies is made much more comfortable, in the true sense, by the putting of these in their place, with the consequent improvement in its whole appearance. A more important bookcase, for instance, which may give dignity and height to a featureless wall, will hold the volumes scattered about on tables, shelves or wall brackets, making them easier to find when wanted. A large new waste-paper basket, supplemented by stationery cases, files, blotter, stamp boxes and neat compendiums for labels, sealing-wax, string and other necessities, will greatly add to the convenience of the most commodious writing-table. And a periodical overhauling of ornaments, pictures, almanacs, photographs, cards and other itemea which the large-hearted, comfortable sitting-room gathers with extraordinary rapidity on mantelpiece and elsewhere, will do much to restore its vanished distinction.

More accommodation for all our possessions is the cry of the majority of owners of rooms of this kind, where indoor games, gramophone records, illustrated papers and magazines, work-boxes, music, maps, and the impedimenta of hobbies, are from time to time " cleared-up " in the interest of the housemaid, but with infinite trouble to their possessors. An oak chest, a corner cupboard, a cabinet or even some painted deal shelves will help to give the convenience of adequate space without which all else is useless. In such much-frequented sitting-rooms it may be impossible to introduce another settee or even a chair, but the good estate of those doing hard service must be looked to from time to time, if their comfort is not to be reduced to the shadow of their former selves. Springs may need to be strengthened or replaced, chairs re-caned, webbing renewed, the filling of squabs and sofa cushions teased, and cushions re-covered.

It may be that new, attractively patterned curtains will prove not only comfortable in excluding draughts, but useful also in giving a greater sense of form to the aspect of the entire interior.

The advent of that half of the year which we spend, for the most part, within doors is the obvious opportunity for the buying of many comfort-giving devices which make *every* part of the room habitable—not only the area near the fire. Portable oil, gas or electric heaters are available for different needs, while one's disinclination to stir from the open fireside is pandered to by the provision of innumerable devices which make its easy chair the most delightful place on earth. Book-rests of different types, from the brass pillar with its well weighted foot with hinged attachment that will take a heavy folio, to the more lightly built japanned book-rest, held in place by the front leg of the reader's chair ; patience boards, narrow tables fitting across the arms of easy chairs, foot-stools of the electrically warmed as well as the plain variety, light rugs and *couvre-pieds* for the knees of those who cannot warm themselves by exercise, to say nothing of the " lazy tongs " which bring within reach small objects beyond arm's length —these all come under very personal review from the standpoint of comfort in the furnishing and equipment of our rooms. A. M. DANE.





MADE UP OF TWO PARTS, THIS CHAIR AND STOOL CAN BE USED EITHER TOGETHER AS A DAY-BED OR SEPARATELY AS SHOWN.

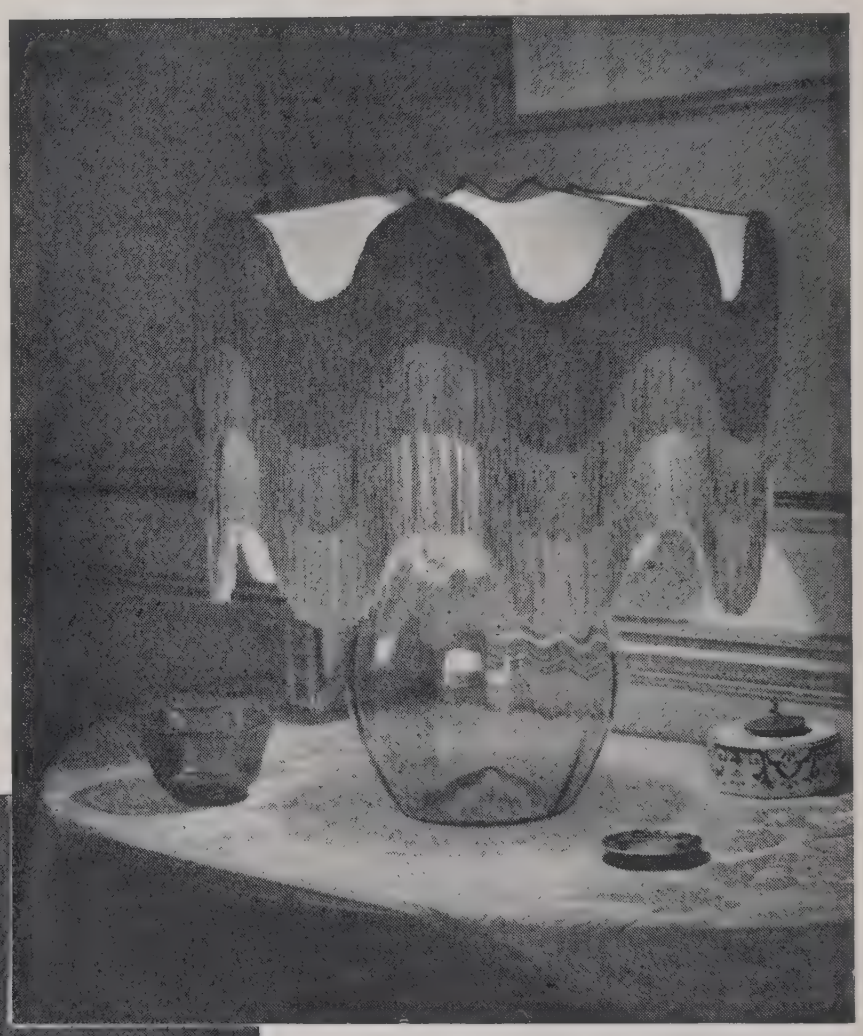
TABLE LAMPS and their SHADES

DECORATIVE EFFECT IN ADDITION TO LIGHTING VALUE IS ENHANCED BY A WELL CHOSEN SHADE ON A TABLE LAMP. ITS APPEARANCE IN THE DAYTIME AND WHEN LIGHTED UP AT NIGHT NEEDS TO BE CAREFULLY CONSIDERED. THE ILLUSTRATIONS HERE GIVEN SHOW SOME OF THE MANY MATERIALS AND TREATMENTS THAT MAY BE ADOPTED.



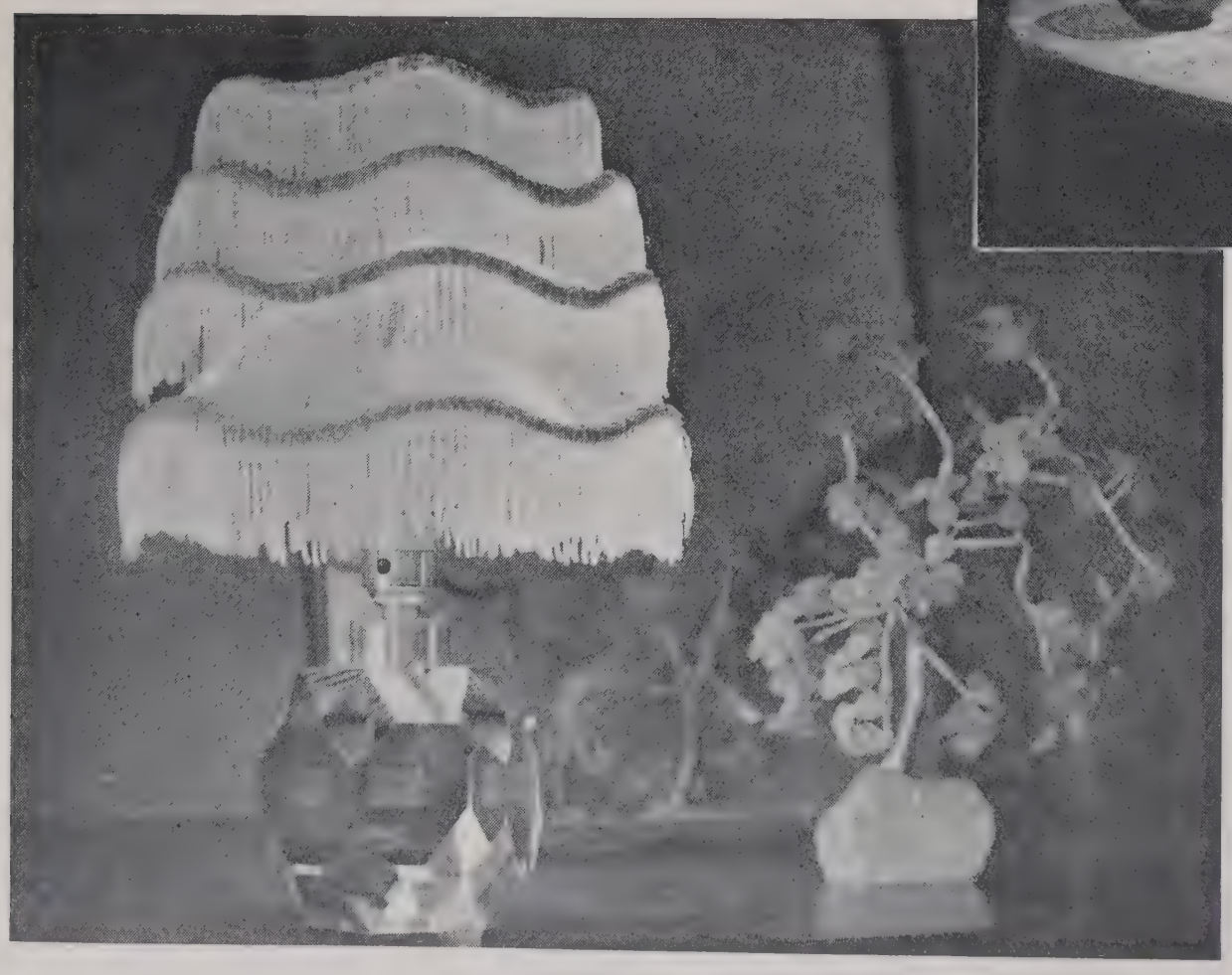
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THE PLEATED SHADE IS NOW MADE IN FASCINATING COMBINATIONS OF COLOUR. THE EXAMPLE SHOWN ABOVE IS OF A SILVERY-TONE SILK WITH A BAND OF BLUE VELVET RIBBON AT THE TOP AND BOTTOM, TO HARMONISE WITH THE BLUE VENETIAN GLASS LAMP.



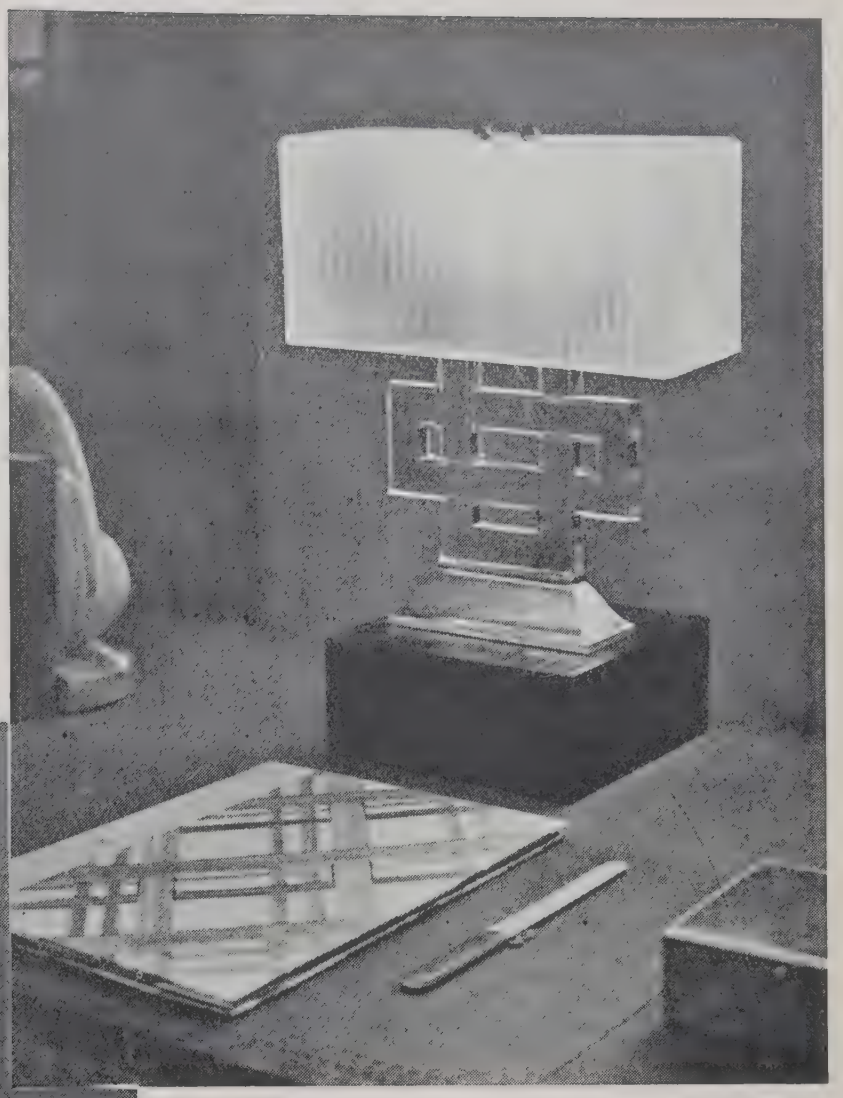
Harvey Nichols and Co., Ltd.

VERY MODERN ARE THESE TWO LAMPS. IN THE ONE SHOWN ABOVE, THE GLASS LAMP AND ITS FRINGED SHADE ARE CARRIED OUT IN AUTUMN-FOLIAGE TINTS. IN THE OTHER THE FACETED CRYSTAL CUBE AND THE CRYSTAL FRINGED SHADE HAVE THE BRILLIANCE OF SPARKLING ICICLES.





THIS LAMP HAS ITS SHADE COVERED IN AT THE TOP, TO REFLECT THE LIGHT DOWNWARDS FOR READING.



Heal and Son

THE LAMP AND SHADE SHOWN ABOVE ARE OF LALIQUE GLASS, VERY MODERN IN CHARACTER.



A PARCHMENT SHADE WITH HAND-PAINTED DECORATION.

Wilbery



AN "ALADDIN" OIL LAMP, WITH SILK TAFFETA SHADE, ON A POLISHED WOOD STAND.

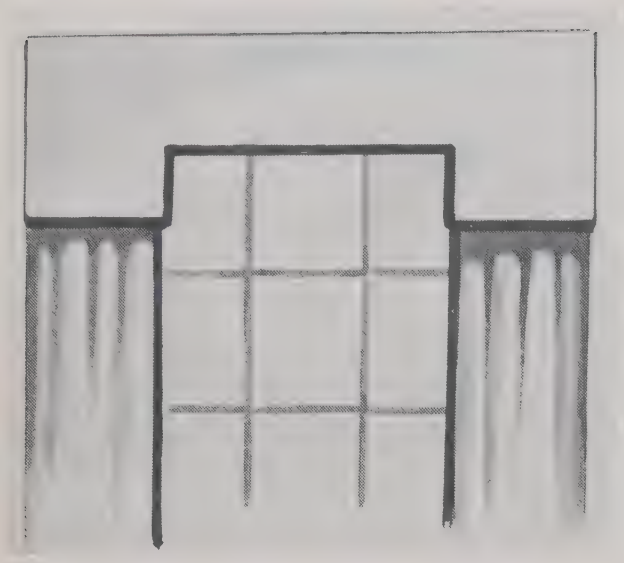
Aladdin Industries, Ltd.



A CHINESE VASE ADAPTED FOR ELECTRIC LIGHTING, WITH A FRINGED SHADE OF PARCHMENT LEATHER

PELMETS and

They Give a Finish to the Windows and



Pelmet of green velvet edged with green and silver galon, over curtains of artificial silk bound with the same trimming.

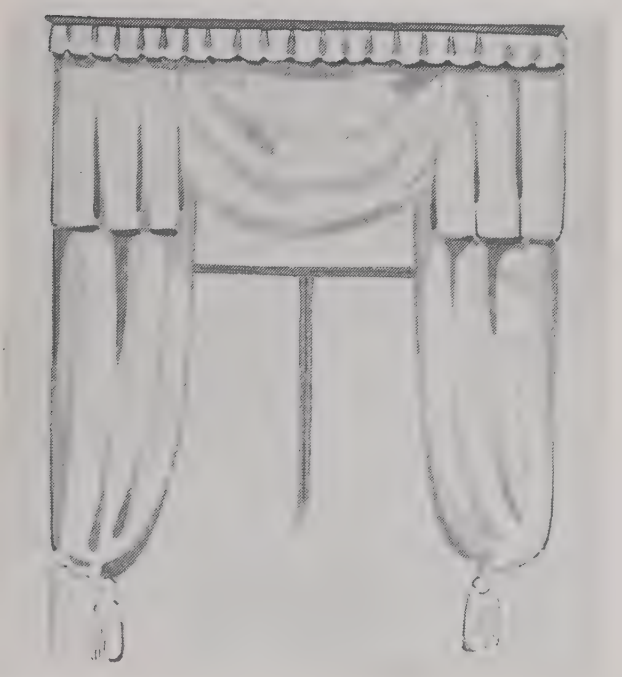
MODERN views on the importance of air and sunlight have modified the style and voluminous folds of heavy curtains, and have banished bed curtains altogether from the average home. But window curtains remain an important decorative asset. In summer it is possible to disregard a certain bareness about the window, but this must be remedied before winter begins. In this connection the effect of suitable pelmets and valances should be carefully studied, especially where there are sash windows in high rooms.

The canopy above the window curtains provides opportunity for those features which differentiate well-schemed rooms from the rest. The simplest pelmet can give the curtains something of that subtle quality called "style," and even at the windows of a cottage the valance has utility as well as beauty.

It is by no means necessary that the valance should be made of the same material as the curtain. A contrasting fabric, if linked by lining, trimming or a binding of the curtain stuff, may be used when no available material is in existence to go with old curtains; while for new ones a pelmet may be all the better if it contrasts with the curtains in colour, or by being made of plain material when they are patterned, and *vice versa*.



OLD GLAZED CHINTZ IS USED FOR THIS FORMAL TREATMENT.



Window draperies from Ken Wood, of cream linen without linings, and curtains of the same material tied back with cream cord.

The gilt or polished wood cornices which were swept away from Victorian windows are returning to favour, with beneath them a deep fringe or a wide strip of Berlin wool work mounted on cloth; or satin may look very well indeed surmounting curtains of plain rep or tapestry cloth. The pelmet should be stiffened with tailor's canvas or buckram, and will give an air of distinction to the window, and sometimes enable a part to be played once more by those long pieces of embroidery designed to hang at the edge of long-disused mantel-boards, which employed our grandmothers' needles. Another use for longer strips of embroidery is completely to "frame in" the window opening in those rooms where

VALANCES

Add that Subtle Quality called "Style"

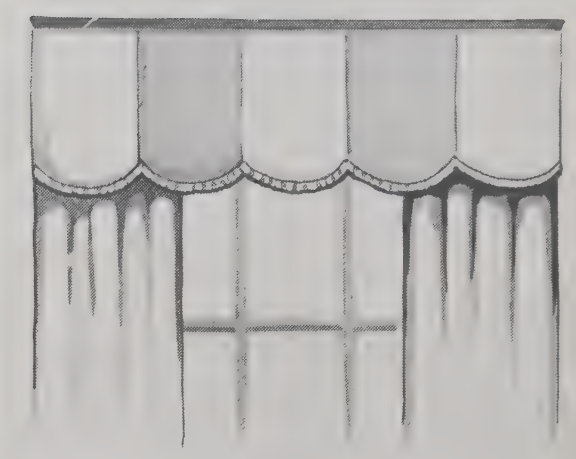


HUNG WITH PRINTED LINEN, THE PELMET BEING CUT IN DOG-TOOTH POINTS.

old-fashioned folding shutters were originally fixed, but which have been removed. The curtains will hang partly within the recesses and not take too much light from the windows, only partly covering the glass.

For those who like a severe effect, and no "dust traps," the valance board may bear a strip of fibrous plaster moulding or "Lincrusta Walton" painted to match the woodwork. This will hide the rod or working parts of patent curtain hangers, when such severity is more suitable than drapery or frills.

But how delightful a little frivolity can sometimes be! Pink cotton damask, cut into deep vandykes bound with a brighter pink, for instance (nothing more expensive than the "red tape" used for tying up legal documents is required, its shiny surface, at some distance from the eye, being



Wide stripes of scarlet and ivory twilled cotton form the pelmet to curtains of unlined red Turkey twill.

indistinguishable from satin ribbon). Another charming effect is given when some pale blue sprigged chintz or rosy-mauve artificial silk is thus cut with a vandyked edge, supplemented by inner curtains of white chintz or linen, and a second vandyke-edged valance inside the coloured one. This type of valance can be repeated on a tester or canopy to a four-post bed, even if bed curtains are dispensed with altogether.

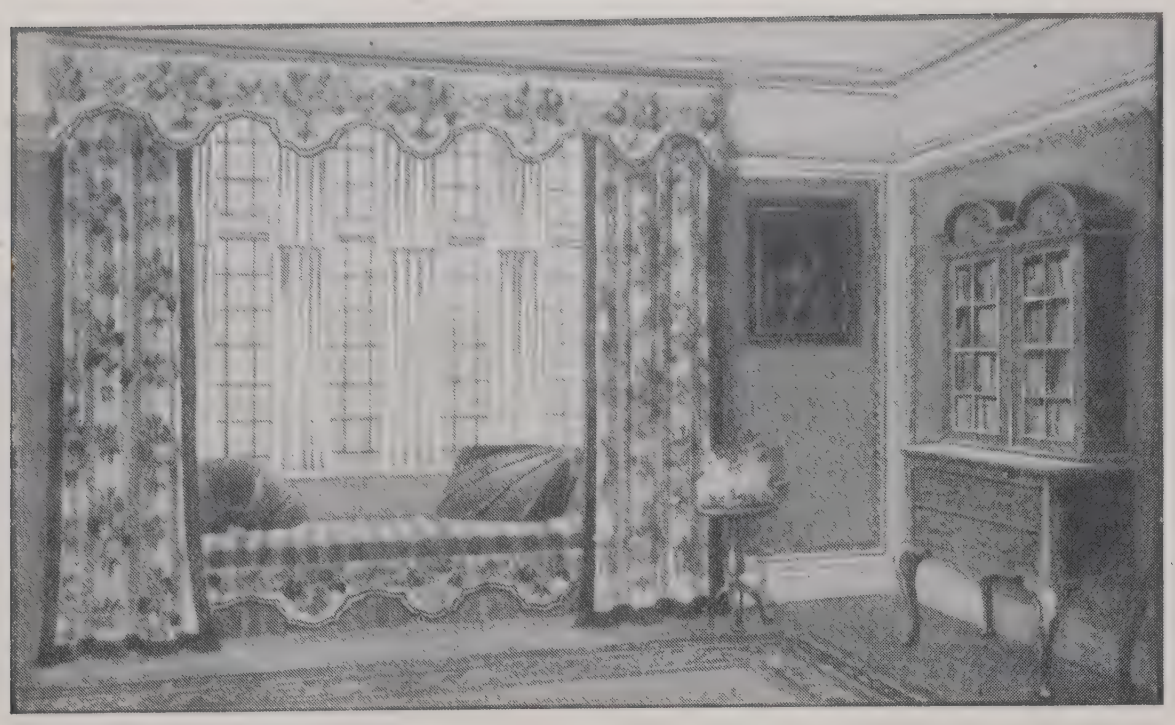
Tassels hung between the points of shaped scallops are another charming and fanciful form of decoration, and may form a link with the tie-backs of twisted cord, ending in larger, more elaborate tassels, which we inherit from the early nineteenth century, and which are slowly creeping back into favour.

Organ-pipe pleats (where the material is caught at regular intervals, while the top of the double, single or treble pleat is allowed to hang free) are very effective in heavy materials and above big windows, but they need great accuracy and some skill in upholstery to tackle with success.

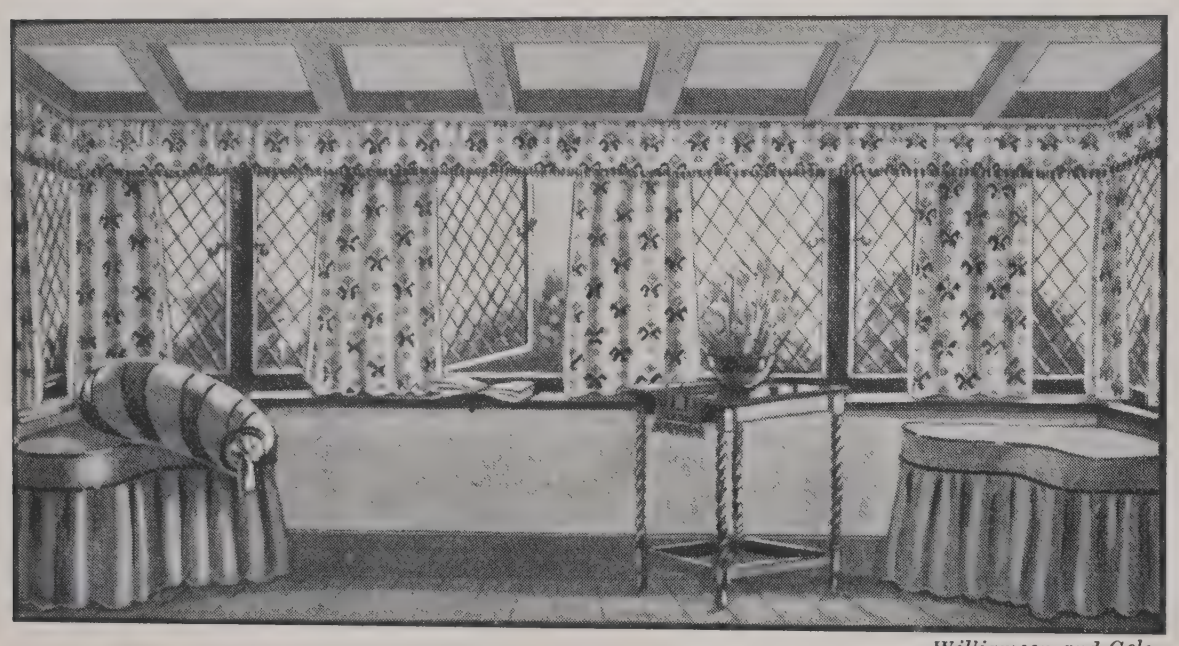
Gathered frills, the simplest and most ordinary kind of valance (with the exception of the perfectly plain band of material to match the curtains), are suited



Flame and yellow shot silk curtains lined with yellow have a pelmet of the same material, whose folds are caught by a centre ornament outlined with passementerie.



A window treatment with curtains and shaped pelmet : "Ealan" Design.



For a long window of cottage casement type : "Treva" Design.

Williamson and Cole

TWO EFFECTIVE TREATMENTS.

to the simplicity of casement windows and country bedrooms. In low rooms they should be placed well above the window itself, so that only their edge covers the top of the window. They may have a gathered, upstanding frill above the edge of the cornice board, but generally are more successful when a straight top edge is given by binding the gathered portion with a wide double braid or the striped tape used by blindmakers.

The edge of a pelmet may be cut in various shapes, which must accord with the style of the room and the material of which the curtains are made. They may form a straight line across the window, or drop lightly at each end, covering rather more of the tops of the curtains. When thus shaped they are called "lambrequins." The scallops can be roughly sketched with a pencil on a piece of brown paper, and cut out with a pair of scissors by doubling the pattern in the centre of each scallop, and the effect tried in position. Even the simplest pelmet can have its depth more accurately gauged by the old method of "trial and error" than in any other way.

Never experiment with the actual stuff. A yard or so of canvas or stiff brown paper, cut approximately to the width required, pinned above the window with drawing pins, will help you to determine the exact depth required. In the same way, a scallop which may look surprisingly small when pinned in position can be cut to the right dimensions, and afterwards the entire band of turrets or scallops cut from it, starting in the centre and making a series of double folds. No dimensions can here be given, as the heights and sizes of window openings are so infinitely varied.

Flat rosettes, braided edges, bindings and cords laid on are all suitable trimming for these pelmets: but do not forget that the last scallop must be carried round the valance board to which the pelmet is tacked, so that only half of it will be visible in front, unless the board is a very wide one, allowing room for a whole scallop on the return. The usual width of the board is three or four inches. It may be mounted on brackets quite independently of the curtains, and well beyond the ends of the curtain rod, as the pelmet must completely cover the whole of the top of the curtains when these are drawn back.

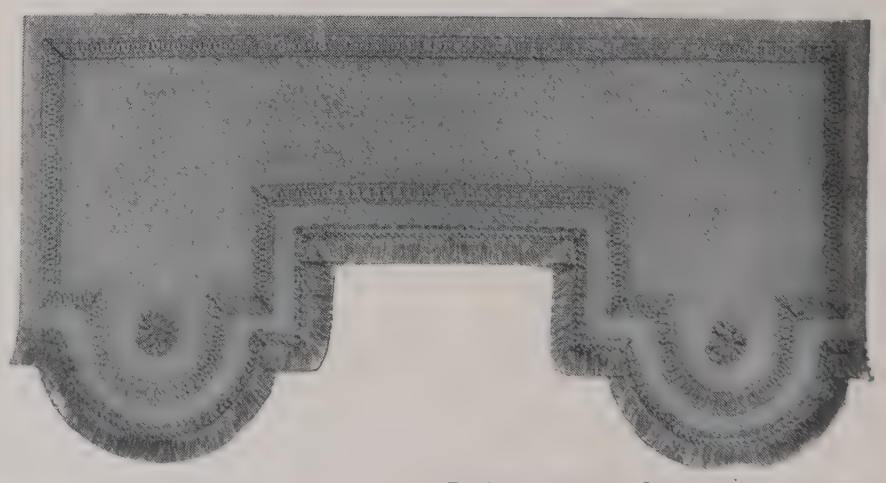
It sometimes happens that the valance, when hung, does not appear deep enough to hide the curtain rod from the sight of those placed immediately under the window. To remedy this, sew a length of silk or wool fringe to the edge of the pelmet, for the canopy must not cut off too much of the reflected light cast down by the ceiling.

The lining of curtains and pelmet in a light room may tinge with happy reflections the whole of its lighting. If, for instance, printed linen curtains in russet, yellow and greenish-grey colourings are lined with clear yellow, the reflections from this lining will bring sunshine into a shady room. So will rose-coloured glazed chintz, even at a north window, where the woodwork is white painted and has a good glaze.

Valances of old brocade, tapestry and damask may occasionally be met with beautifully made and trimmed, whose original curtains have worn out or rotted in the strong sunshine. These may often be re-made, with shaped pelmets and narrow lambrequins to descend over curtains of new, plain fabric which harmonise with the colouring of the faded splendours of the old.

An illustration on page 186 shows a pelmet of brilliantly coloured old glazed chintz in tones of green and rose on a bright yellow ground, repaired and darned on to a stiff canvas lining which, lined with white glazed chintz and bound at the edges with a vivid green braid, gives just the required touch of colour to a north wall painted in buttercup yellow. The white sill and woodwork reflect the light which the dull outlook urgently requires.

T. R. WATSON.



"Perfect" Pelmet: Oliver White and Sons

A SHAPED PELMET FOR A TALL, NARROW WINDOW.

COMFORT WITH STYLE



A FIRESIDE TREATMENT IN A TOWN HOUSE. ESPECIALLY TO BE NOTED IS THE RIGHT SCALE PRESERVED THROUGHOUT. NOTHING STRIKES A COARSE OR HEAVY NOTE.



AN ENTRANCE HALL FURNISHED AS A HOUSE-PLACE. THE WALLS ARE WHITE, THE FLOOR IS STAINED AND OVERSPREAD BY RUGS, ABOVE THE MANTEL-PIECE IS A DECORATIVE FLOWER PAINTING, AND IN ONE CORNER IS A QUEEN ANNE CUPBOARD.



A FEELING OF FRESHNESS AND WELL-BEING PERVADES THIS NURSERY. THE FURNITURE, IN WEATHERED OAK, IS SERVICEABLE AND HAPPILY ARRANGED, THE CORK CARPET GIVES FOOT COMFORT, AND THE PATTERNED WINDOW CURTAINS, THE ROCKING HORSE, THE LITTLE SHIP AND THE PICTURES ADD THE NECESSARY NOTES OF GAIETY.



THIS DELIGHTFUL PERGOLA EXTENDS AROUND A SEMICIRCULAR POOL. IT IS FORMED WITH STONE PIERS SUPPORTING OAK BEAMS, AND IS CLOTHED WITH RAMBLER ROSES AND VINES. BORDERING THE PATH ARE PLANTINGS OF GLADIOLI, ANTIRRHINUMS AND ANNUALS OF MANY KINDS.

A VIEW IN A KITCHEN GARDEN ILLUSTRATING HOW BEAUTY AND UTILITY MAY BE COMBINED. THE FLOWER BORDERS HAVE AN EDGING OF THRIFT, WITH CANDYTUFT AND THE ROSE-PINK LAVATERA BEHIND, AND ANTIRRHINUMS AND LARKSPURS. SWEET PEAS ARE ALSO GROWN FOR CUTTING.



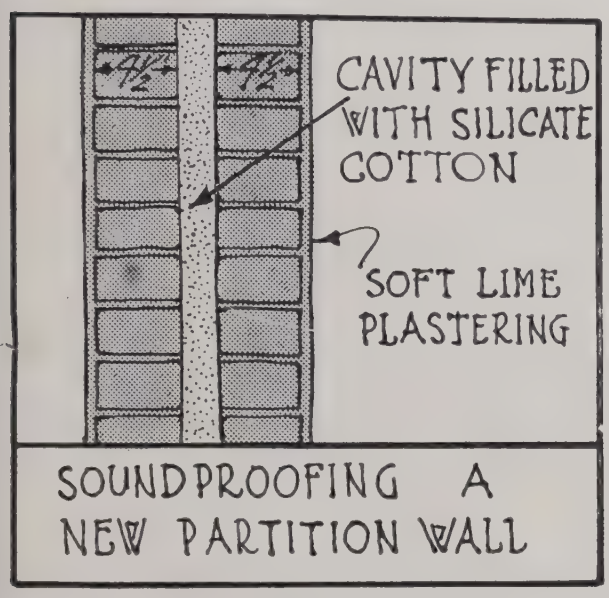
THIS VIEW OF A WATER GARDEN SHOWS THE VALUE OF BOLD PLANTING AT CERTAIN CORNERS, EMPLOYING THE ELEGANT JAPANESE IRIS AND THE HANDSOME FOLIAGE OF GUNNERA. A NATURAL CHARM IS GIVEN BY PLANTING AT THE WATER'S EDGE THE NATIVE VALERIAN AND MARSH MARIGOLDS.

KEEPING OUT SOUND

Ways and Means of Deadening Noise from One Room to Another

MANY sounds that pass from one room to another in the same house are a great nuisance, and life is made almost unbearable for sensitive people who have noisy neighbours. As it is generally impossible to prevent the noise, the next best thing is to shut it out.

Sound originates in movement, and is communicated through solid substances by vibration. Some materials vibrate readily, others hardly at all. You cannot, for instance, imagine a feather-stuffed mattress "vibrating," and it is just such soft, loosely formed materials which absorb the movement imparted by the sound waves, and so deaden the noise instead of passing it on.



Unlike a cavity wall built for weather protection, this construction must have no cross-ties, which would carry sound.

An Example.

The writer was called upon to devise some means of keeping out the insistent click of a typewriter, which came through a timber-framed partition wall finished with thin boarding on both sides. A few boards were removed from one side, near the ceiling, and into the spaces between the vertical timbers, thus revealed, granulated cork was dropped. This cork is to be had for the asking from the local fruiterer, as it is the waste packing from grape barrels.

At intervals during the packing the sides of the partition were vigorously thumped with a mallet, to make the cork settle down compactly. The filling of the top of the space, before the replacement of the last board, was a problem. Eventually it was solved by filling paper bags with the cork and stuffing these into the voids.

The improvement was great, but still not enough, so strips of blanket felt were nailed to the face of the boarding, each strip being immediately in front of a vertical stud in the framing. The whole surface on each side was then sheeted over with large panels of "Celotex" boarding, this being kept from contact with the woodwork by the strips of felt. "Celotex" is itself a valuable sound-deadening material, being made of crushed sugar-cane fibres felted together into sheets nearly ½in. thick. The myriads of tiny air cells thus formed are barriers to the passage of sound, just as they are in cork and any other non-conducting substance.

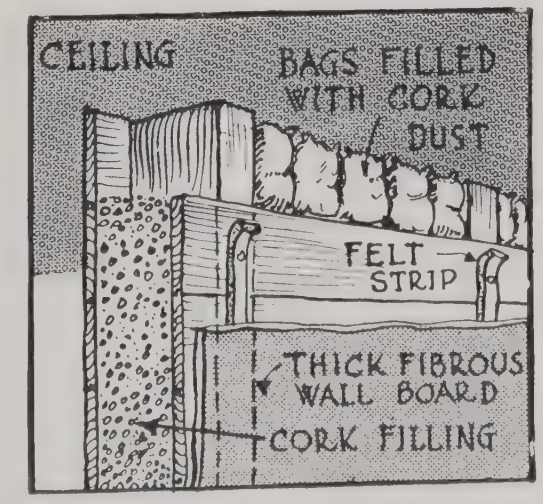
Slag Wool as a Sound-Deadener.

In another case the walls of a room that was required to be quiet were built hollow, and the cavity loosely filled with slag wool, or "silicate cotton," as it is sometimes called. This is a fluffy material that looks like cotton-wool, but consists of thin threads of ironstone slag—a glass-like substance. It is a very effective sound-deadener and, besides being imperishable, is distinctly discouraging to vermin. This is an advantage where cavity walls are concerned.

Where the walls had to support weight, they were built of two half-brick leaves with a 2in. cavity: but where they were simply partition walls, coke-breeze concrete blocks, 2ins. thick, were used instead of bricks. The iron wall ties, usually provided in ordinary cavity construction, were omitted, as they would have been likely to transmit sound.

Doors and Windows Must be Considered as Well as Walls.

If doors or windows occur in a wall that has to be soundproofed, some treatment of these will be necessary. The only really efficient remedy is to fit double doors or windows, as the case may be. Thickness of the doors is an advantage, as also is plate glass in the windows. Great care should be taken in their fitting, to obviate any looseness or rattle.



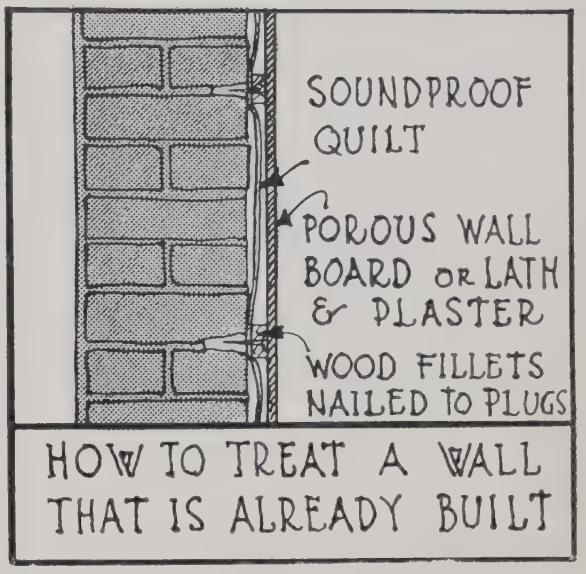
SOUNDPROOFING AN EXISTING WOOD-FRAMED PARTITION.

The aim in all work of this sort is to break contact between the various parts in the thickness of the wall, or partition, which might communicate vibration to each other.

The old-fashioned baize covering to doors is of pronounced benefit where the appearance can be tolerated. When an existing panelled door is to be covered with baize, the filling up of the recessed panels with corrugated paper, commonly used for packing purposes, is a great help.

How to Treat Existing Walls.

It generally happens that any serious thickness built up on the face of an existing wall is an objection. In such circumstances a very useful material is "Cabot's Quilt." This consists of a layer of long dry "eel grass" placed between two sheets of strong brown paper and sewn in parallel lines to prevent displacement of the stuffing. This "quilting" of the covering also adds to the efficiency, because it keeps the strands of grass in just that state of compression necessary to prevent intercommunication of the air cells. The grass grows in salt water, and is so saturated with mineral matter that it does not decay, and is not inflammable.



This is the most suitable remedy in nearly all cases of noise coming through party walls.

When this quilt is fastened to the wall, as few nails as possible should be used, and these should be of the clout-headed variety. You cannot leave the quilt to form the decorative finish, so strips of wood 1½ins. wide and ¾in. thick are fastened on with nails, driven through the quilt into the joints of the brickwork. If these joints are too hard, wood plugs must be provided. The plugs can be located by using two long strips of wood, one being placed horizontally with one end against a cross-wall, and the other vertically with one end resting on the floor. Marks pencilled on these rods where they cross will indicate the nailing positions, which can be verified by thrusting a bradawl through the batten and quilt into the plug before driving the nail home. It greatly simplifies matters if the plugs are fixed in straight lines, both horizontally and vertically.

These battens provide a fixing for a loose-fibred wallboard. If the extra thickness of these boards is objected

to, stout canvas "scrim" may be stretched over the battens and tacked to them. The canvas is then given a coat of strong size water, which causes it to shrink and so become perfectly taut. This forms an excellent surface for papering upon, but it is advisable to cover the canvas with stout lining paper before making the final decorative application.

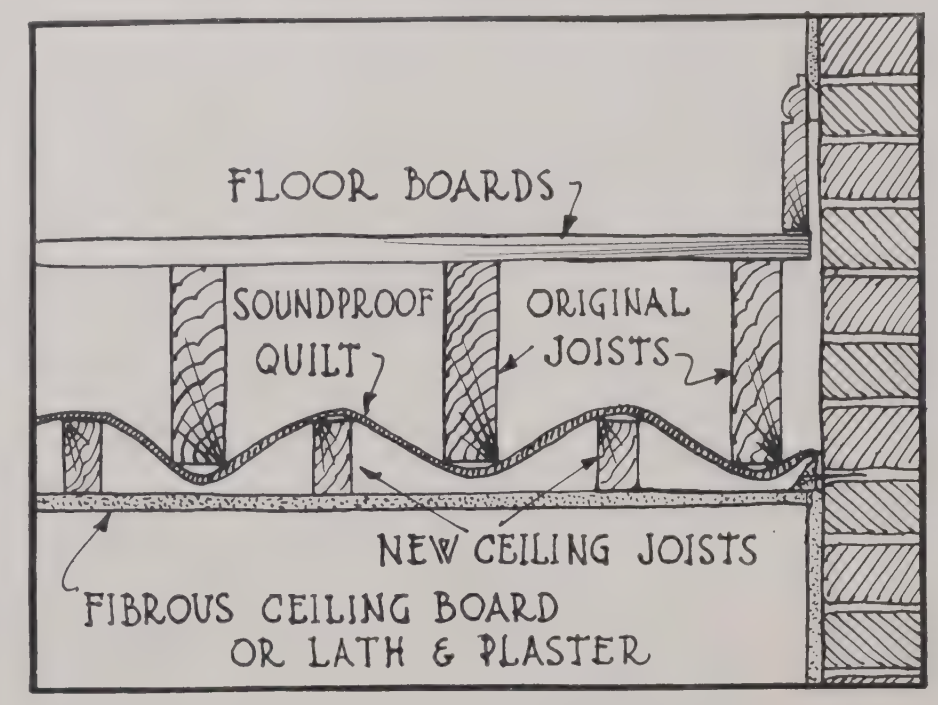
When there is no restriction as to thickness, the battens may be covered with lath and plaster. Use lime and hair mortar for this plastering—not cement, nor any of the hard patent plasters; these have excellent qualities of hardness, convenience in application and decoration, but they are far inferior to the soft lime plastering for sound-deadening.

If possible, treat both sides of the wall in this manner, or, failing that, the side where the sound originates. This is, of course, the counsel of perfection. In most cases the application must be upon the surface that is in the room to be made quiet.

Don't Forget the Floors.

A very handy means of preventing sounds passing from upper rooms to others beneath them is to lay a thick blanket of hair felt under the carpet. If linoleum is used to cover the upper floor, a new material, called "Linovent," should be used as an underlay. It is made of bituminous sheeting, thickly coated on both sides with granulated cork. This reduces noise by its softer resistance to the impact of feet or furniture, and by its insulating properties impedes those sounds that do arise.

It sometimes happens that a bathroom or w.c. is directly over a room in frequent occupation, and a completely effective means of cutting off sound must be provided. Mere floor coverings will do no more than reduce the nuisance. The only real remedy is to form a false ceiling which is not in any way connected to the floor joists over it. This is done by removing the lath and plaster ceiling, and fixing light joists in between them, as shown in the accompanying sketch. "Cabot's Quilt" is laid loosely upon the tops of the new joists. It is not fastened, except at the ends, which are nailed to the walls, so that they do not draw away and let the noise through. The sides of the quilt are well lapped where they adjoin.



A FALSE CEILING TO KEEP OUT NOISE FROM ABOVE.

The ceiling joists are supported at their ends by notching them on to wood bearers fixed upon the faces of the walls. The ceiling is quite isolated from the original floor construction.

The new joists are lathed and plastered or, maybe, sheeted over with wallboard, if this fits in with the scheme of decoration. This treatment will not lower the ceiling level more than a few inches, and its effectiveness is remarkable.

L. E. WALKER.

Acoustic Felt.

A new material just being introduced into this country from Canada is the Johns-Manville acoustic felt. It is composed of asbestos fibre and hair, and is made in three thicknesses: ½in., ¾in. and 1in. It is claimed to be extremely effective as a sound-deadener, acting as a "blotting pad for noise." The felt is mainly applied to ceilings, but can also be applied to walls. It is cemented in position, and a finishing fabric is then affixed to it, this finishing fabric being either a perforated oilcloth or a muslin cloth which can be painted so as to render it washable.—EDS.

THE WORST ENEMY of ANY HOUSE

Dry-Rot: Its Cause, Cure and Prevention

THE house, like the garden, has its afflictions and scourges, which, if left unchecked, will end in destruction. The worst of these is dry-rot. It is a disease which can arise in new houses just as much as in old houses, and is so insidious that evidence of its existence may only be discovered when it has already developed to an alarming extent. Very necessary, therefore, is knowledge of the most effective means to combat it. The latest information on this subject is given in a Government pamphlet which has just been issued. Its title is "Dry-Rot in Wood," and it embodies the results of investigations by the Department of Scientific and Industrial Research and H.M. Office of Works. Copies can be obtained from H.M. Stationery Office, Kingsway, London, W.C., price 1s. 6d.

In a prefatory note it is pointed out that the term "dry-rot," though it aptly describes the brittle and dry appearance of timber after attack, is not so fitting a description during an attack, for the presence of a certain amount of moisture is necessary to the growth of the fungi that cause the decay.

There are many kinds of fungi that cause dry-rot in houses, but they may be divided broadly into two groups: (1) where the fungus grows inside the wood until it produces what is called a "fruit-body" on the surface; and (2) where the fungus not only grows inside the wood, but also swiftly advances over its surface. The latter is the more serious of the two, and includes the malignant *Merulius lacrymans*. This grows like a strawberry plant, sending out roots at intervals and forming snowy-white cushions or dense flat skins, nets or long strings, according to the amount of moisture present. What is still worse, this growth can spread from timber over brickwork, stone and other materials.

Where cases of dry-rot occur in houses, the cause is generally due to damp and a lack of ventilation. Thus, in the space underneath the ground floor of an old house which has no damp-course and where no air-bricks in the outer walls have been provided (or where these have been stopped up), damp stagnant air exists, and these conditions may give rise to the growth of fungi on the joists and floor boards. The risk of this happening upstairs appears, however, to be small.

So much, in brief, is the disease. Now as to the remedy. This is no easy matter, but what can be done is fully explained in Part II of the pamphlet under review. It is pointed out that, where possible, the affected timber should be removed and burnt, and any timbers that are retained should be sterilised with a magnesium silicofluoride solution or one of the heavy tar oil preservatives; the latter (obtainable as proprietary liquids) being preferred, "as they are likely to remain effective for a longer period than the silico-fluoride." Full details of these solutions and instructions as to their application are given in Part II.

Prevention, however, is far better than cure, and in this connection it may be pointed out that the makers of "Solignum" recomend that preparation for all timbers in built-in or other hidden situations where dry-rot or similar growths might occur.

GAS FIRES in the DECORATIVE SCHEME

TWO SUCCESSFUL TREATMENTS

The gas fire is such an invaluable item of house equipment that it is worth while to consider the most effective settings for it, in relation to a scheme of decoration. Two examples are shown on this page, and in each case the gas fire has been adapted to an existing open fireplace. The upper illustration shows a dog-grate treatment with a decorative flower painting framed flat on the wall above. The grate is filled with black fuel which is brought to a cheery red glow by gas burners concealed below, the effect being that of a clear-burning coal fire. The interior is lined with black tiles, which are also used for the hobs on either side of the fire, and the opening is enclosed by a bold wood moulding painted black and marbled. This is a treatment applicable to any ordinary fireplace, after removal of the grate and mantel.



IN A DINING-ROOM.

The second example is one where a gas fire of the usual sort, with vertical "radiants," has been set in a corner fireplace. The room in this instance is a library, with bookshelving around the walls. This shelving is stopped over the fireplace, where a decorative treatment has been adopted with birds as the motifs. In the centre is a painting of a cockatoo, and on the shelves is displayed a collection of china birds, one of which is centrally placed on the cornice moulding as a crowning feature.



IN A LIBRARY.



A right setting has much to do with the enjoyment of afternoon tea, and at this time of year especially the fireside is the pleasantest of all.

In this instance the china is honey-buff in colour, and the shapes of cups, tea-pot and jugs are all simple and serviceable for everyday use.

FOR AFTERNOON TEA

The China and Appointments Play an All-Important Part

THE Spode, Coalport, Worcester and Lowestoft services, too precious for use and enshrined in china cabinets, bear witness to our forefathers' love of tea. But *afternoon tea* was far from the thoughts of their original owners. We are apt, indeed, to forget how recently this custom has taken root—within the memory of people still living. Lady Ritchie, in a letter written in 1854, remarks : " I went, in a dreadful fright, to Mrs. Frederick Elliot's to one of those ' teas ' they give now before dinner," and her father's novels, from " Pendennis " onwards, bear witness to the lateness of the hour when tea and coffee were customarily served.

When dinner was at half-past four, five or six, a long interval separated the principal meal of the day from the appearance of tea. Gradually, almost imperceptibly, the fashionable hours alter for almost every repast. A new meal is introduced like afternoon tea, which, even thirty years ago, was the exclusive prerogative of the ladies of the household. An occasional shop offered tea to its customers, but otherwise tea drinking was done at home, and the innumerable tea shops of to-day, to be found not only in every English town but all over Europe as well, only began after the Great Exhibition.

The old-fashioned business man blames the typist for the invasion of his office by what Cobbett scornfully calls the " tea tackle." He may not remark on the quality of the cup, balanced precariously on the mass of papers strewed over his desk, though he could not carry on without his tea. But for most of us much of the enjoyment of this superfluous luxury depends on the choice of the table appointments. Thick china or cups of the wrong shape spoil the flavour of the finest brand of tea, however carefully brewed.

The pleasantest tea table is the one where cloth, china and table appointments accord well together, and are suited besides to the style of the house. In a country cottage among oak furniture, below a beamed ceiling, the effect of a hand-spun tablecloth, with its centre-piece of ox-eyed daisies, is spoiled by the use of fragile pink china heavily decorated with gold. Some simple cottage set with spotted or checked design in bright colours would be more in harmony with these surroundings, or a service copied from some old Rouen pattern with a single rose, painted in broad brush

strokes in the centre of each plate, and rosebuds as summarily rendered at the edge of cups and saucers.

The unadorned elegance of transparent white porcelain, without a trace of decoration, is well thrown up by a tray of scarlet lacquer, and strikes a more distinctive note in a modern drawing-room than would a service in competition with the brilliant colouring of the surrounding textiles and furniture.

Blue and white willow pattern, that old and tried companion, makes as happy an appearance on a white linen cloth as on the uncovered gate-legged table of dark or weathered oak. Harlequin cups, so popular in mid-Victorian days, insist on a silver tea tray, but Oriental china (or our European imitation of the porcelain of the East) is more accommodating, and trays of papier mâché, brass, mahogany, oreven basketry,suit it equallywell.



ROYAL DOULTON CHINA: "FUCHSIA" DESIGN. *Doulton & Co., Ltd*

This design captures the decorative charm and gay colourings of the fuchsia



"MOUNTAIN ASH" DESIGN.
Another attractive example of Royal Doulton china. The berries are in orange and red, with foliage shaded green and black, and edges black.

The pleasantest shape for teacups is a disputed question. In upright cups the heat of the tea will certainly be retained longer, but the wide shallow shapes seen in all examples of old English services of eighteenth-century date, mounted on a small foot, have a superior charm. The attractively coloured tea services of Italian pottery (bright yellow decorated with painted flowers, or having Renaissance designs in blue, brown and yellow) please the eye, but the thickness of their cups makes them less delightful in use.

Elaborate surface pattern on china is not so popular as once was the case. Following the general trend of ideas, colour makes the first appeal. Undecorated services, or at least those with simpler patterns, may be marked by greater appreciation of form on the part of the buyer, and must have more care and consideration of design on the part of the manufacturer when all-over surface decoration does not obscure defects in shape or potting. Better lips for pouring, and straight short spouts to avoid dripping, with lids which will not come off when the vessel is tilted; plain simple handles, covered dishes with an easily-gripped knob or ring, and other practical points studied from fine forms of the past, characterise the better designs of modern manufacture; the services being embellished with restraint, or fashioned in plain colours. R. A. D.



A DELIGHTFUL DESIGN IN COTTAGE POTTERY. *Norman W. Franks, Ltd.*

This is the "Wayside Spray" design, in green, orange, red and a touch of mauve.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

Colouring Plain Glass Bowls.

By filling any glass bowl with cold water and adding the tiniest pinch of powdered dye of the required colour, you can have a flower bowl to match any colour scheme. The flowers do not resent the dye; in fact, they seem to last longer than usual. Cold water dyes in packets are the best to use, and a combination of colours produces a very pleasing effect. Tried for a year.—(M. B., *Heathfield.*)

* * *

Cement for Glass and China.

Broken and badly cracked glass and china can be repaired in this way: Clean the pieces in hot water, dry and, while they are still hot, apply a little of the following colourless cement to the broken edges with a match splint or small camel-hair brush. Bring the pieces together at once, press them tightly together and tie with tapes or string, then leave to set. Cracks are treated by rubbing in a little of the cement, so as to "stop" or fill the holes. Wipe clean and leave for cement to harden. The cement is made thus: Put 1 oz. of isinglass in a small bottle with enough methylated spirits to cover. Stand in a bowl of hot water to melt. Strain through fine muslin and use warm.—(M. A. F., *London.*)

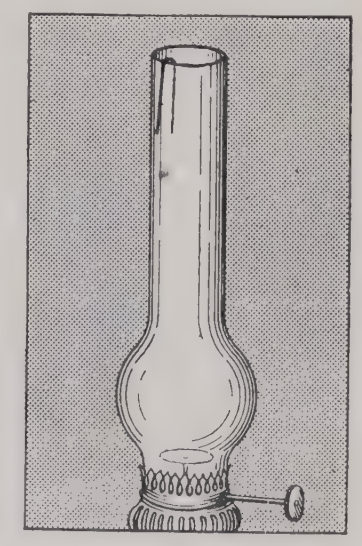
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An Economy Hint.

A contributor to the September "Everyday Discoveries," page 129, suggests that petrol which has been used for cleaning garments should be poured on to soil or waste ground. My recommendation is to retain the petrol, however dirty, and store it in a receptacle with a screw stopper (a glass jar such as those used for fruit bottling is excellent). The dirt quickly settles, leaving the clear petrol at the top, and it can be used again and again—in fact, until it has all evaporated.—(L. A., *Crumpsall.*)

* * *

Saving Lamp Chimneys.



In houses where lamps are used, broken chimneys are a source of great annoyance. An old hairpin hung on the top of the chimney (one prong inside and the other outside the glass) is a wonderful help. The pin absorbs so much heat that the chimney does not reach cracking point. I have adhered to this plan for many years and find it a wonderful saving.—(E. L., *Tramore.*)

* * *

To Preserve Autumn Foliage.

Spread out some sheets of blotting paper and lay the foliage between. Press well with a cold iron and paint the foliage with varnish. This will seal the pores and keep the leaves from curling up. Trails of Virginia creeper and other plants look delightful in the winter as table decorations.—(N., *Stow-on-the-Wold.*)

* * *

Cleaning a Sponge.

To clean a sponge which has become slimy with soap, sprinkle "Vim" over it, and work it in with the fingers. Then well rinse in cold water. Tried and found satisfactory.—(E. C., *Bradford.*)

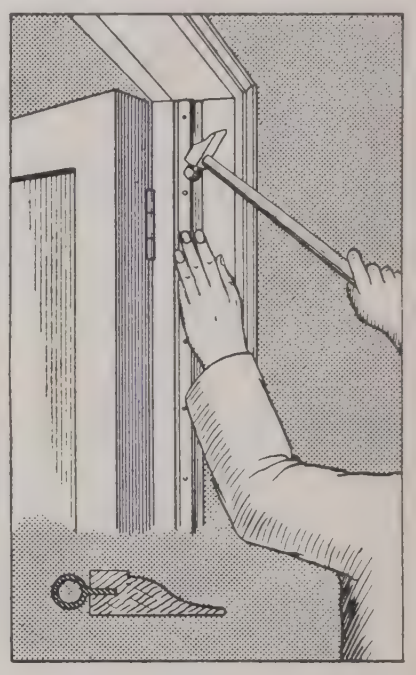
Removing a Grease Spot.

Sprinkle talcum powder over the spot, allowing the powder to remain on for about twelve hours. Then brush the powder off, when you will find that the grease spot has disappeared.—(B. W., *New York.*)

* * *

Keeping Out Door Draughts.

Now that we have started fires again, here is a hint about door draughts that will be found useful. I have tried it and know it to be effective. To fix the familiar rubber tubing around a doorway is troublesome, and generally proves unsatisfactory; but it is now possible to buy wood strips, about 6ft. long and 1in. wide, with rubber tubing neatly attached along one edge. This wood strip, after being cut to the exact height or width of the door, has simply to be nailed up in place on the door frame, so that the door, when closed, fits close upon the rubber. Not only is this a very simple method of fixing, but the wood strip can, if necessary, be set at a slight angle in cases where the door has warped. These wood strips cost 1s. 6d. each and most ironmongers keep them.—(R. S., *Birmingham.*)



* * *

How to Wash Blankets.

Washing in hot water hardens blankets. Dissolve 5 or 6 ozs. of "Lux" in 2 quarts of hot water and put it into a tub of *cold* water with five tablespoonfuls of powdered borax. Put in blankets and let them soak all night. Next day wash them in the same water; rinse twice in clean cold water, wring and hang out. When dry they will be as soft and fluffy as when new. Tried with great success.—(A. C., *Lewes.*)

* * *

Loose Covers.

When loose covers of cretonne are made for armchairs, it will be found advisable to have extra oblong pieces made about 14ins. by 10ins., to place flat over both arms. These keep the arms clean and can be washed separately, saving large laundry bills for cleaning the whole covers.—(M. T., *Oxford.*)

* * *

For the Children's Party.

When a children's party is being planned, much fun will be caused by dressing the newel post at the base of the stairs as a comical man. The knob at the top can be enclosed in white cloth, which is stuffed, to represent a head. The features of the face are easily marked in with ink. An old coat can be worked round the upper part of the post and a pair of trousers tied in the right position. The arms of the coat and the legs of the trousers can be stuffed with paper, and gloves and boots can be added. Some stuffing is also required to fill out the body of the stair-post man. Of course, the actual manner of dressing the figure depends upon one's fancy.—(S. L. B., *Bournemouth.*)

How to Use an Electric Cooker

AUTOMATIC cookery, by means of electricity, is becoming more and more widely adopted on account of its convenience and efficiency. The following hints by an experienced user of an electric cooker should, therefore, be of assistance both to those who have to cook by electricity for the first time and to those who feel that they are not getting the best out of their electric cooker.

The average size cooker for a family of six is usually provided with two boiling rings, a grill and, of course, an oven. Fitted to each part is a three-heat switch, and to each switch a separate fuse. The latter is the safety valve, and does not make extra complication.

To obtain efficiency from the boiling rings, see that correct utensils are used. The bottoms of the pans must be perfectly flat, as they are to be placed on a flat heated surface and there is no flame. If copper pans are part of the kitchen equipment, they will be found excellent. Cast-iron pans —ground flat at the bottom—boil quickly, and, what is more important, retain the heat for a long time after the heat is switched off. As an example of the economy which can be effected, bring potatoes to the boil and then switch off the current, and you will find that the water will keep boiling long enough to cook them thoroughly. Cook all vegetables—even greens—in a small quantity of water. Keep the lids of the pans on. You will be pleasantly surprised with the flavour, and the vegetables are more nutritious. You will be able to keep three or more pans boiling at low heat, and therefore use less current. Another boon is that you do away with the "boiling over" trouble. To boil milk, use a pan which entirely covers the boiling ring. The small pan wastes both time and heat. If any food boils over on the rings, on no account switch off the current—turn to full heat and let the rings burn clean. The spilt food will carbonise, and the ring will be ready for use immediately.

The grill of an electric cooker is excellent. Turn the current on for at least two minutes before placing the food under it. This gives time for the element to obtain grilling heat. To grill a steak, place it under the grill for three minutes, turn it, put it back close to the grill for another three minutes, and then place it farther

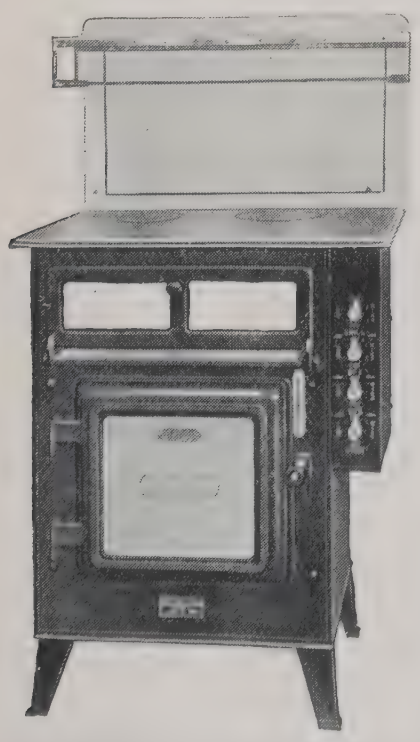


Complete control of the heat for the oven, grid and hot-plates is given by a series of six switches.



General Electric Co., Ltd.

THE NEW "MAGNET" ALL-ENAMELLED ELECTRIC COOKER.
Showing the oven open, with fall-down door.



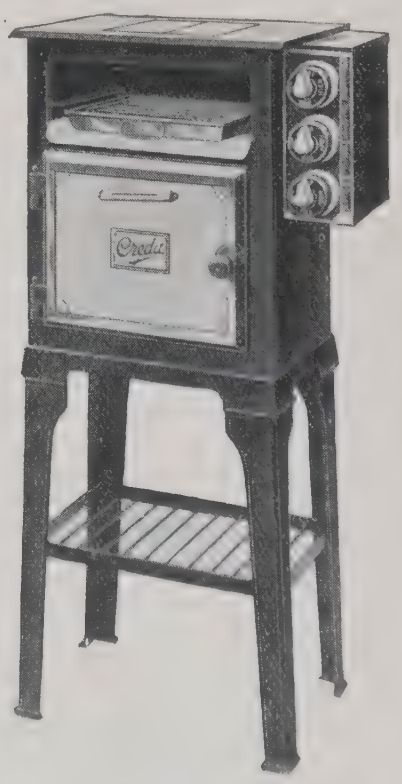
Siemens Electric Lamps and Supplies, Ltd.

FOR THE AVERAGE HOUSEHOLD: THE SIEMENS "XCEL" ELECTRIC COOKER.



Belling and Co.

THE "BELLING" BOILER-GRILLER IS ESPECIALLY WELL SUITED FOR BREAKFAST USE.



Credenda Conduits Co., Ltd.

A HANDY LITTLE COOKER ON STAND: THE "CREDA."

away until it is cooked. A thick steak takes about fifteen minutes, and a thin one ten to twelve. Use the grill for toast, bacon, fish, etc. It is quick and cheap to use, and the food cooked this way is most appetising.

The Oven.

The use of the oven is easy and, once its simplicity is realised, there is less need for observation than with any other fuel. If a thermometer is fitted, it is even more simple and accurate. The value of the thermometer is most apparent when using the stored heat, that is, after the current is turned off. The oven is hot in fifteen to twenty minutes—according to the temperature required—and in many cases, if the oven is heated for twenty-five minutes, an astonishing amount of cooking can be done with the current switched off.

Pastry, to be at its best, should be cooked alone, but many housewives who find this inconvenient will discover that it can be cooked—without being spoilt—at the same time as the joint. When cooking a simple meal—such as roast beef, Yorkshire pudding, two vegetables, fruit pie and milk pudding—put the milk pudding on the middle shelf of the oven, close the door and then turn on the switch to full heat. When the oven is hot enough for the joint, take the milk pudding out of the oven, and place it in the hot cupboard—space for which is usually arranged between the oven and the hob. Place the joint at the bottom of the oven, with the fruit pie above, the pie dish standing in a tin so that the fruit cannot boil over on the joint. Leave the switch at full from ten to fifteen minutes longer, then switch to low heat. When the pie is cooked, put the milk pudding back into the oven to cook at low heat with the joint. During this time the temperature of the oven has been regulated so that it is hot enough to cook the joint, although there is no sound of splashing fat, and no blue smoke in the oven. Do not baste. This is quite unnecessary. The juices have remained in the joint, which you will notice has lost very little weight. The average loss is about one pound in every eight. When it is time for the Yorkshire pudding to be cooked, turn the switch on to full, put the pudding in, leave the switch at full for seven to ten minutes, then switch off. In the meantime vegetables and sauces have been cooked on the top and only one ring used.

You will notice that when the meal is cooked, the oven is still very hot, and the heat left will cook fruit, custards, milk puddings, etc. Do not forget that almost all food which cooks on the top of a cooker will cook in the oven, so that all oven space can be used up.

To heat the oven for baking, say, a sponge cake, small cakes, bread and a Madeira cake, have the switch on full for 25 minutes. Put the sponge cake in and switch off the current. The sponge will take seven to eight minutes. Next put the small cakes in and steady the temperature by turning to full heat for about five minutes, medium five, then switch off again. They should take from fifteen to twenty minutes. Turn the switch to full heat again, put the bread in the oven, leave the switch on full for ten minutes, low for ten and then off. One-pound loaves take twenty-five minutes, 2 lb. loaves about forty-five to fifty. The Madeira cake should be put into the oven immediately, and low heat maintained for a short time and then switched off. When cooking rich fruit cakes, they should be placed in the oven after the full heat has been on for twenty minutes, and then the switch must be turned to low at once. Keep at low for about two-thirds of the time, then switch off.

Cleaning the Cooker.

When doing this, first see that the main switch is off. Wring a cloth out very tightly in soapy water (not soda, which causes breakdowns if spilt on the wire), and wipe any part of the cooker which has been used. The interiors of the ovens are either wholly or partially removable, so can be easily cleaned if any food has boiled over.

When installing a cooker, insist on having a pilot lamp connected to the main switch. A small 5-watt lamp is cheapest to use, giving 200 hours' service for one unit consumed. The lamp is a reminder that the main switch is on.

D. R.



THE KITCHEN OF AN ALL-ELECTRIC HOUSE AT BIRMINGHAM. *Parker, Winder and Achurch, Ltd.*

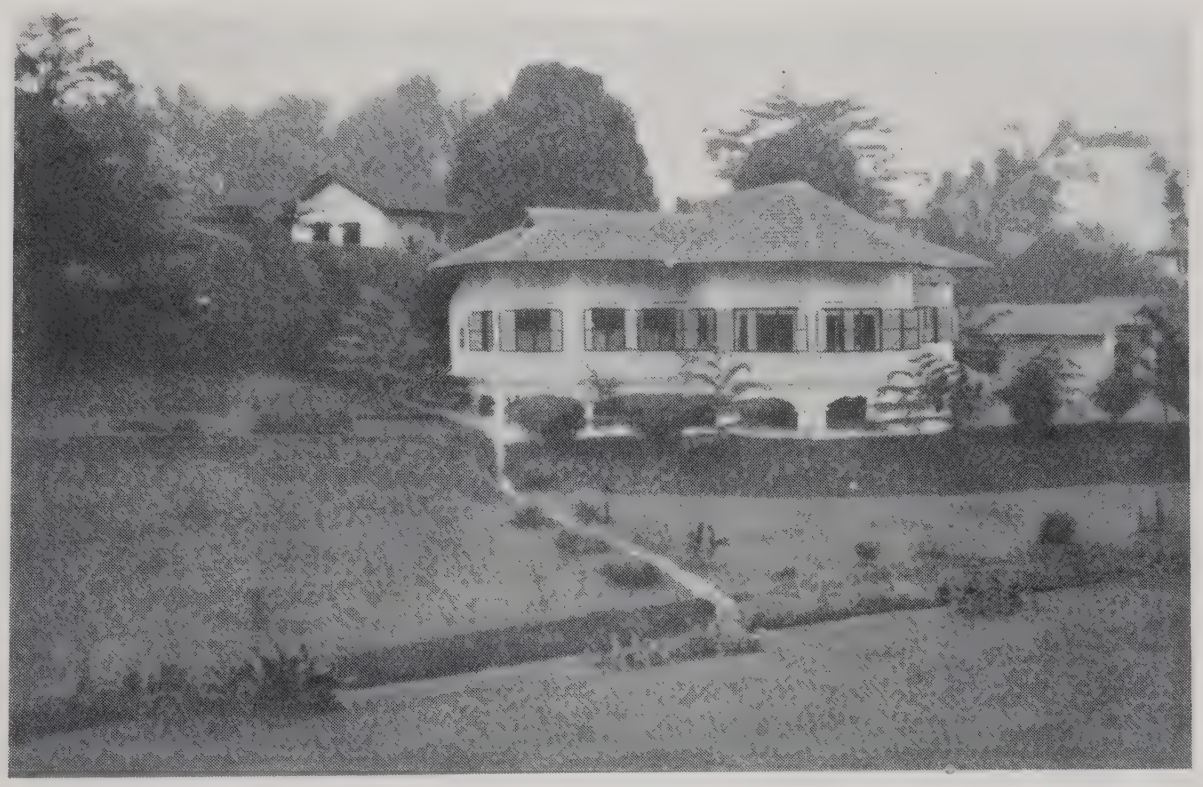
On the wall above the electric cooker is a safety-control switch with lamp that indicates when the current is on or off.

HOMES OVERSEAS

From time to time specially-contributed articles have appeared in these pages dealing with houses and household conditions in various countries overseas. These articles have aroused a great deal of interest, because they give first-hand information about matters which are not generally known. The conditions of household life in Singapore and in Ceylon are now dealt with by contributors in these places overseas.—Eds.

HOUSEKEEPING IN SINGAPORE

MANY people think that because Singapore lies so near the Equator it must be a very hot and unpleasant place in which to live. As a matter of fact, it is one of the gayest towns in the East. The heat is not intense, but the monotony of the climate is trying if one stays out too long. Women usually go home after two or three years, and men after three or four. Some stay longer, but this is a mistake if it can be avoided. March, April and May are considered the hottest months, and December, January and February the wettest, but there are no definite seasons as in India. Unfortunately, there is no convenient hill-station where one can get a few days' change of temperature. Fraser's Hill, the nearest, is sixteen hours' journey away.



A SMALL MODERN-TYPE BUNGALOW IN SINGAPORE.

Everything is expensive. There is a great shortage of houses and rents soar accordingly. A young couple with small or moderate means have great difficulty in finding anywhere to live, and will have to pay £23 a month for a small flat or bungalow. The big cool houses with large gardens and many with tennis courts nearly all belong to firms, and are occupied by their managers. Government servants are also provided with houses.

The bungalows and houses are built as open as possible, with wooden shutters instead of windows, and rattan blinds to keep the sun or rain from the verandas. Nearly all have electric light and the majority have overhead fans. Sanitation and long baths are luxuries, a large stone jar of water and a dipper being still the usual method of bathing.

Furnishing is not a difficult problem. Second-hand furniture can be bought cheaply, as people are constantly being moved, and Chinese carpenters are clever at making anything one wants. Materials for curtains and cushions and everything else necessary for a house are stocked in the European shops and in many of the native ones as well.

A perpetual warfare has to be waged against white ants, cockroaches, sliver fish and many other devouring insects. The atmosphere is so damp that clothes, mattresses, carpets and books have to be aired continually, so it is a good plan to have as little of everything in a house as is compatible with comfort.

The indoor servants are nearly always Chinese, the outdoor ones Malays or Javanese. They are paid by the month. A cook gets £3 10s. He does the marketing and expects to make a profit on everything he buys. The larger the house the more profit he will try to make. One either arranges a fixed contract with him to supply everything at so much per head, or else he presents a list daily of what he has bought, and one advances him money from time to time. He prefers to be on contract; he is then saved the bother of making out his list and the arguments which must necessarily ensue. As he will make his profit either way, there is not much to choose between the two methods.

If one does not mind being "done" continuously, dealing with a cook presents no difficulty. He can serve very excellent meals with only the most primitive fireplace and utensils at his disposal, nor does he get worried if one is an hour or two late for dinner. But if he thinks one has complained unduly, he may console himself by sending up a dreadful dinner when there are guests; he will certainly want to "return to his parents in China" if one starts to do the marketing.

The boy gets £3 10s. to £4. A really first-class boy is as good a servant as is to be found anywhere, but there are not many in Singapore to-day. In a large house he takes the place of a butler; he does not do much work himself, but he manages the other servants and sees that everything runs smoothly. In an average house he has a young boy under him, and a tukan ayer (water carrier) who does all the heavy work.

An amah to sew, mend and wash gets £3 10s. A baby amah gets as much as £5 5s., and does not like to look after more than one child.

All the heavy washing is done by a dhobi, who fetches it and brings it back at the end of the week.

A syce (driver) gets £5 5s. and a kebun (gardener) £2 10s.

In theory the servants are not fed, but their main diet, rice, is no doubt amply supplemented by any food there is about.

The trend of wages is always on the increase. The servants belong to a powerful union, and are becoming more and more spoilt by Communistic influences. Whether there will be any reduction in wages if Singapore passes through a period of trade depression remains to be seen.

Apart from one or two national festivals which occur during the year, servants do not expect holidays. In every house the hours from 2 p.m. to 4 p.m. are recognised as time off, but otherwise they are on duty from early morning until the house is closed for the night. As some time may then be spent in gambling, it is not surprising that they have their periods of slackness.

There is a variety of food. Meat, game, poultry, fish, butter, oranges, lemons, apples and grape fruit can be got from the "cold storage." The prices there are more or less stationary. The best meat is about 2s. per lb., chickens, English fish and butter are 2s. 4d. per lb. In the market locally-killed meat is cheaper, but many people do not like it. Chickens are only slightly cheaper, and are often very tough and tasteless. Fresh fish is about 1s. per lb. Eggs, which are only the size of bantams', vary from 1½d. to 2d.

Bananas, pineapples, limes, small Chinese oranges (which are rather like tangerines), potatoes, carrots, onions and many tropical fruits and vegetables are quite reasonable. No uncooked vegetable is safe but cucumbers; tomatoes and home-grown lettuce and cress are considered all right if they have been washed in a solution of permanganate of potash.

Evaporated and powdered milks are the safest and best, though it is possible to buy milk from Indian cows.

Buying from Chinese stallkeepers is a tedious business and very unsatisfactory unless one knows the current prices; it is their custom to ask nearly twice as much as they ought to get.

Keeping house seems a difficult and worrying affair at first, but one soon becomes used to it and settles down to enjoy the life.

There is very good golf and tennis in Singapore, plenty of swimming and dancing, and lots of cheery people to do all these things with. The clubs are an expensive item, but games help one to keep fit—and that is the main thing.

MARY LAING.

ENGLISH HOUSEHOLD LIFE IN CEYLON

THOUGH Ceylon is a small island in the tropics, the hills in the interior rise to over 7,000ft., and up among these hills climatic conditions almost approximate to summer weather in England. A great many English flowers grow from about 4,000ft. and upwards. Roses, carnations, gladioli and several others do well, and arum lilies have taken so kindly to Nuwara Eliya (the principal hill-station, 6,200ft.) that if thrown out in swampy soil they will grow without any further attention. English vegetables grow up-country, too, and are sent down to the markets in Colombo, Kandy and elsewhere, but they lack flavour and size. No great success has yet attended attempts to grow English fruit, though strawberries give moderate results.

In the Low-country, conditions are entirely tropical. Bougainvillea, frangipanni, antignum, cannas and other well known tropical flowers are grown. The Low and Mid-country fruits include pineapples, papaws, plantains, mangoes, mangosteens and avocado pears. These are all sent to the hill stations.

Colombo, lying as it does on the trade routes of half the world, is in a position to import goods of all kinds from all countries, and does so. Australia contributes a good deal of the meat, jam and fresh fruit, while even more fruit (fresh and tinned) comes from California. There are good cold storage plants in Colombo, and orders are sent regularly throughout the island.

Housekeeping on an estate (the majority of tea and rubber estates are managed by Europeans) is more troublesome than in the towns. The "beef-box"—which has to contain much more than meat—is usually only despatched to the source of supplies twice a week, so most people must supplement their food from their own gardens, poultry-yards and pigeon-cotes, with further assistance from cold storage and tinned foods. But there are many compensations on estates. Where electric light has been installed in the factory, the superintendent's bungalow is also supplied with it free. He gets his bungalow rent free, too, and the wages of one or two coolies, and sometimes the keep of a horse. Most estates are now on the telephone.



IN THE DINING-ROOM OF A SMALL BUNGALOW.



SITTING-ROOM IN A LARGE COLOMBO BUNGALOW.

Servants are usually either Sinhalese or Tamil, and should be "registered" and supplied with a book in which particulars of their employment, wages and characters are written by their employers. In a small gossipy island like this, one can gauge a servant's possibilities largely through knowing who his or her employers have been. It is a mistake to take any servant without a book, no matter how many good "chits" he or she may possess. Books are only "lost" for some very bad cause. Motor-drivers are not registered.

Wages and all other accounts are paid by the month. An appu (butler) gets from Rs.30 (equivalent to 45s., the rupee having been about 1s. 6d. for some years), cook from Rs.30 (45s.), cook-appu combined from Rs. 35 (52s. 6d.), dressing-boy from Rs.25 (37s. 6d.), house-coolie from Rs.20 (30s.), kitchen "podian" Rs.15 (22s. 6d.), garden-coolie



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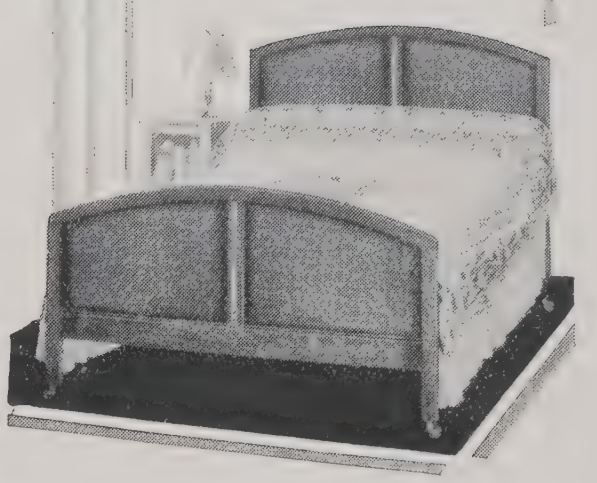
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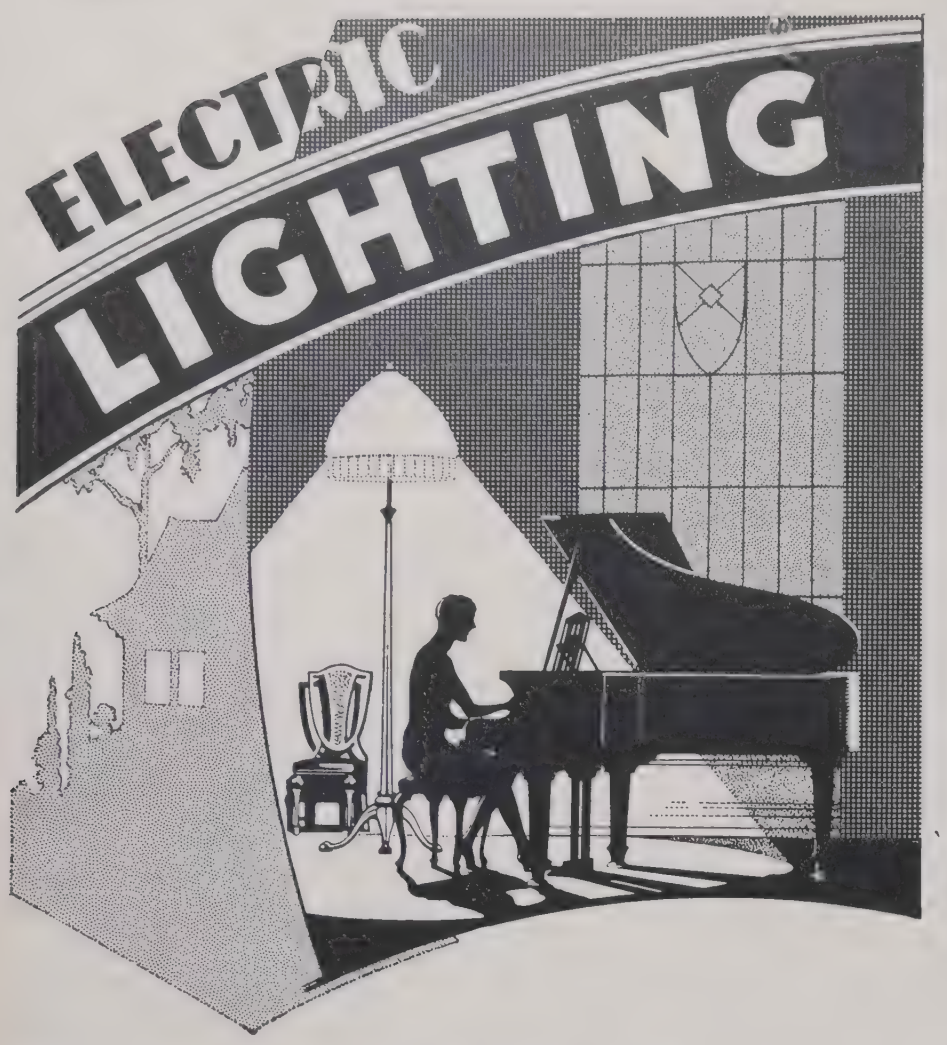
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Rs.20 (30s.), ayah, either as children's nurse or lady's maid, from Rs. 30 (45s.), dhobies (washermen) from Rs.17–50 (26s. 3d.) to Rs.20 (30s.) for two people and their household linen. Servants on estates get about Rs.5 (7s. 6d.) less than these sums, as they are allowed half a bushel of rice a month. No other food is supplied to any servant (except to sewing-ayahs, who are often got in by the day only), and if they help themselves to trifles from time to time they do not do so more than other servants throughout the world.

Rents in Colombo vary greatly. They may be given as ranging from Rs.150 (£11 5s.) to Rs.600 (£45) per month. Bungalows are built of all shapes and sizes, those of two storeys being generally preferred, though the old Dutch bungalows, with their high rooms and deep verandahs, are very cool. Blocks of flats have been built lately and are popular. Government servants pay 10 per cent. of their salaries for Government-owned bungalows in Colombo and 6 per cent. in out-stations.

Electric current in Colombo, for light and fans, should average from Rs.18 (27s.) to Rs. 25 (37s. 6d.) for a medium-sized bungalow. Punkahs are very rare nowadays. Gas can be had for light and cooking, but most people use firewood for the latter purpose.

Native carpenters make almost all the furniture required, the woods most frequently used being nadun, teak and jakwood, though there are several other attractive varieties. The Dutch—who held Ceylon from 1658 to 1796—left some heavy handsome pieces of furniture behind them, but the greater number of "old Dutch" pieces sold now are fakes.

Cretonnes, china, glass, etc., are sold in the European shops and in some native ones, while Persian and Bokhara rugs, Chinese and Japanese silks can be bought from the Indian merchants. The Chinese have a few shops and many itinerant vendors who travel over the island selling their embroidered linen and cotton goods.

One of the greatest difficulties to be contended with out here is "poochies" (insects) of all sorts and kinds. Cockroaches eat clothes even in almirahs (wardrobes), and ants eat food wherever they can get it. All meat-safes, ice-boxes and food cupboards must be kept standing in little dishes filled with liquid disinfectants (mosquitoes would breed in the dishes if water only were used).

There are many clubs in the island, and racing, games of all sorts (even football is played in the Low-country), with sailing in Colombo and Trincomalee, are all to be had by way of amusement.

Roads are good in most places, though narrow and winding in the hills. However, improvements are being steadily carried out everywhere, surfaces improved, corners flattened out, and the scenery is well worth all the twists and turns.

A. L. MARTIN.

INSTEAD OF THE JOINT

INEXPENSIVE DISHES APPETISINGLY SERVED

SOME people have rather a prejudice against meat dishes prepared from parts of the animal which do not constitute "the joint." Such parts are usually known as "offal" in the butcher's shop; hence, perhaps, the dislike of them some people have. Many delicious little dishes and small *entrées*, however, can be evolved from these "parts," though care is necessary both in their preparation and cooking to make them wholesome and digestible. In the first place, all such food must be absolutely fresh. It should be firm in texture, with no suspicion of discoloration. And all require very thorough cleansing; washing in cold water, soaking for a short time and blanching being necessary for some, prior to cooking.

Then as to the actual cooking. Thorough cooking is very important for all the internal parts, otherwise they may be unwholesome. Too rapid cooking or over-cooking of those of close texture will render them tough and indigestible. The slower methods, those of stewing and braising, are the most satisfactory for this type of food—for those of close texture, such as liver, kidneys, heart—and for the gelatinous variety also, heads and feet.

It goes without saying that judicious seasoning and, for most, rather a pronounced flavouring are necessary. Vegetables and herbs are generally used, and a little wine is often an improvement. The following recipes may be found useful. Others, for the preparation and cooking of the head, heart and sweetbreads, will be given later.



KIDNEYS A LA TURQUE.

KIDNEYS A LA TURQUE.

Ingredients :

Short pastry for case :
4 ozs. of flour
Pinch of salt
½ yolk of egg
About 2 tablespoonfuls of water
3 ozs. of butter.

Filling for case :
3 sheep's kidneys
1 oz. of butter
1 slice of onion
1 blade of mace
Parsley, 6 peppercorns and salt
1 teaspoonful of arrowroot
1 tablespoonful of port or sherry
½ pint of stock.

Scrambled egg :
2 eggs
1 oz. of butter
1 dessertspoonful of milk
Pepper and salt.

Garnish :
3 small tomatoes
Parsley.

Method :

1. Butter a flan ring or a small Victoria sandwich tin and a paper for lining it.

2. Make the short pastry. Mix the yolk of egg with the water, rub the butter into the sieved flour, and mix with the liquid to a *stiff* paste. Roll out about ⅛in. thick to a round shape and line the ring or tin with the pastry. Trim the edges, line the case with the greased paper and place in it a little raw rice or small crusts of bread to prevent the pastry from rising in a blister.

3. Bake in a hot oven for 20 minutes until the pastry is firm, then remove the rice or crusts and the paper, and return the case to the oven until the bottom of the pastry is dry. Slip the case out of the ring or tin and fill the hot case with the filling as directed.

4. Wash and skin the kidneys, remove the core and cut each into dice. Heat the butter, toss the kidneys in it for a few minutes, then add the stock and flavourings and seasoning, and stew for about 30 to 40 minutes slowly until quite tender.

5. Strain off the liquid, thicken with the arrowroot, add the wine and further seasoning if required, bring to boiling point, skim and return the kidney to the sauce, which should be fairly thick.

6. Divide the tomatoes into small sections, place on a greased tin and cook for a few minutes either in a moderate oven or under the griller.

7. Scramble the eggs.

8. Fill the pastry case with the stewed kidney, piling it up high in the centre, spread the scrambled egg over it, arrange the tomatoes on the top as a garnish with a few sprigs of parsley in the centre and serve on a hot dish covered with a paper d'oyley.

BRAISED CALF'S LIVER.

Ingredients :

- 1½ lbs. of calf's liver
- Larding bacon
- 1 shallot
- A bouquet garni
- 1 carrot
- 2 ozs. of butter
- Juice of ½ lemon
- 2 ozs. of bacon or ham
- ¾ pint of good stock
- 1 gill of good brown sauce
- ½ teaspoonful of chopped parsley
- 1 tablespoonful of claret or port wine

Garnish :

- Macedoine of vegetables—dice of cooked carrot and turnip, a few peas and shredded beans
- 1 oz. of butter
- Pepper and salt.

Method :

1. Wash the liver thoroughly, changing the water several times, and leave it to lie in cold salted water for 15 minutes. Dry it well in a cloth and tie or skewer it into a neat shape with the best side outside.

2. From the larding bacon cut thin strips about ⅛in. thick and 1¼ins. long. Lard the liver rather thickly with the strips, using a larding needle for the purpose.

3. Melt the butter in a shallow stewpan or casserole, add the shallot, carrot and ham or bacon, fry slightly and pour off the fat. Put the liver into the stewpan with the *bouquet garni*, pour over it the boiling stock, and cover with the lid. Place the stewpan or casserole in a moderate oven, cooking until tender, about 1½ to 2 hours, and baste occasionally.

4. A short time before the liver is ready to be removed from the oven, take off the lid to crisp and brown the strips of bacon (lardoons), then remove the liver to a hot dish and keep it hot.

5. Strain off the stock, reducing it to about 1½ gills, skim, add the brown sauce and the wine, the lemon juice and the chopped parsley. Bring to boiling point and pour this around the dish. Garnish with the vegetables, which should previously have been tossed in a little hot butter and seasoned with pepper and salt.

FRICASSEE OF CALF'S FEET.

Ingredients :

- 2 calf's feet
- 1 carrot
- 1 onion
- 6 peppercorns
- Salt
- Nutmeg
- 2 ozs. of butter
- 1½ ozs. of flour
- 1 gill of cream
- 1 pint of good stock
- Croutons of fried bread
- Parsley.

Method :

1. Wash the feet thoroughly and scrape them. Put them into a pan, cover with cold water, bring to boiling point and throw away the water (this is to blanch and further cleanse the feet).

2. Wash the feet thoroughly again and return to the pan with sufficient stock to cover. Add the onion, carrot, peppercorns and salt, and cook very slowly until quite tender and the gelatinous part comes easily away from the bones.

3. Press lightly between two plates with a small weight on top till cold.

4. Take 1 pint of the liquid in which the feet were cooked, melt the butter, add the flour and liquid, and make a white sauce.

5. Cut the feet into small neat pieces, put them into the white sauce and simmer for 20 minutes. Season nicely with pepper and salt and a dash of nutmeg. Add the cream, but do not let the sauce boil again.

6. Dish neatly on a hot dish and garnish with sprigs of parsley and the croutons of fried bread.

Variants : Serve in tomato sauce, or in the white sauce flavoured with chopped parsley. S. E. N.



BRAISED CALF'S LIVER, WITH GARNISH OF VEGETABLES.

COOKS' HINTS

Light Suet Pudding.

To make a suet pudding as light as possible, mix with *boiling* water and put it quickly into the steamer. In the case of ginger pudding, mix with hot treacle.—(E. M. H., *Leeds*.)

* * *

No More Split Sausages.

To prevent sausages splitting, as so often happens, first dip them in milk and roll them in flour. This is quite effective.—(D. E., *Tiverton*.)

* * *

Mashed Potatoes.

A hint worth remembering when preparing mashed potatoes is to mix them with boiling milk instead of cold, which turns them heavy.—(W. H., *British Columbia*.)

* * *

Cooking Meat Over a Gas or Oil Stove.

Place an asbestos mat over the direct flame, then put on the casserole after well rubbing the inside with lard or dripping (not margarine). Put in the meat, and let it cook slowly over the smallest amount of heat. If desired, some potatoes or other vegetables, such as carrots, parsnips, turnips or onions, can be partly cooked and then finished off with the meat in the casserole. A joint can be similarly cooked in a large saucepan the inside of which has been well larded. Tested.—(M. L., *Poole*.)

* * *

When Boiling Preserved Eggs.

Preserved eggs usually crack when boiled. To prevent this, pierce the egg at each end, dip it in cold water and roll it in salt. I have always found this method successful. —(J. W., *Dundee*.)

* * *

Turning Out Cakes and Buns.

After removing cakes and buns from the oven, let them remain in the tins for ten minutes before turning them out. Contrary to the general idea, this will not affect the lightness. The cakes and buns will turn out much easier and there will be no risk of breakage. Tried and tested.—(E. M. W., *Dovercourt*.)

* * *

A Matter of Seasoning.

Equal quantities of white, black and Jamaica pepper, thoroughly mixed together, provide a welcome change in the pepper-pot. The flavour is delightfully piquant and spicy.—(M. M. M., *Coatbridge*.)

By courtesy of the Trustees of the British Museum.





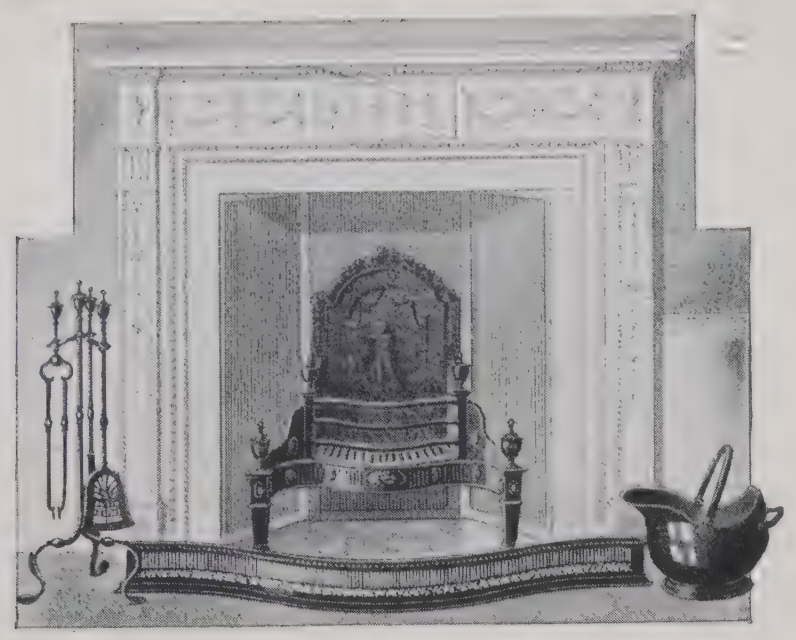
Silver Roman Pepper Castor of the third Century found at Chaours Aisne, France

Pepper in Roman Times

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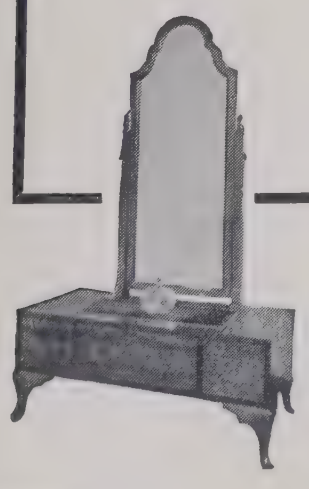
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SOME LANCASHIRE RECIPES

This is the third of our series of County Recipes. Some representative Yorkshire ones were given in the September issue, and others, for Somerset, in the October issue.

LANCASHIRE HOT-POT.

LANCASHIRE is reputed to be the birthplace of the hot-pot. An earthenware "pipkin" is recommended for it, but, of course, a casserole will do the same work, as slow cooking under a close cover is the object to be attained.

The essential ingredients are chops of the very best mutton, mushrooms and kidneys; a suspicion of ham flavouring and a touch of red pepper. Here is the recipe:

2lbs. of chops
3 sheeps' kidneys
½lb. of mushrooms
2 ozs. of butter
2 ozs. of ham
2lbs. of potatoes
1lb. of onions
½ pint of stock
Pepper and salt, and cayenne.

Trim the chops, skin the kidneys and cut them into rounds about ¼in. thick. Peel and slice the onions and potatoes and chop the ham finely. Then arrange everything in layers in the pot, first meat, then kidneys, mushrooms, ham, onions and potatoes, sprinkling some pepper and salt over. The last layer must be potatoes. Pour over the stock and put the butter in small pieces on the top. Cover with the lid closely, and cook in the oven *very* slowly for about three hours. Then remove the lid and allow the top to take a nice rich brown colour. This dish should be sent to table in the pot.

MANCHESTER PUDDING.

½ pint of milk
Rind of 1 lemon
2 ozs. of bread-crumbs
1 oz. of castor sugar
2 eggs
2 ozs. of butter
1 tablespoonful of brandy
Jam and some puff paste.

Boil the lemon rind in the milk and pour this on to the breadcrumbs. Let it stand for five minutes, then remove the peel; beat in the yolks only of the eggs, the butter, sugar and brandy.

Line a pie-dish with short crust and decorate the edge. Then put in a layer of any kind of stoneless jam. Cover with the breadcrumb mixture and bake gently for three-quarters of an hour. Whip up the whites stiffly with some castor sugar and arrange smoothly on the top, then dredge a little more sugar over and put in the oven to set. Serve this pudding cold.

OLDHAM PARKIN CAKE.

14 ozs. of flour
8 ozs. of fine oatmeal
½lb. of butter
½lb. of sugar
½ oz. ground ginger
¼ oz. of ground mace
1½ ozs. of candied lemon peel
¼ of small nutmeg grated
1 teaspoonful of carbonate of soda.
14 ozs. of treacle
1 tablespoonful of cream.

Rub the butter into the mixed flour and oatmeal, shred and chop finely the candied peel, then add the flavouring of ginger and nutmeg, with the sugar and soda. Warm 14 ozs. of treacle in a little saucepan, add to it a large tablespoonful of cream, and pour on to the dry ingredients. Let the mixture stand all night. In the morning, bake the parkin in a well buttered shallow tin in a moderate oven. *Note:* This cake improves by keeping a few days.

LANCASHIRE POTATO PIE.

1lb. of raw beef steak
2lbs. of potatoes
¼lb. of suet
Pepper and salt
1lb. of flour and a little baking powder.

Cut the meat in pieces, cover with cold water and stew gently until tender. Put this into a pie-dish with the gravy, and season well. Peel, wash and slice the potatoes, and fill up the pie-dish. Cover with a suet crust and bake for one hour.

ECCLES CAKES.

These cakes are peculiar to Lancashire. The ingredients are:

Short crust pastry
Golden syrup
Currants
Desiccated coconut.

Line some patty pans with short crust, put into each a layer of syrup, then currants and then the coconut, cover over with pastry and bake; or line a baking tin with the pastry, put the mixture over in layers and cover with more pastry. Just mark in finger-shaped pieces, and bake. When cold, cut up into pieces.

Note: The above mixture would be greatly improved by adding 1 oz. of ground almonds, a little nutmeg and mace, with a few drops of lemon juice.

LANCASHIRE BUN LOAF.

2lbs. of bread dough
¼lb. of butter
½lb. of stoned raisins
½lb. of currants
2 ozs. of candied orange peel
½ oz. of mixed spice.

Place the dough on to a board and work into it first the butter (just melted), then the fruit and spice, the raisins stoned, the currants carefully cleaned and picked, and the orange peel chopped small. Knead till all is thoroughly mixed in with the dough.

Put the cake into a large buttered tin and allow it to stand in a warm place covered with a cloth to prove for quite an hour. When well risen, bake in a quick oven, the same as for bread.

SIMNEL CAKES.

In many counties, but principally in Lancashire, these cakes are always made for the fourth Sunday in Lent. In olden days it was the custom for families to meet on this Sunday, that they might worship together in their Mother Church, and it was made the occasion for a home festival. Tradition says that the cakes prepared for this occasion took the name of "Simnel" from a couple who could not agree whether to have a plum cake or an almond one, so they finally decided to combine the two. Their names were Simon and Nellie; hence the name of Simnel, a combination of the two! These cakes have always a layer of almond paste in the centre and around the top.

One recipe for the cake mixture is as follows:

¼lb. of butter
¼lb. of white sugar
¼lb. of flour
½lb. of currants
2 ozs. of candied peel
2 eggs.

Work the butter to a cream, then add the sugar and eggs (well beaten), then the flour, and lastly the fruit.

For the almond paste (which should be mixed before the cake mixture) the ingredients are: ½lb. ground sweet almonds, ½lb. brown sugar and 2 eggs, mixed well together. Put half the cake mixture into a tin, then a layer of almond paste. Fill the tin with the remainder of the cake mixture, and bake 1½ to 2 hours. When sufficiently baked place the remaining portion of the almond paste on the top, in small balls, on a plain rim. Put back in the oven until set.

Another recipe for Simnel cake is as follows. For the cake mixture:

2 ozs. each of butter, sugar and flour
¼lb. of mixed peel
½lb. of raisins
½lb. of currants
¼lb. of ground almonds
4 eggs
Grated nutmeg, all-spice, cinnamon, mace, ginger
1 wineglassful of brandy or rum.

For the almond paste:

½lb. of ground almonds
½lb. of brown sugar
1 egg
1 oz. of bitter ground almonds
1 tablespoonful of brandy.

Half of the cake mixture should be put in a buttered tin, lined with buttered paper, then put a layer of almond paste, and the rest of the cake mixture over it. Spread this smoothly, and put the remainder of the almond paste on the top of the cake.

ORMSKIRK BRAWN.

Take a pig's head, split it open, remove the brains, sprinkle thickly with salt and let it lie for twelve hours. Then rub it well with 1½ ozs. of saltpetre and 6 ozs. of moist sugar. Put into a pickle made of 1lb. of bay salt boiled in 4 quarts of water and allowed to get cold. Turn it every day for four days.

Take up the head, wash it and divide it as much as possible. Put it on to boil in some clear spring water, with 1½lbs. of beef—only just sufficient water to cover. Skim well and cook until the meat leaves the bones. Strain and cut up all the meat quickly into dice. Season with salt, black pepper, cayenne, and a little grated nutmeg. Then return the stock to the saucepan, put in the meat, let it boil up well, and pour into wetted moulds. Turn out when cold and serve.

HELEN EDDEN.

WASHING the WOOLLIES

Right Ways and Wrong Ways of Doing the Work

WOOLLIES, more or less required throughout the summer for sport and other wear, become indispensable now that winter is at hand. Whether light or dark in colour, they become dingy in the dull, foggy weather, and it is soon a question of cleaning or washing to restore their smartness.

The washing of woollies is not difficult, but it must be done with care, otherwise the articles will be hopelessly spoiled. This is largely due to the texture of wool, which is so different from either cotton or silk.

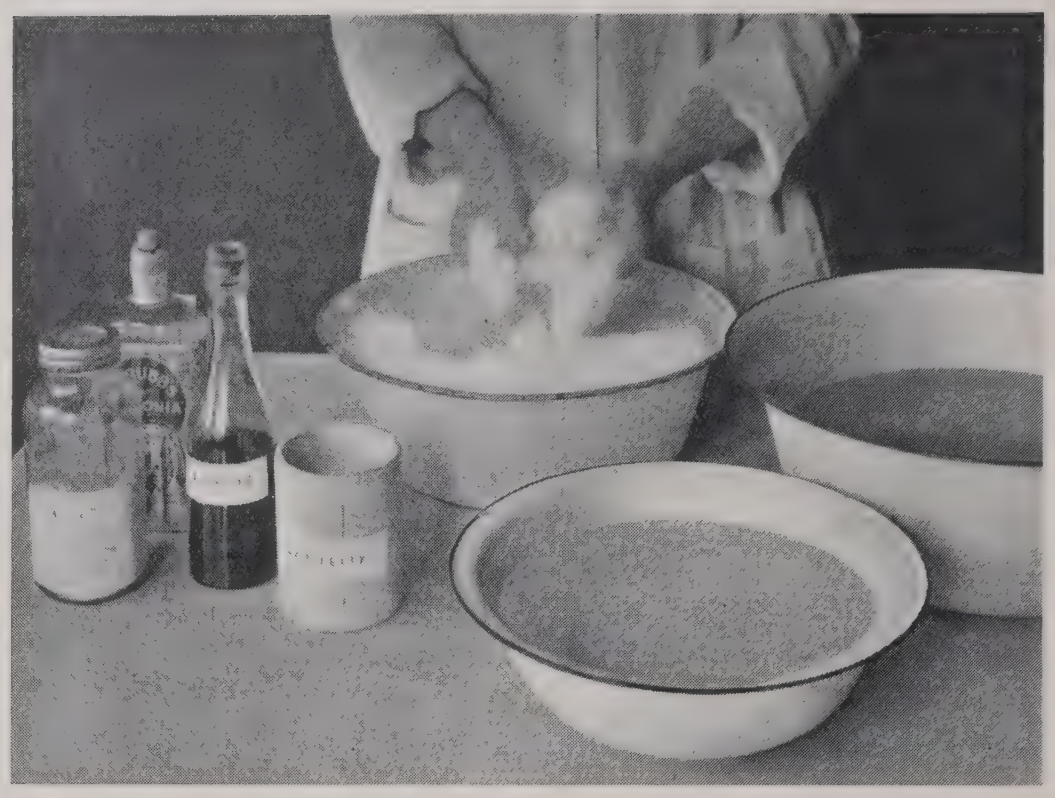
A woollen fibre is a minutely fine hair with saw-like edges or overlapping scales; these give the "fluffy" characteristic of wool and its manufactured products. The overlapping of these fine hairs allows the air to circulate freely, which makes wool a bad conductor of heat, and therefore is a warm article of clothing.

In the different processes of washing and finishing woollen articles the chief aim is to avoid flattening these small overlapping scales, which is the cause of shrinkage and of hardening or "felting" and of the absence of that soft fluffy feeling. Another and important requirement is to keep the article washed in its original shape.

The chief causes of shrinkage are:

1. Rubbing on soap, and the use of soap containing too large an amount of free alkali.

2. Exposure to extremes of temperature in the washing, rinsing and drying.



WOOLLEN ARTICLES SHOULD BE KNEADED IN A SOAPY LATHER, AND WELL RINSED IN TWO CHANGES OF WATER.

3. Delay in carrying out the different processes, and allowing the articles to lie about between each.

4. Drying too slowly or too rapidly.

5. Ironing while too wet or with too hot an iron.

WHITE WOOLLIES.

Preparation for washing: Shake to remove loose dust. If a shaped article, such as a sports coat, remove large buttons if breakable and unsuitable to pass through the wringer, and, with tacking cotton, stitch into position pockets, revers or cuffs (this to prevent such parts from sagging and losing their shape).

Washing: Carry out each process as quickly as possible. If several articles of a fair size are to be washed, put one only at a time into the water.

Have in readiness three bowls of warm water to avoid wasting time and waiting about to change the water. If the water is too hot, it not only shrinks the wool, but also dissolves the natural oil the wool contains. One bowl is for washing, the other two for rinsing. If the article is very soiled, then two bowls of soapy water will be required.

For washing woollies, add "Lux" to the warm water—sufficient to make a good lather—and ammonia in the proportion of 1 tablespoonful to 1 gallon of water if the article is very much soiled.

Cleanse the article by kneading it in the soap lather and by pressing and passing it between the hands. Rub only any part that is soiled.

Squeeze out the soapy water with the hands, then rinse the article thoroughly in clean warm water. Rinse a second time, adding 1 tablespoonful of ammonia to 1 gallon of water: this removes the soap. If not properly rinsed, woollies are not only harsh and sticky, but, when dried, have an unpleasant smell.

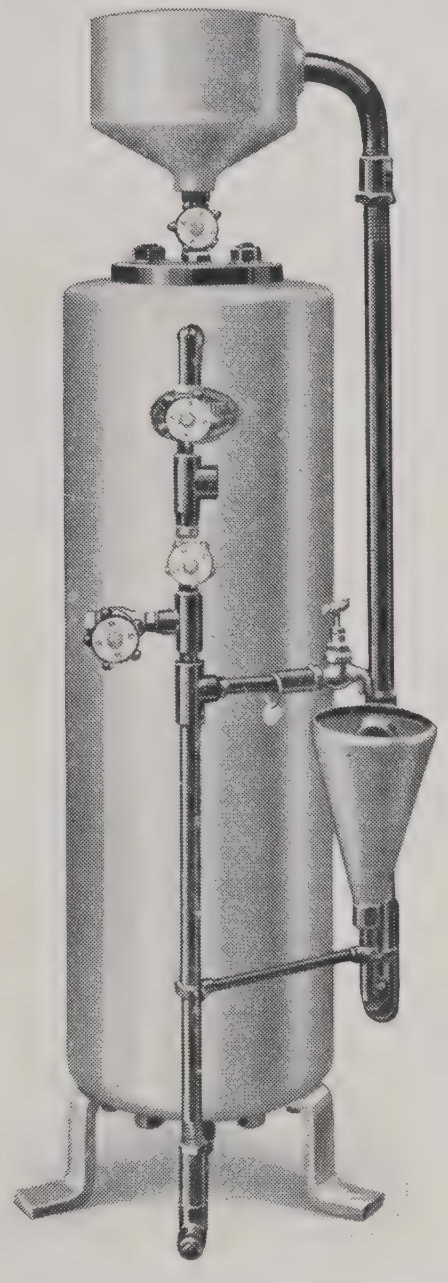
When thoroughly rinsed, wring carefully. Rough twisting breaks the wool fibre. If you have a wringer, fold the article in a clean dry cloth. Should it be a sports coat or shaped garment, fold it carefully without stretching it out of shape, then pass it several times through the wringer. If there is no wringer, place the article in a clean dry cloth and, with the help of another person, twist the two ends in the opposite direction until no moisture escapes. After wringing, shake lightly to raise the fibres.

Dry at once. But, whatever the article may be, take care how you hang it over a line or clothes horse. Do not pull it out of shape, and, if a sports coat, choose a hanger which will not disfigure the shape of the sleeve when it is dry. If a coat of a very loose texture which easily loses its shape, it is better to fold it carefully into shape, then to spread it out on a dry cloth to dry; turn it occasionally and change the cloth as it becomes moist. When



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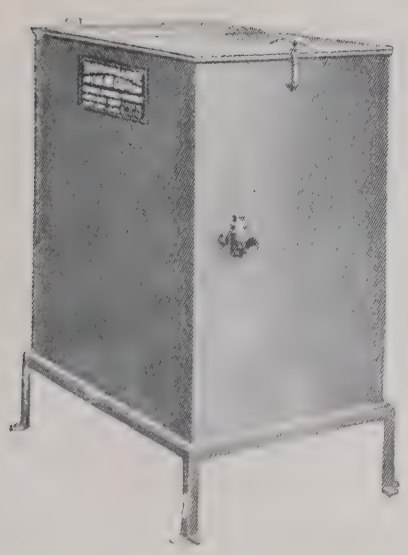
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nearly dry, place on a coat hanger. Never place woollies to dry in front of a large fire, in bright sunshine, or on a frosty day out of doors. Great heat will harden and discolour, and extreme cold will cause shrinkage. Articles of very delicate shades of colour, such as pink and blue, are better dried indoors, as out-of-doors air tends to bleach them. If much steam arises when drying indoors, the article has been left too wet and will shrink.

If the article shows a tendency to sag or stretch on the line or hanger, pull it gently into shape as the drying proceeds. If the woolly is trimmed with brushed wool or is itself of a fluffy character, shake it gently from time to time.

Ironing.—When nearly dry fold carefully in a cloth and pass through the wringer with the screw rather loose. For scarves and articles woven loosely or with both sides alike, pressing is not necessary. Shaking them from time to time while they are drying will raise the fine hairs and keep the articles a good shape.

To iron woollies, use a *warm* iron, pressing firmly on the wrong side. Too hot an iron is as injurious to wool as excess of heat in washing and drying. If the article is too wet or the iron is too hot, steam will arise and the article will shrink and discolour. Should any part become too dry, wring a piece of muslin out of warm water, spread it over the part, and press with a warm iron. Remove the muslin and press again. Air thoroughly.

Thick woollen shawls are washed by the same method, but need a good deal of attention while drying—constant pulling and stretching. By reason of their thickness, they must not be allowed to dry too quickly.

If there is a fringe, fold it together, beat it against the edge of a table, separate it with the fingers, and finish with a metal comb.

COLOURED WOOLLEN ARTICLES.

Follow the directions for washing and finishing white woollies with the following differences :

If scarlet or red, variegated or any colour that is likely to run very much, steep the article in *warm* water with salt (1 handful to 1 gallon of water) for about 15 minutes previous to washing in warm soapy water. This will prevent the colour running, as the salt lowers the natural solubility of the dye and, if the article is quickly washed and rinsed, very little colour will escape.

Omit ammonia in the washing and rinsing water, as this is injurious to coloured wool.

Rinse very thoroughly. To the first rinsing water add vinegar (1 tablespoonful to 1 gallon of water) to brighten the colour, which the alkali of the soap tends to make dull.

If the article is multi-coloured, put a cloth over it, keeping the parts well spread out, so that there is a fold of cloth between each fold of the material, to prevent the colours running into each other while the garment is being squeezed in a cloth or being passed through the wringer.

Silk and wool mixtures : Treat these exactly as for wool, either white or coloured, as the case may be, and iron on the wrong side.

Shetland or similar woolly articles : Follow the same method as for white woollies, but use a *third* rinsing water, to which add 1 tablespoonful of dissolved borax to 1 quart of warm water.

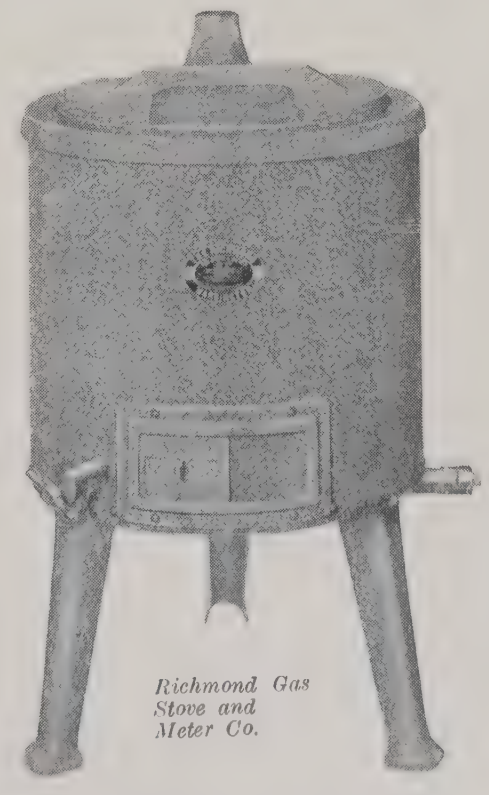
Wring in the usual way, partly dry, stretch into shape, fold, pass through the wringer in a cloth, and press with a warm iron, being careful to keep the edges straight (they have a tendency to curl under and spoil the finish). If you have both time and space, the better finish is given by pinning the shawl out to dry on an ironing sheet with the wrong side uppermost—this straightens the edge—then press with a warm iron. S. E. N.

THE WASH BOILER

Modern Appliances that Supersede the Old-Fashioned "Copper"

IN place of the old-fashioned bricked-in copper there are now portable boilers which are efficient and economical in use, and which occupy little space. Some are coal-fired, others gas-heated. Of the former kind is the "Cow" Brand boiler, which will burn coal, coke or wood. A special feature of this boiler is the arrangement for simplifying flue cleaning. By revolving the pan the soot in the encircling flue is scraped away by blades fixed to the pan and to the inside of the supporting frame. This can be done when the pan is partly filled and the fire burning, thus consuming the soot and dispensing with soot doors. Another important feature provides for the escape of steam without any outside connections. The escaping steam passes downwards into the flue, thus preventing condensation-water mixed with soot dropping back on clothes in the boiler.

Of the several types of gas-heated boilers, the "Efficiency" is a good example. Very neat in appearance, this boiler has its exterior finished in the new grey-mottled porcelain enamel



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The encircling flue can be cleaned by turning the pan, the soot being scraped off by the blades provided. There is also a non-drip steam escape.

which is "fired" or fused on to the metal. Under all conditions of domestic use this enamel will not chip, crack or fade. It is rust-resisting and is easily kept clean with a damp cloth. This boiler, which is obtainable in varying capacities from 8 to 14 gallons, has its sheet-steel casing closed in at the base by means of a cast-iron base-plate. This has the effect of making the boiler more rigid, and also conserves a certain amount of heat. The legs, top rim and combination flue are of cast iron. The boiler can be fitted with a draw-off tap if desired, and the provision of this fitting is recommended, as it enables the dirty water to be entirely drained off, thereby keeping the interior clean, and obviating the trouble of emptying by hand. The loose wooden lid enables the boiler to be placed beneath a cold-water supply tap, and when washing is not in progress the lid may

be reversed and used as a table top. The burner, which is reversible for right or left-hand gas connection, has a special flame spreader for speedily bringing the water to boiling point.

Though the primary duty of these wash boilers is to serve the needs of washing-day, they are also useful for providing a supply of hot water for general domestic purposes—more particularly in houses where no hot water system exists. With a boiler holding, say, 8 or 10 gallons, this can be brought to boiling point with a very small amount of fuel, and it can be drawn upon for washing-up and other needs throughout the day, a ladle being used to fill bowls or buckets. If the fire is lighted before breakfast, the water brought to the boil, and the fire then allowed to go out, it will be found that water remaining in the evening will be quite hot enough for washing-up the dinner or supper things. A. J. B.

How to Take Care of Your Cat

IF a cat is to keep in good condition, diet is a very important matter. Meat is good for cats, but in moderation: and it should be raw, not cooked. Fish is also good for them, but it should be fresh, not salted: and it is better for them to eat it cold than hot. Slightly boiled liver is an excellent thing to give a cat at least once a week, and occasionally a broken-up dog biscuit should be an item on the menu, as it is good for their teeth. Water, as well as milk, should be given to them to drink.

All cats should be able to have easy access to grass, as it is a necessary medicine for them, and they like it. In the country this is, of course, easily managed, but in towns, or in houses which possess no garden, it presents more of a difficulty. So, some grass for the cat should be grown in flower-pots, placed in the window in a warm kitchen. The best grass for cats is Cocksfoot. To keep up a regular supply, a fresh pot should be sown every week.

Short-haired cats do not give much trouble with their coats, but the coats of long-haired cats occasionally get matted. The moment these mats are noticed they should be disentangled, as far as possible with the fingers, and then gently combed out with a metal comb. If, in the spring, a cat sheds its coat to excess, it is advisable to obtain a tonic from a reliable chemist or veterinary surgeon.

It is always difficult to give medicine to a cat, as the action frightens them and often makes them behave savagely, even towards those whom they love. Before administering the dose, therefore, wrap up pussy in a thick rug, or put him in a bag with just his head outside, to prevent being scratched.



A BLUE PERSIAN.

When a cat is noticed constantly shaking its head and scratching behind the ear, it means that it is suffering from canker of the ear—a distressing complaint which, if neglected, may become serious. A lotion for this, too, should at once be obtained from the vet. or chemist.

All cats love warmth, and a cat which persists in sitting too near a fire—especially in a kitchen—runs a risk of getting either scalded or burnt. Should this calamity occur, the best thing to do is immediately to smear slightly warmed boracic ointment over the affected part. This will instantly relieve the animal's suffering, and greatly aid towards healing the sore spot. Unfortunately, the fur seldom grows again over a bad burn, as the roots are generally permanently destroyed.

When a cat coughs frequently, dribbles at the mouth and wheezes, this is evidence that it has contracted bronchitis. A dose of castor oil should be given to it. Then, if possible, hold the cat's head over a jug of very hot water into which a teaspoonful of turpentine has been put. If puss struggles too much against this treatment, the jug containing the decoction should be placed on the floor, while someone whom the cat thoroughly trusts sits on a chair close beside it, with the cat on her lap, its head turned towards the jug, and the head and top of the jug both covered with a thick bath towel. In this manner the cat will not be able to avoid inhaling a good deal of the steam, and its chest will thereby obtain much relief. Fish is the most suitable diet for a cat suffering from this complaint, but if it retains its appetite and willingly eats any other kind of tempting fare that is put before it, so much the better for its speedy recovery.

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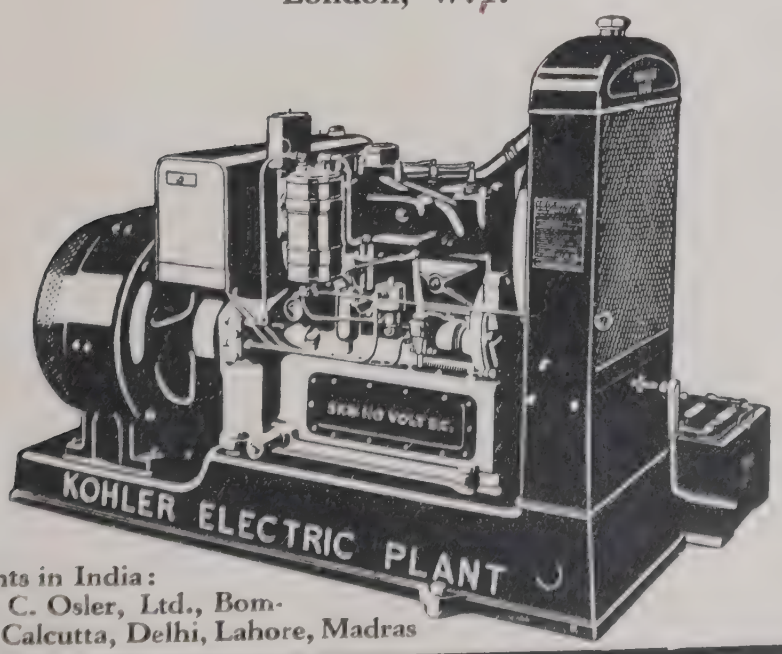
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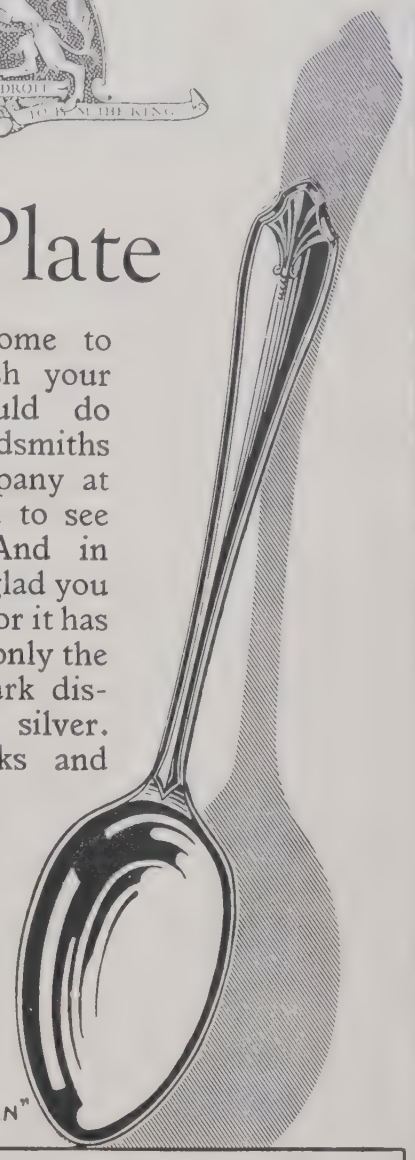


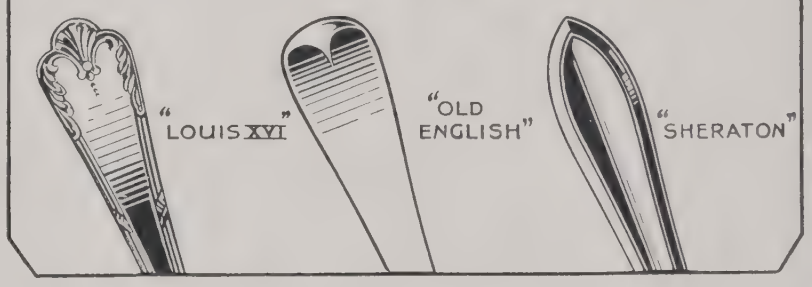
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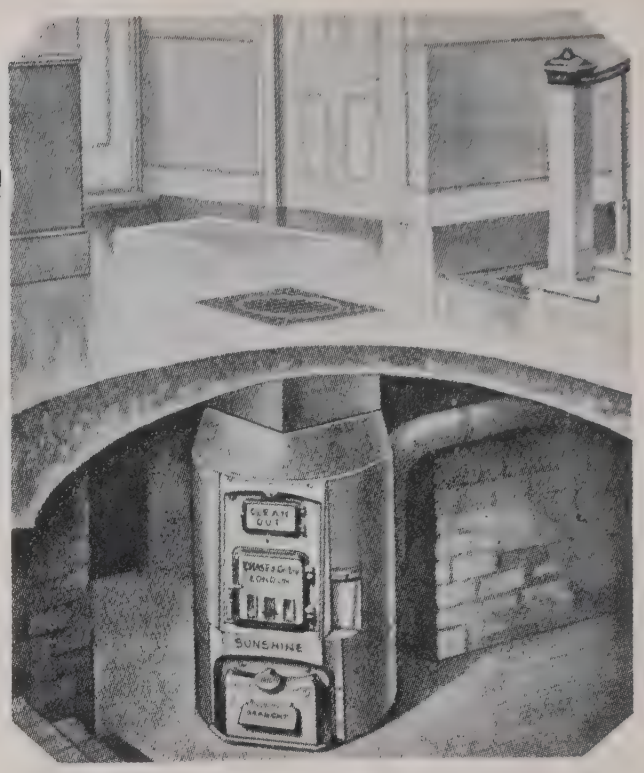
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Concerning Cut Glass

All is Not "Cut" that Glitters

At the present time there are so many varieties not only of cut glass, but of glass which is not cut at all, being merely cleverly moulded, that many people are confused. Some people have the notion that a test for genuine cut glass is the play of the prismatic colours which are reflected by light. But this is a fallacy. The quality of the glass used has some effect on the diffraction and dispersion of light falling on it, but the amount of dispersion depends chiefly on the thickness of the glass, and the number and size of the facets, besides the depths of the cuts and the angles with one another. For this reason a specimen made from glass of indifferent quality, but carefully *moulded*, not cut, might give a greater play of colours than a genuine antique of the best quality, but not so deeply cut.

In the case of modern genuine cut glass of good quality, it is the cost of labour which makes it expensive. All genuine antique cut glass is not of the same beauty or quality, and, conversely, many varieties of modern cut glass are as beautiful and of as good quality as similar antique specimens.

Considerable quantities of "crystal" glass are manufactured to-day under various names, both at home and abroad. The famous works at Jablonec (Gablonz) in Czecho-Slovakia, which produce much of the famed Bohemian glass, are responsible for a large quantity of glassware which finds its way to the British market, often as British goods. Some of this glass, whether moulded or cut, is of the highest quality, and compares well with antique glass. The same remark, of course, applies to many other makes, both British and foreign, but that mentioned has the acquired knowledge of centuries behind it.

We can tabulate some of the chief varieties of "cut glass" found on the market to-day in the following manner:

1. Genuine antique cut glass, cut by hand from solid glass.

2. Modern cut glass, cut from solid glass either wholly by hand, partly by machinery, or wholly by machinery.

3. Glass cast, pressed or blown in carefully prepared moulds made from genuine specimens of cut glass, and only finished by cutting and polishing where necessary.

4. Glass made as above and so perfectly manufactured that the marks (wheel-marks, scratches and flaws, etc.) on the original specimen are faithfully produced on the copies; only ground on the most exposed surfaces, such as the upper and lower, and the base, or any part which is likely to catch the eye of the purchaser.

5. Less perfect specimens of the above type, but with little or no cutting or polishing. These easily deceive the people for whom they are intended, and when tastefully set out in a show window, on mirror glass and black paper, it is difficult (without actually handling them) to see any difference between the real and the imitation.



MODERN PRODUCTION ON OLD LINES. *John Walsh Walsh, Ltd.*

The Bristol suite, of old Georgian form, and fine cutting.

There are two other varieties which, though they may not be actually offered for sale as cut glass, are usually bought as such. These are cast or blown into moulds, and are made of glass of poor quality, and the workmanship is bad; but they are largely used for silver and electro-plate mounted articles. The mounting is frequently good and in excellent taste, but completely spoiled by the shoddy glass beneath it.

For the first type various qualities of glass have been used, and the workmanship is not always of the highest standard. The specimens may be in thick, heavy glass, which permits depth of cutting, or it may be thinner. The edges of the facets may be roughened by minute chipping, and scratched, through wear, or the same cause may have rounded off edges which had originally been clean and sharp.

Scratches on the exposed surfaces often give some clue as to the age of such articles, but they are not a sure guide, because, if the specimen has been cared for, it may be free from such marks. On the other hand, if it is quite new but has been skilfully faked so as to exhibit them, it is difficult to be quite sure. In new glass the bottom should be quite free from scratches, but if it is a copy of some antique which is of value, it is worth while to copy scratches and other marks.

If the specimen is genuine, and one of a number of similar articles not made by modern methods, on comparison no two of the specimens will be found to be identical. In most cases a slight error will be found on one which is absent from another. In the case of modern glass articles simply finished by cutting, or so beautifully moulded that no finishing is required, *each of the specimens so made will be identical*, and a fault on one will be found in the same place on the rest.

The cutting is effected by wheels, and so the surfaces cut are not flat, but always slightly curved, and in a long

cut each surface is found to consist of a number of slightly curved surfaces, which can easily be detected when the article is held and turned slowly round, close to the eyes, and in a good light. The minute parallel scratches made by the wheel, and not always removed by polishing, can be seen, ending abruptly as another cut starts. If the mould has been cast from a specially prepared perfect original, the resulting "cuts" on the objects moulded from it will present an even, flat surface, which will be bright and free from the marks described above, though it will usually show moulding flaws. The insides of cuts, even though polished, will usually be found to be slightly dull because of the minute scratches.

It will be seen that the chief differences between the first and second types are the marks of wear, and if these have been purposely reproduced by the faker, there may be no difference. In the third type, in addition to the dull polish and the absence of wheel marks, there are minute marks due to the presence of dirt and a variety of causes. Quite often there are remains of bubbles or similar marks which are found in chains near the edges of the facets, etc. Some are polished off if too obvious, but they are usually present. There is also a bluntness about the edges of the facets which would not be there if they had really been cut instead of being moulded. Then there is usually a projecting rim along the edges, which would be impossible in cut facets, and which is similar to that noticeable in bottles that have been blown in a double mould, at the places where the two moulds meet; though these marks are, of course, much more minute in imitation cut glass.

Again, if the article (a salad bowl, for example) has been cut from a solid blank, the cuts on the outside will be crisp, and the inside, having been polished carefully, will be smooth and quite free from bumps. If it has been moulded, however, the pattern of the design on the outside appears, slightly embossed, on the inside, and if it is not to be felt when the fingers are gently passed over the inside surface, the irregularities are easily seen when the bowl is slowly turned round in a good light near the eyes.

If a very fine grade of glass is used, and if the specimen is ground where necessary and polished, it is difficult to detect the differences. This is the case in the fourth type, which is a source of danger to the buyer.

In the fifth type the faults are easier to see, partly because they are so often sold not as *cut glass*, but as utilitarian crystal, and if they are sold at a reasonable price, they are quite useful for general use, but not the sort of thing one would wish to give as a present.

In the last types referred to the faults are more glaring, and in the case of glass blown into moulds, especially if the glass is thin, the facets are seen to be hollow, and, for this reason, the design is quite clearly felt inside. These latter types are mentioned to illustrate the gradual transition from blown glass of the poorest quality to the genuine antique cut from blank glass.

Quite recently the writer was attracted by some small but exquisitely cut articles which he purchased from a well known stores at 6s. each. Soon after he saw the same articles at 6d. each in an equally famous stores. The articles in the latter place were "cast-outs," and each showed some slight flaw, but they were well worth much more than was asked for them. On another occasion, when wishing to buy a small cream jug for about 10s. 6d., he examined what seemed to be the entire stock of a certain stores, but did not find a single genuine specimen at less than 25s. Most of those shown were of type 4, and it was clear that the assistants were unaware that the goods they handled were not cut glass. After having selected a cut-glass decanter, in another establishment, the writer noticed that the stopper did not fit, and pointed this out, when the assistant obligingly replaced it by another, which was moulded. It took some time to convince him that there was any difference between the two. On another occasion a dealer showed the writer a dozen bowls which he had purchased as *cut crystal*, but a close examination revealed that they had really been cast in moderately good moulds (the marks of which were easily seen when looked for) and finished off by having the top edge and the base ground level and polished.

These facts are given to show that some knowledge of what cut glass really is will help the buyer to avoid counterfeits, and will add to his satisfaction in knowing that what he possesses is genuine. "A thing of beauty is a joy for ever."

N. W. K.



James Powell and Sons

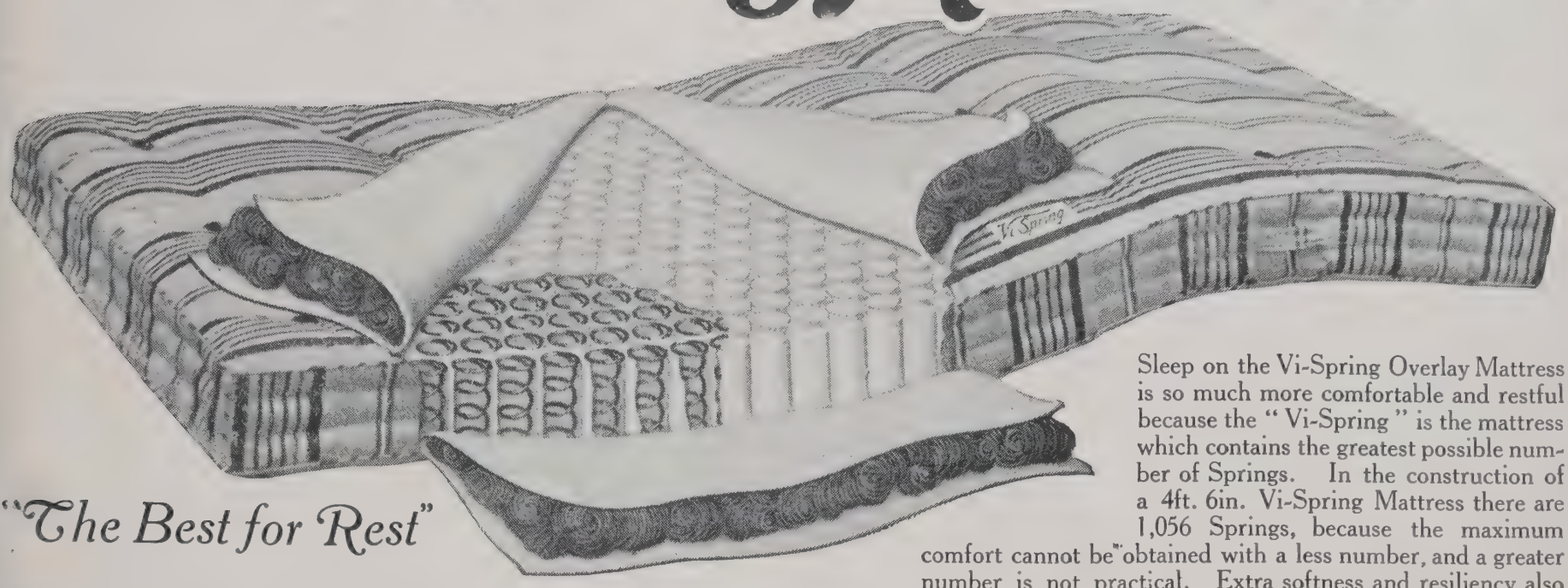
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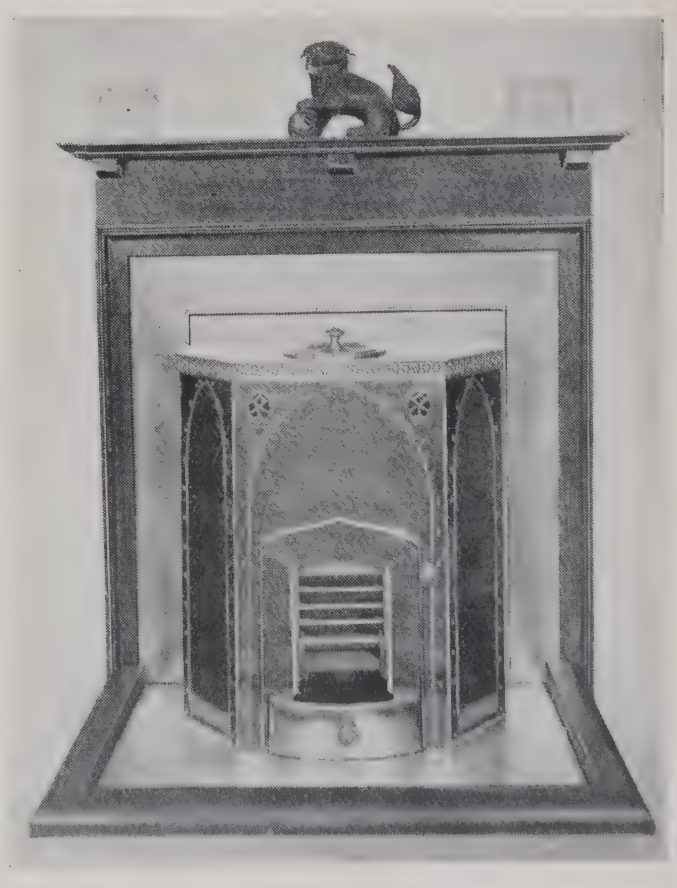
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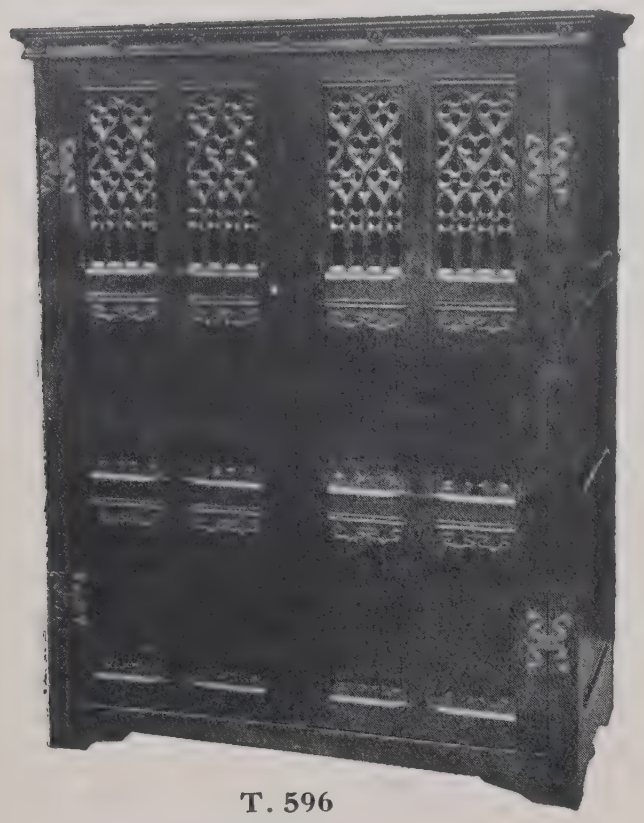
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Section commences on page lxvii.

Tudor

REPRODUCTION

BEDROOM FURNITURE

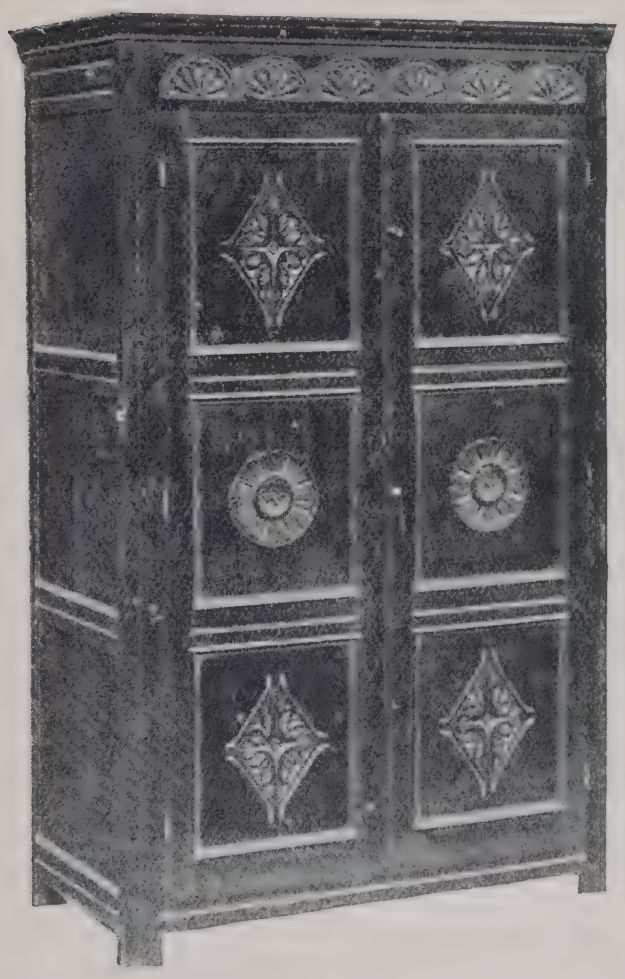


T. 596

GOTHIC OAK WARDROBE, adaptation of a 15th century Armoire. The top panels are in Gothic tracery, lower panels in "linenfold." Is supplied all hanging or may be fitted four drawers and shelf, and half hanging with patent extending hanger.

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T. 331

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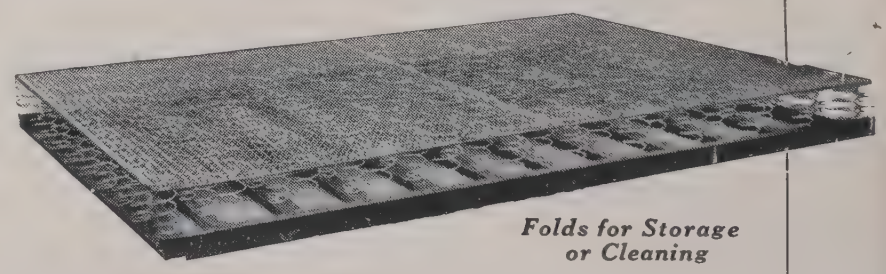
T. 405.	Wardrobe, 3 ft. wide - - -	**£16 : 10 : 0**
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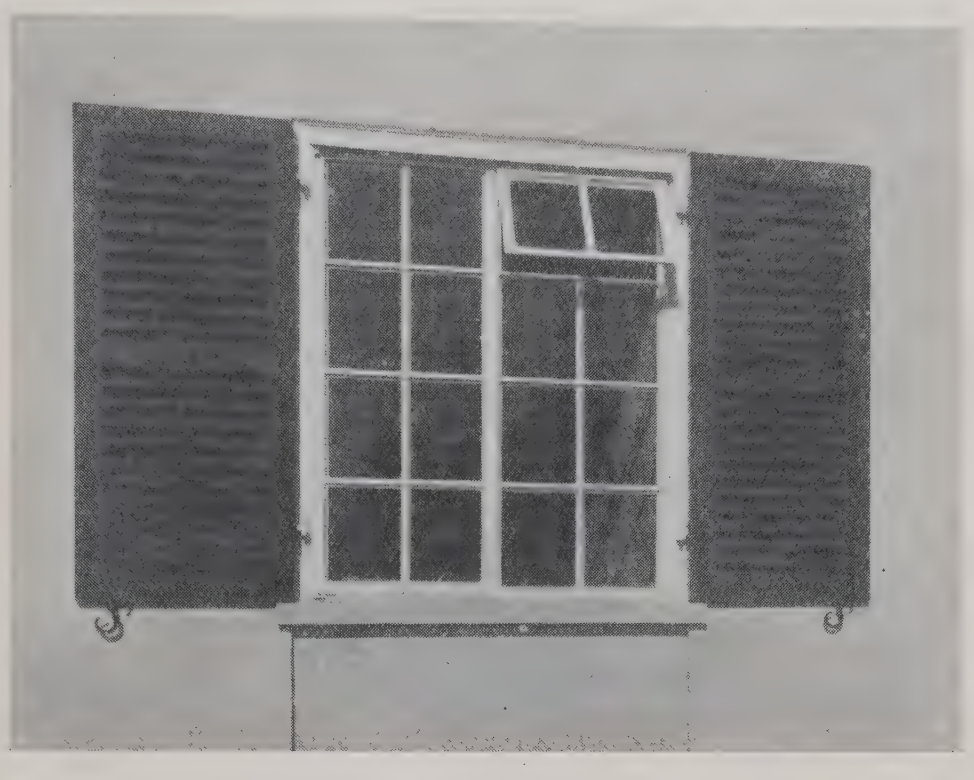
Some Matters that Should be Noted in Connection with House Joinery

WHEN you are building a house for yourself it is as well to have some knowledge of certain constructional items. Joinery is a case in point. It is not so vital as the brickwork and carpentry, but it largely affects the ultimate comfort and appearance of a house.

In cheap and speculative work, joinery suffers almost more than anything else. No by-laws control it, and it is amazing what shoddy work sometimes goes in under the style and title of doors and windows. Some constructional points in connection with these may be noted.

If in a cavity wall, it makes a good job to bed the window and door sills on a double slate damp-course and to carry this up the sides or jambs, so shutting the central cavity and providing a firm and waterproof surface for plaster, sill tiles, etc. And to ensure that frames so built-in will always remain rigid, it is a wise precaution to nail two or three lengths of hoop iron up the sides, each length projecting horizontally about a foot, which is built into the joints of the brickwork and securely tied.

The heads of window and door frames are other vulnerable places, particularly in hollow walls, for moisture in the cavity may find a lodgment there and cause trouble inside. This risk is countered by bedding a strip of lead right along the head of the frame, extending across the cavity and turned up against the inner lintel; it also slightly overhangs the front edge and the ends of the head (see illustration below). Moisture is thereby surely conducted to the external face.

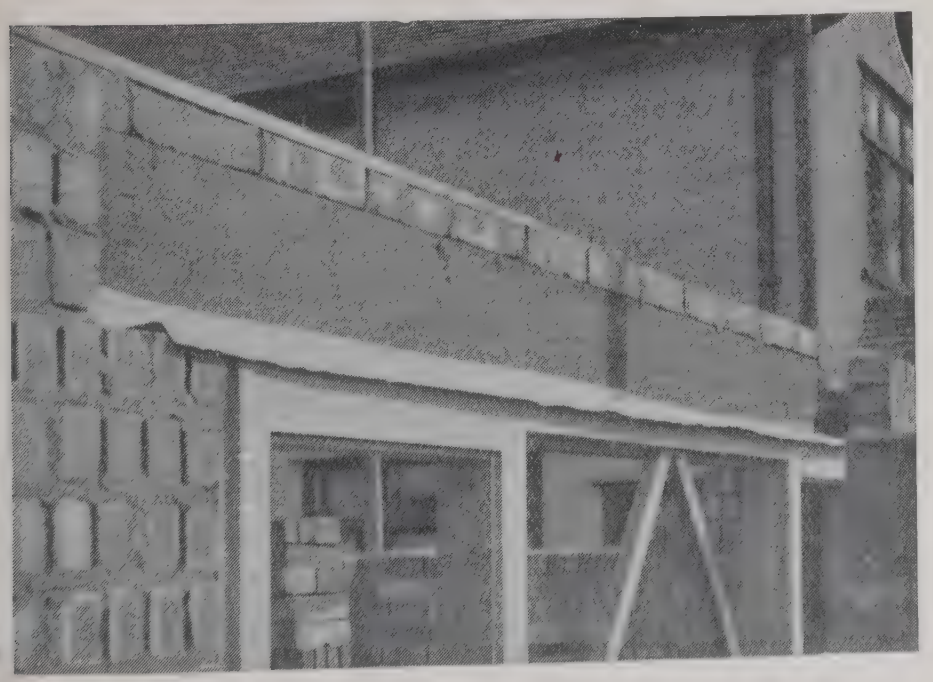


A TWO-LIGHT STEEL CASEMENT WINDOW WITH WELL-DESIGNED LOUVRED SHUTTERS.

For a good simple, sound job the frames should be kept near the external face of the wall (about ½in. to 1in. back) and the brickwork built tight up. If it is intended to render or roughcast the walls, a groove should be run round the edges of frames to provide a hold or key for such coating, and make a neat finish.

Without doubt, the most efficient window at a low price to-day is the standard steel casement fixed in a wood frame. It is designed in good proportions, has ample and alternative means of ventilation, is draught-proof and fitted with easy-cleaning hinges, so that the whole of the outside can be cleaned from inside. A wood casement has a stouter, more architectural appearance, perhaps, but if constructed to give equal facilities, will cost much more than a standard steel casement.

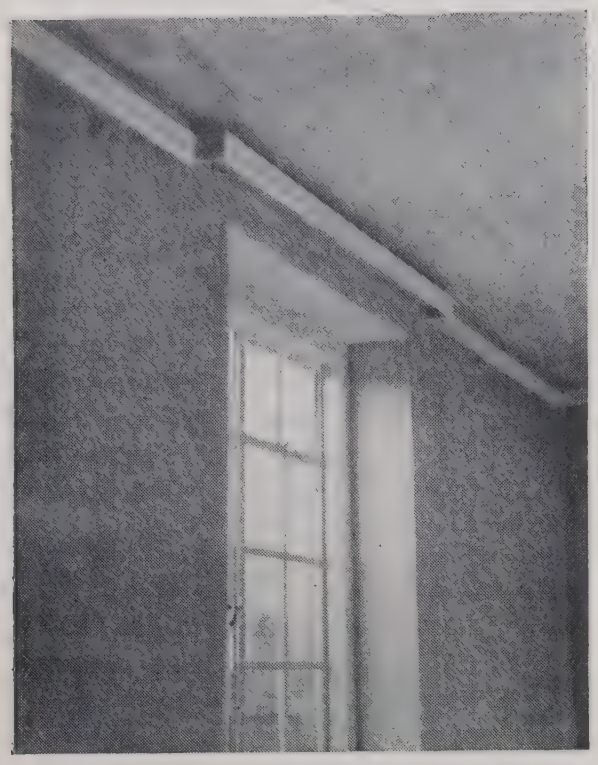
As regards doors, the front entrance is a point of the house where some extra expense is well repaid, but it is necessary to be on one's guard against making the entry pretentious. On internal doors we often see too much money expended on showy handles and finger-plates, and not enough on locks. A good door deserves a good mortise lock, and this means an outlay of at least 5s. per door, to which must be added the set of handles, keyhole escutcheon, and finger-plates if the door is painted. There are some good hardwood handles from which to choose, but if metal is preferred I always advise a simple bronze knob. This metal is also best for knockers and letter-plates, for no cleaning is required.



To protect the head of a window frame in an external wall of cavity construction, it is a good plan to bed a strip of lead over it and on to the inner lintel, as here shown.



Detail of a window having a steel casement fitted into a wood frame, the sill being laid with tiles. The hinge allows arm space for cleaning the outside of the window.



Showing cornice moulding broken forward to form a boxing for the curtain runner.

Glass knobs, too, commend themselves in this respect.

There remains one other important item of house joinery to mention—the staircase. For a small house a stair should be simple, yet not cramped or badly lighted. Avoid winder steps; they are a trap for tiny children and create awkward problems with the carpet. Treads should be not less than 10ins. wide and risers not more than $7\frac{1}{2}$ins. high. This will ensure a stair that is not too steep. Newel posts should be left square and, with a suitably moulded handrail, are best in oak or mahogany. Balusters may be turned, but rather keep to the plain square bar than use one of the stock turned patterns of bad form.

In the small labour-saving house it is a good scheme to stain all doors and the *whole* of the staircase, and the floors too. This treatment, with wax polishing, is inexpensive, and saves a great deal of labour in everyday upkeep. JOHN C. ROGERS.



Detail of landing balustrade, the graceful balusters being replicas of old ones.

THE MUSIC OF THE DISCS

Some Noteworthy New Gramophone Records

The Schubert Centenary.

THE centenary celebrations of Schubert (who died on November 19th, 1828) have, as was the case with Beethoven last year, included a magnificent output of gramophone records. And the issuing of them has this time been better managed. They have not all come in an overwhelming rush, but have been spread throughout the year.

The latest records fill a gap. More than once the remark has been made here how few of Schubert's songs have been recorded for the gramophone. A certain few ("Erl King," "Hark, Hark, the Lark," "Silvia," and so on) came out again and again, but there was no systematic treatment of that great treasury of music contained in the ten volumes of Schubert's collected songs.

Centenaries have their uses. Batches of records by Elena Gerhardt, Alexander Kipnis, Hans Duhan and Richard Tauber give us not merely a few hackneyed favourites, but a truly representative collection from the wonderful song books.

Take "Im Frühling" (Spring Song) which Elena Gerhardt sings on one of the new "His Master's Voice" discs (D1461). It is an enchanting piece of music, and is unique in form among Schubert's songs, consisting, as it does, of a little set of variations. The melodic charm is irresistible. Yet this song is not generally known, and Mme. Gerhardt is the only singer I know who regularly includes it in her repertory. There is no real reason why it should not be a great favourite. Only it happens that publishers have not printed it in any of the ordinary popular selections. Now the gramophone will spread news of its charm. Mme. Gerhardt sings this song as well as any in her new batch. "Das Rosenband" (The Rose Garland), another neglected but exquisitely dainty song, is on the same disc.

The touching, pathetic "Litanei" is very beautifully sung on another disc (D1462), which also includes the Romance from "Rosamunde." The violin obbligato here, however, is something we could have well dispensed with.

Four discs (D1262–D1264, E460) contain songs from the "Winter Journey" cycle, the only objection to which is that they are not at all a woman's songs. Schubert's two great song-cycles must be sung by men. That said, one may pay tribute to Mme. Gerhardt's suavity in "The Linden Tree."

"The Maid of the Mill."

The earlier of the two cycles, "The Maid of the Mill" (Die Schöne Müllerin), has been recorded complete on ten "His Master's Voice" discs (E509–E515, D1466–D1468) by Hans Duhan, whose name is new to the English public. He is a Viennese baritone.

The twenty songs of "The Maid of the Mill" relate a little romance that begins in sunlight and ends in shadow and tragedy. A young miller sets out to see the world. He gets a job in an idyllic village and promptly falls in love with his master's daughter. She is kindly disposed, and the middle songs of the cycle are rapturous with happy love. But a rival appears in a gamekeeper. The fickle maid of the mill changes her mind and takes to the new lover. The rejected miller utters his laments in a series of exquisitely pathetic songs, and at length he drowns himself in the brook that has been his confidant in joy and sorrow.

The simple theme produced from Schubert a masterpiece that is as fresh and beguiling to-day as it was a hundred years ago. We do not want selections from "The Maid of the Mill"; we want it all, and we get it on the new Duhan records. They are very agreeable to hear.

Alexander Kipnis.

This Russian bass made his name at Covent Garden a couple of seasons ago. He is not known here personally as a leider-singer, but the Columbia Company brings out a series of Schubert discs recorded by him. He is at his best in the more dramatic songs, such as "Der Doppelgänger" (The Spectral Self) and the famous "Wanderer"—L2134 and L2135. The latter is superbly sung with telling resonance and free changes of colour and mood. The voice is rather heavy for "Am Meer" (By the Sea—L2136), which was one of Schubert's last songs, and is counted by some admirers as the most beautiful of all the 600.

This is to be found also in Richard Tauber's new "Parlophone" disc, together with "Der Wanderer." It is an extremely difficult song, demanding the tensest control, the utmost beauty of tone and an effect of deep sorrow beneath a serene surface. Tauber does not sing it with an ideal subtlety. But then, who does? He deals with it sincerely and capably at least. "The Wanderer" was a mistake for him. It is essentially a bass song. He has to alter the all-important last phrase.

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The Garden section commences on page lxvii.

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Two Symphonies.

Beethoven's sixth symphony, the "Pastoral," has been recorded by the Vienna Philharmonic Orchestra, conducted by Franz Schalk ("His Master's Voice"—five discs, D1473–D1477). It is one of the leonine Beethoven's mildest and most gracious works. It may, without a suggestion of disparagement, be called old-fashioned.

The new record seems to have been made with a view to surprising us. It all sounds so much more brilliant and emphatic than we expect the "Pastoral" to be. The familiar landscape is seen on a day of exceptional sunlight. The details stand out with abnormal clearness, and the loud passages are almost excessively resonant. For all that, it is unquestionably a remarkable record.

The other symphony comes from New York. This is Brahms' No. 2, in D, a symphony that has been a favourite with the whole musical world ever since it was first heard. The new record has been made by the New York Symphony Orchestra, conducted by Walter Damrosch ("Columbia"—five discs, L2151–L2155). It is a sound and sane piece of work. The actual playing is first-rate, but the conductor's reading might have more flexibility.

Also in the "Columbia" list is a suite from Bizet's "Arlésienne" music, played by a Paris orchestra and conducted by Pierre Chagnon (five discs, 4988–4992). This is music that charms any hearer from the first, and, moreover, has enduring quality. The recording is bright and good.

Another excellent orchestral record is Debussy's "Fêtes," played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski ("His Master's Voice," E507). Debussy is rather more recondite than Bizet. Here definite tunes and clear-cut rhythms are not to be expected. But let the listener take this music for what it is, and he cannot but be charmed by the many-coloured web of sound. The effect of this record is quite uncommonly distinguished. MARCATO.

TENNIS PRACTICE in a SMALL SPACE

A short length of brick wall, with a cemented space in front of it, and some netting—this is all that is needed to enable excellent tennis practice to be carried out in a backyard or a small garden.

IF only tennis-playing folk would realise how much more they could improve their game by practising strokes, instead of playing in "fours"—and consequently avoiding the shots at which they know they are weak—for the sake of the score! Running round that back-hand, for instance! "But," they say, "how can one practise? There is no friend long-suffering enough to send balls just to be hit at, and besides, with no tennis court of one's own, and no room for one either, what can be done?"

All you want, if you have a brick wall (8ft. high by 10ft. wide will do), is to lay a strip of cement up to it, 34½ft. long by 10ft. broad. The wall will be your long-suffering friend! And, what is more, you will be rewarded, or punished, according to how you hit. A good drive, hitting the wall a few inches above the 3ft. line painted across to represent the tennis net, and you get a good return—that is, one you will find easy to hit again. It teaches control of the ball, because it has to be hit on to a comparatively small space. But, to save trouble in "fielding" balls hit "wide," it is advisable to net round the wall to a certain extent. A few feet widths of netting over the top and sides, hung from poles projecting from the top of the wall, somewhat in the way cricket practice nets are arranged, will do.

The object of the cement, besides enabling one to play in wet or fine weather, is to make a true bouncing surface for the ball. On turf the ball does not rise sufficiently high to continue driving correctly on the fore-arm and back-hand, as is the case on the cement.

It is important to have the cement strip of sufficient length, as it is extraordinary, when hard hit, how far out the ball will bounce. The 34½ft. length, with 10ft. breadth, is the absolute minimum.

Regarding expense, as with all cementing, it is the "hard core," needed for the foundation, that is half the cost. In our case, we dug out the necessary space ourselves, removed the earth and replaced it with "hard core," *i.e.*, gravel, stones, broken bricks, etc., as we had a sufficient quantity about the garden. So the builder's actual cost for cementing was £5 5s. Had he to provide and cart the hard core, it would have been quite another £5. C. O.



A WIDE—STOPPED BY THE NET ON THE RIGHT.

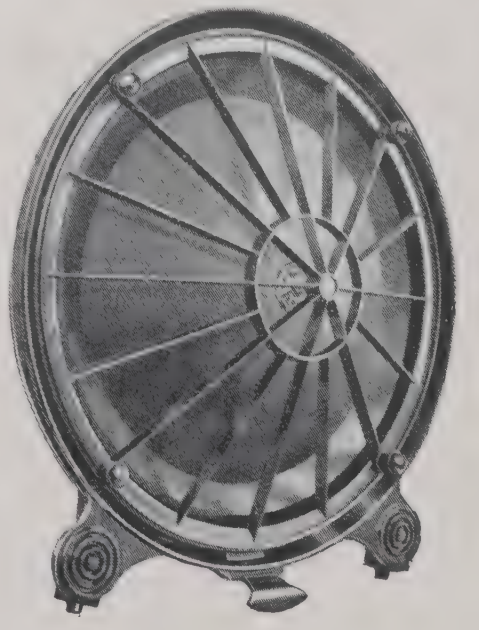


THE PAINTED LINE ON THE WALL IS TENNIS-NET HEIGHT.

THE LATEST LOUD-SPEAKERS

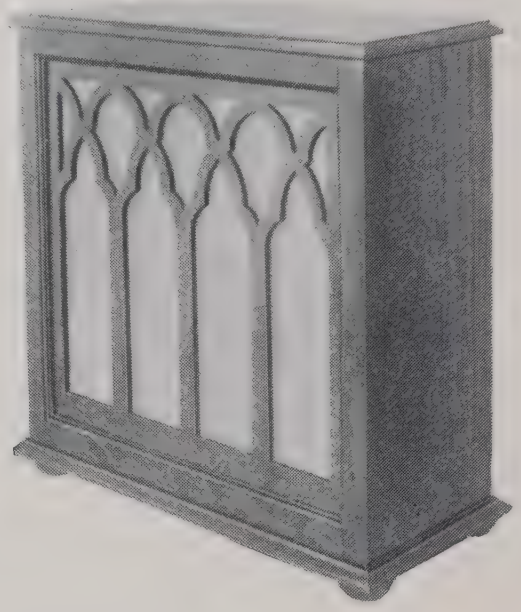
A Range of New Models of Various Types embodying Notable Improvements in Design and Qualities of Reproduction

LOUD-SPEAKERS have undergone many modifications during the past few years, both as regards external appearance and details of technical design. The earliest type was simply a large telephone ear-piece with a horn attached. It contained a metal diaphragm or disc, clamped firmly at its circumference, which vibrated in response to changes in the strength of a magnetic field surrounding a small coil of wire. This is the principle on which the majority of horn-type loud-speakers operate to-day. An instrument of this kind, however, is severely handicapped by the fact that both disc and horn have "natural" frequencies of their own and tend to vibrate more easily at these frequencies than at others. The result, unless very careful precautions are taken, is distortion.



THE "MULLARD" PURE MUSIC SPEAKER: TYPE "H."

A special form of volume control is provided.



THE AMPLION "LION" TABLE CABINET MODEL.

It combines purity of reproduction with ample volume.

The "reed" type of loud-speaker, more widely known as the "Brown" (after the name of its famous inventor), represented a big advance on the fixed-diaphragm instrument, and for some years held the field as a popular favourite. Then came the "cone" type in various forms, with its characteristic feature of a large exposed diaphragm, usually made of "parchment," which acts directly on the surrounding atmosphere. Many thousands of these instruments are in use to-day.

The latest arrival is the "moving-coil" loud-speaker, about which so much has been written and so many hopes expressed during the past year. This instrument not only differs from all other types in the general features of its design, but also embodies a totally new principle of operation. The principle is not, of course, new in the sense of being a "discovery." It has been a subject of experiment among radio engineers for many years, and its emergence from the laboratory is partly due to recent improvements in other components which have made its application practicable to broadcast reception.



THE "PHILIPS."

An inexpensive small cone table speaker.

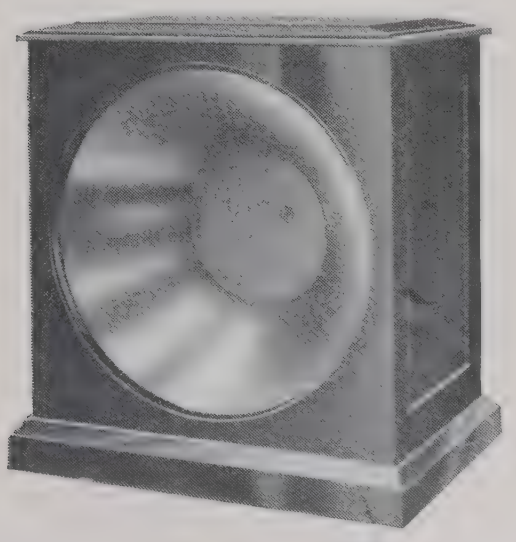
As previously stated, the vibrations of the diaphragm of an ordinary loud-speaker are produced by fluctuations in the strength of a magnetic field. In other words, the diaphragm is subjected to a rapid series of magnetic "pulls." In the case of the moving-coil loud-speaker the vibrations are transmitted to the diaphragm by means of a small coil of wire which "floats" between the poles of a powerful electro-magnet. Without going into technical details, it may be stated that the vibrations of the diaphragm are the result of minute movements imparted to this little coil as the currents from the amplifier pass through it.

When we come to compare the advantages and disadvantages of the moving-coil loud-speaker with those of its rivals, we must begin by acknowledging the superiority of the former. There is nothing to beat it for purity of tone and truth of reproduction, while there are few other instruments that can even approach it in these respects. (Let me hasten to add that this applies solely to moving-coil instruments of first-class design, a category in which many of those at present on the market would certainly not be included.)

The second point to note is that in the matter of volume the moving-coil loud-speaker is not always as efficient as its rivals; that is to say, some of the latter are capable of producing a greater volume of sound. This, of course, does not mean that the moving-coil principle necessarily involves a lack of sensitivity; but it does mean that only the very best instruments of this class can be relied upon to yield a full volume of undistorted signals over the whole range of musical frequencies. The famous "R.K." loud-speakers produced by the British Thomson-Houston Company and the new range of Marconiphone instruments may be mentioned as examples of moving-coil loud-speakers which embody the best features of modern practice.

A disadvantage associated with the moving-coil loud-speaker, in addition to its relatively high cost, arises from the fact that a separate current supply is needed for the purpose of energising its electro-magnet. The electric lighting mains provide the most satisfactory supply source for this purpose. Alternatively, a large-capacity accumulator may be used. There is also a special type of moving-coil loud-speaker which dispenses with the need for a separate current supply by using *permanent* magnets in place of electro-magnets. I have not had occasion to carry out personal tests with one of these instruments, but from those I have seen and examined I should say there are few that can compare with the Brown "Cubist" model in performance. But the interest awakened by the advent of the moving-coil loud-speaker should not be allowed to obscure the fact that valuable progress has also been made in connection with other types of loud-speaker. The new Amplion "Lion," for instance, though not a moving-coil instrument, embodies a highly sensitive mechanism which produces signals of remarkable purity, and entitles the "Lion" to rank with some of the best moving-coil instruments on the market. Cone instruments have also improved steadily, and there is certainly no evidence that their popularity is declining. At the recent Wireless Exhibition considerable interest was shown in the cone models exhibited by the General Electric Company, the Mullard Radio Valve Company, and Philips Lamps, Limited. Among instruments of the cabinet type there is still the "Celestion," of course: an old and proved friend that is destined to retain its popularity for many a long day.

MICHAEL EGAN.



THE BROWN "CUBIST" MOVING-COIL LOUD-SPEAKER.

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Sealyhams and bull-terriers are not, as a rule, afraid of a cat or anything else on four legs, but they can be taught what is fair game and what is forbidden. Once this has been drilled into them they are satisfactory as companions in every way. Of course, they have no monopoly of devotion, friendliness and the other admirable qualities that are to be found in the terrier family generally, and I do not pretend to say that they have any superiority in this respect; but if you have a liking for this sort of dog, you cannot go far wrong in getting a Sealyham. He will not ask for anything excessive in the way of housing, and he is content with plain fare, besides being hardy of constitution.

From commonish material, within the space of less than a score of years, Sealyhams have been moulded into smart little terriers, exhibiting an unmistakable air of class, which shows what can be done by consistent breeding—breeding from the best with a definite object in view. If you walk along the benches at any important show you will understand what I mean. To the inexpert, who cannot appreciate the finer distinctions perceptible to judges, all will seem to be very much alike. Anyhow, there will be a close family resemblance, which may suggest the reflection that the prize-winners are the first among peers. A first-class specimen now is worth a lot of money—it may be anything between £300 and £1,000. But those in search of a companion dog that is undoubtedly well bred may find one for a few guineas, and if he is bought as a puppy he may grow into money, provided he has no pronounced fault. A few months ago an Airedale that has since become a champion was bought for £3 10s. Such is luck.



A CHAMPION SEALYHAM.

Note the short body and legs, and strong jaw.

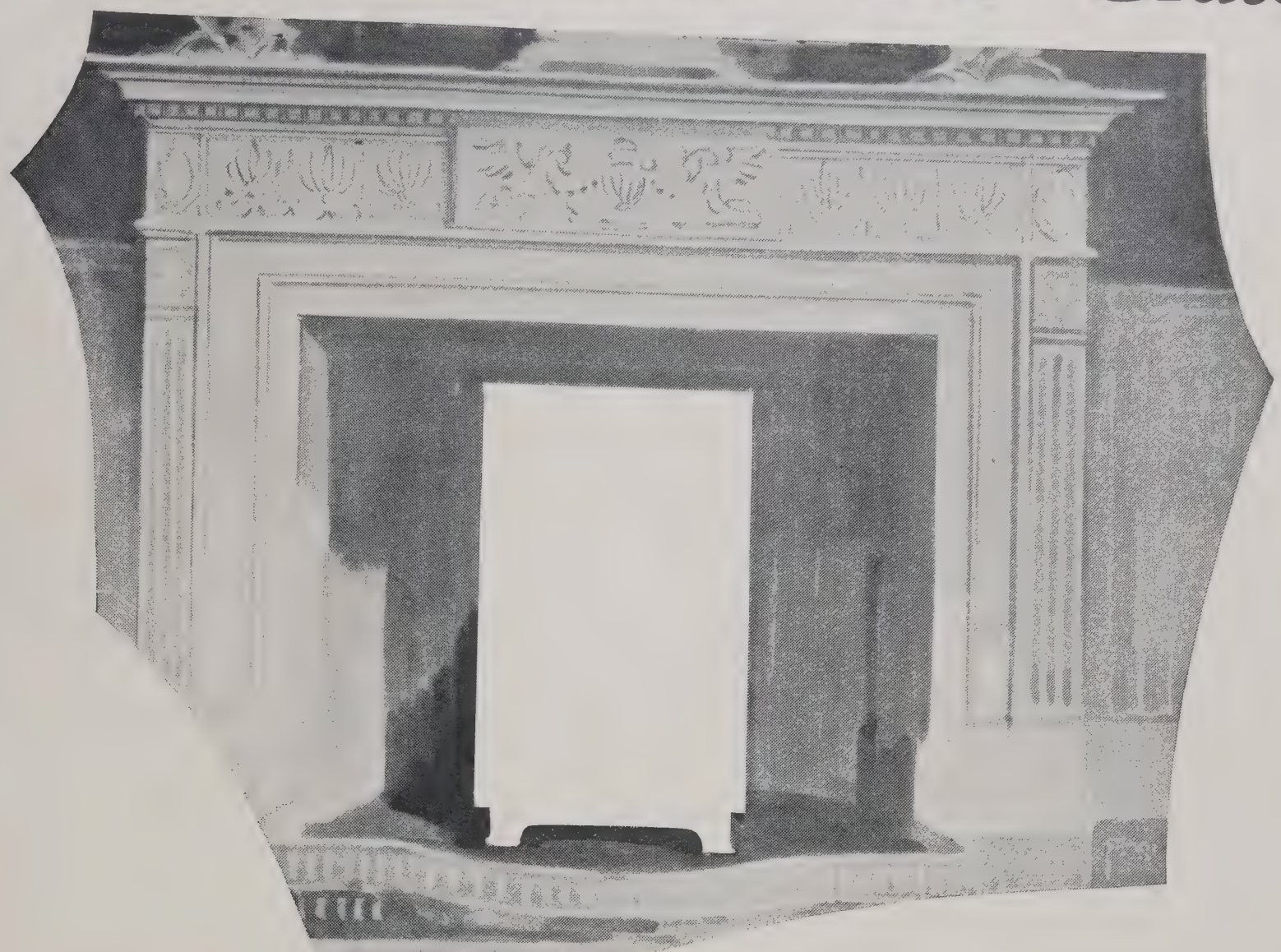
Sealyhams are not just wire-haired fox-terriers on short legs, as used to be said about them when they first found their way on to the show-bench in 1910. They had been exhibited in South Wales a few years before this date, but 1910 was the year in which they were introduced to a wider public. The head is stronger, the body sturdier, the ears heavier, and in several other details the supposed similarity is found to be a delusion. I am not going to venture into a discussion concerning the manner in which the breed was fashioned by the late Captain John Edwardes, a Pembrokeshire sportsman. Some declare that fox-terriers have been crossed with them, and all sorts of further explanations are offered to account for their short legs and other peculiarities. What is known definitely is that Captain Edwardes, in his desire for a game sporting dog, set about making a breed of his own as if he were dissatisfied with all of those already in existence. The Sealyhams that I remember about 1910 were, with few exceptions, very different from the modern dogs, which, from the point of view of breediness, compare favourably with the older varieties. Legs then, besides being longer, were often crooked, whereas now we prefer them short, and as straight as possible. The size is getting more uniform, and is all the better for being under 20lbs. in weight. There were too many of the cart-horse stamp about a few years ago—heavy, lumbering creatures that seemed to fail badly in terrier character.



A GROUP OF TYPICAL SEALYHAMS—BRIGHT-EYED AND ALERT.

A. Croxton Smith.

Put in a Radiation Gas Grate!



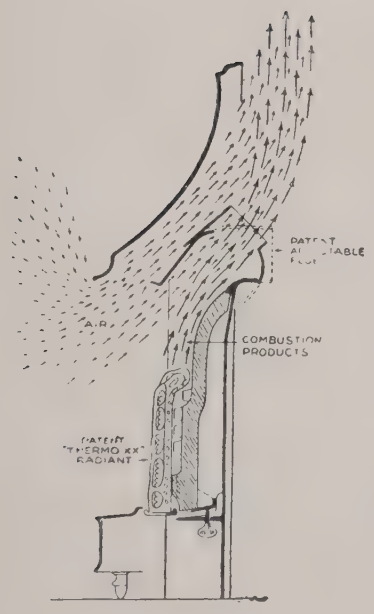
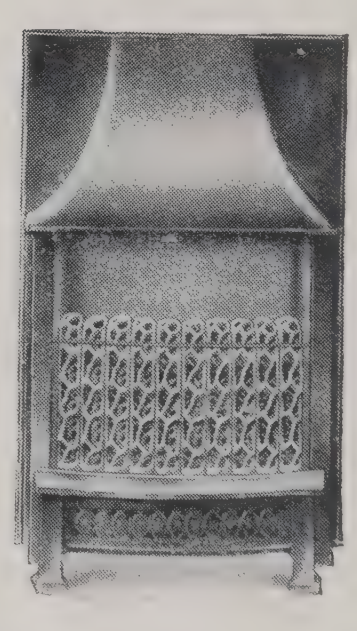


Diagram showing action of patent "Injector-Ventilator."

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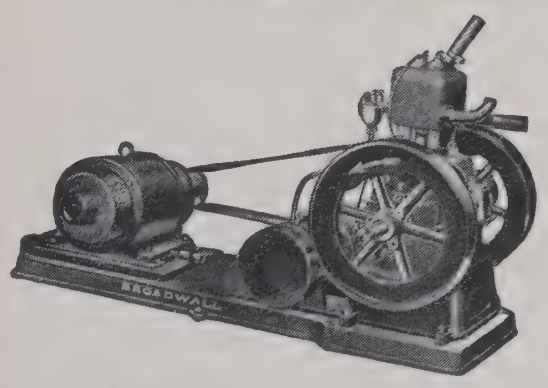
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THINGS YOU WANT TO KNOW

Some Interesting Old Pieces.

(F. K. O.).—The accompanying photograph shows some old furniture in my possession. The chair on the left I imagine to be in the Chippendale manner; the tripod table is painted black and seems to be an unusual piece; the table with drawer is of walnut; and the chair on the right—not of oak, as might be supposed—is of hard dark wood.

[Your old pieces are interesting and desirable possessions. The chair on the left is evidently a simple mahogany chair of about 1760, although it might well be in oak or other native hardwood. Your tripod table is rather puzzling. The scalloped top is interesting, but one would expect it to be slightly dished, whereas it appears to be quite flat, without even a moulded edge. The cluster-column pillar is unusual and rather good. The feet have a distinct French flavour about their terminations, though doubtless it is an English piece and appears to date from about 1760–70. The walnut table is a rather heavy-looking piece, presumably of country workmanship (*c.* 1710), nevertheless quite desirable, for anything of this period in walnut is now much sought after. The handles appear to be much later. The position and size of the drawer look rather odd: I cannot understand why there is so much space on each side. The spider-frame toilet glass is quite a nice piece of about 1790. The chair on the right is probably Continental, possibly German or Scandinavian, of seventeenth century date.—J. C. R.]



A CHAIR, TRIPOD TABLE, SIDE TABLE AND TOILET GLASS OF EIGHTEENTH-CENTURY WORKMANSHIP, AND, ON THE RIGHT, A CHAIR OF EARLIER DATE.

* * *

A Damp Floor.

(C. T.).—I have had the ground-floor of my new house concreted and screeded to a level surface. The work was done three months ago, but in many places there are still signs of damp. I am wondering if it is only surface damp, as it seems to be worse on rainy days. The block floor-layers have been unable to proceed with their work as the concrete is not dry enough. Can you suggest a remedy?

[It is hard to assign a cause for the damp patches without an inspection, but it seems unlikely that surface condensation can account for them in the circumstances described. I assume that the block floor is to be laid in bituminous composition. If one or two coke stoves (such as are used by watchmen) were employed, the concrete surfaces could be dried by this means sufficiently for the floor-layers, and the bitumen should protect the blocks from future dampness; but if the patches are very bad, the screeding should be hacked up and re-executed with waterproofed cement.—E.]

* * *

China Dogs.

(G. R.).—I have two china figures of dogs which, although unmarked, are considered to be Bristol china. The base is deep blue and hollow, with a hole in the centre. The hounds are excellently modelled. Their backs are orange colour, and the rest of their bodies pale pink. Do you think they are Bristol ware, and what is their value?

[It is definitely known that Bristol did make dogs such as you describe, but many other factories made them too, especially those in Staffordshire. It would only be possible to tell where yours came from by examining the glaze, the metal, etc. As a rule, a pair such as you describe, in good condition and unchipped, sells for about £5.—S. C. J.]

* * *

A Mahogany Barometer.

(J. O. W.).—I should be glad of your opinion of the age and value of a barometer similar to the accompanying rough sketch (not reproduced). It is made of inlaid mahogany and signed "John Bancroft, Scarborough."

[Barometers similar to yours were made from about 1750 to 1850. So far as I can judge by the sketch, yours is not one of the early examples, and I should place the date of its manufacture between 1810 and 1830. Its value depends on the quality and workmanship. If the case is of fine mahogany and the brasswork well engraved, you could probably obtain from £4 to £6 for it.—D. M.]

* * *

An Oil Painting.

(J. P. B.).—Can you tell me if an oil painting of a lady by E. Williams, dated 1847, is one to which any value is attached? Was he a notable artist, and are his or her pictures sought after? It is an excellent painting delightfully rendered.

[There were two painters of this name. One was E. Williams. He was born in London in 1782, and died in 1855. He has a fair reputation. The other was E. C. Williams. He exhibited at the Royal Academy between 1840 and 1864. His work, however, was mostly landscapes. A painting by either would command a fair sum.—S. C. J.]



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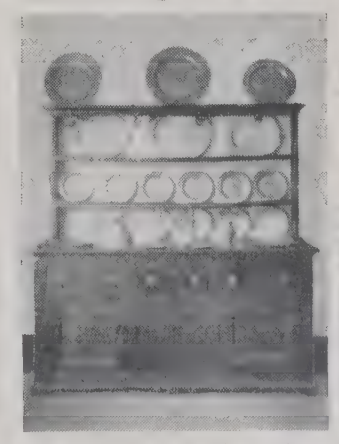
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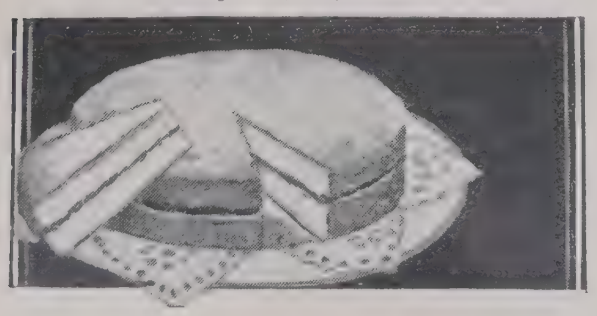
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THINGS YOU WANT TO KNOW—*Continued.*

Efflorescence on Brickwork.

(S. G. D.).—Can you tell me how to eradicate large white patches on the walls of my passage and staircase? They are caused, I am told, through salt in the bricks.

[The large white patches that show upon the surfaces of your walls consist of mineral salts, previously in the substance of the brickwork, but which have been brought to the surface by water. The evaporation of this water from the surface into the air, causes the crystallisation of the salts previously held in solution. It therefore follows that the walls are damp, although in those parts where the salts do not occur the dampness may not manifest itself in the same way. If you stop the dampness coming to the surface, you will also stop the "efflorescence," as it is termed. If the dampness shows from the floor level up to a height of several feet, it is probable that the horizontal damp-proof course is defective. In any case you should hack off the plaster to a distance of 2ft. in height, or width, beyond the limits of the patches, and, after cleaning the face of the brickwork, render it with waterproofed cement mortar, finished with a skimming of absorptive lime plaster.—L. E. W.]

* * *

Silver Teaspoons.

(E. A. T.).—I should be glad to know the periods and value of the following silver teaspoons: Six with spade bowls, stamped with letter "U" and King's head, with initials "S H" and a small circle; five with oval bowls stamped with letter "K" and a head with initial "A"; and four with oval bowls stamped with letter "N" and a head with initials "W E W F W C."

[As only twenty of the letters of the alphabet are used as date letters for silver ware, each of them has had to be taken many times in the past three centuries. When each cycle of twenty years has terminated, the same letters have been used again, but with different shapes. It is, therefore, not only necessary to know the letter, but the shape of the letter, before I can tell the age of your silver spoons, and this latter information you do not supply. The spoons marked "A" can belong to the years 1716, 1736, 1756, 1776, 1796, etc. Those with "N" to the years 1728, 1748, 1768, 1788, 1808, etc. And those bearing a "U" to 1735, 1755, 1775, 1795, etc. The values would vary considerably, according to which dates were correct.—S. C. J.]

* * *

Fitting a Gas Fire.

(H. M.).—The coal grate in my living-room is of very unattractive design, and I am thinking of replacing this by a gas fire. Can you tell me how to provide a suitable background for the fire?

[I suggest that you fill in the existing coal fire opening with a stamped metal surround as shown in HOMES AND GARDENS for September, 1923. These surrounds are now obtainable in several finishes; for example, oxidised silver, copper or brass, plain copper, hammered copper and brass. They are made up in five plates and, being adjustable, will fit a mantel opening from 24ins. to 45ins. The best method of fitting is to erect a light wooden frame in the fire opening and to cover this with a piece of asbestos-cement sheeting cut exactly to fit, and secured to the frame by screws. The metal plates are then assembled and attached to the backing with small screws. When the fire is placed in position the effect of a solid metal background is obtained.—J. R. W.]

* * *

An Old Chest.

(W. B.).—The chest shown by the accompanying photograph has been in my family for a great number of years, and I should like to know if the carved date represents the date of manufacture. I should also like to know what its present-day value is.

[Your chest is an interesting specimen, with the bottom drawers that were introduced in the transition period between the ancient simple box chest and the full chest of drawers. The bold bolection panel moulds are typical of the second half of the seventeenth century, but it is quite probable that the carved date represents the year of manufacture, as the piece is undoubtedly country made—probably Lancastrian—and this oak furniture long remained popular and was made and used in the first half of the eighteenth century by country people. In good condition its value is about £20.—J. C. R.]



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* * *

An Additional Structure.

(L. C. G.).—I wish to add a room to an existing range of outbuildings, which were sanctioned by the Urban District Council and replaced the former wooden ones. Will you kindly inform me (1) whether it is necessary to seek permission again; (2) whether by building the room of wood with a brick base it would come under the head of a temporary structure; and (3) whether, to avoid all regulations, it can only be in the nature of a portable building, and in that case can it be placed on a concrete or other than a wooden floor?

[(1) Yes, permission to make any structural alteration or addition must be obtained. (2) By making the addition of a temporary nature, no relief from the above obligation would be gained unless the addition complied with certain conditions which differ in various districts—usually a restriction to 600 ft. cube with a distance of 10ft. from any existing structure. (3) See foregoing; the flooring material has no relevance. There is nothing at all fearful or irksome in the regulations, which are for the reasonable protection of all owners.—E.]



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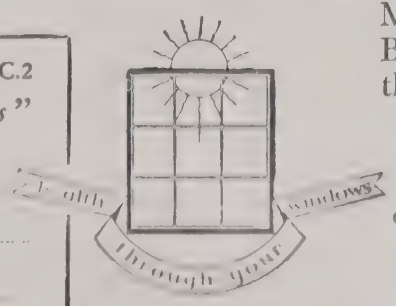
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THINGS YOU WANT TO KNOW—*Continued.*

An Old Decanter.

(H. R.).—I have an old decanter which, I think, is of Bristol glass. It is dark blue, plain in shape, and stands about 11ins. high. How can I tell whether it is genuine old Bristol glass and what its value is ?

[It is impossible to explain in a few words how experts can distinguish Bristol blue glass. As a matter of fact, they are by no means always certain. The Bristol blue is a very deep, rich blue that makes the article somewhat resemble a piece of porcelain. A real decanter would be worth about £5.—S. C. J.]

* * *

Quaker Oat Biscuits.

(B. K.).—I would very much like to have a recipe for Quaker Oat biscuits, made with or without treacle.

[Ingredients : ¼lb. of Quaker Oats, ¼lb. of flour, 1 oz. of sugar or 1 teaspoonful of salt, 1 oz. of butter, 1 oz. of lard, a pinch of baking powder, 1 yolk of egg, a little milk or water. Put all the dry ingredients into a basin, and rub in the fat until free of lumps. Beat up the egg yolk with a little milk or water, add to the dry ingredients, and form into one lump, using extra liquid as required. Knead until free of cracks, and turn on to a floured board. Roll out to about ¼in. in thickness, cut out in shapes and place on a greased tin. Bake in a moderate oven until the biscuits are nicely browned, usually about 15 to 20 minutes. Another recipe is as follows : Ingredients : 2 breakfastcupfuls of Quaker Oats, 1 teaspoonful of baking powder, a pinch of salt, 2 tablespoonfuls of melted butter, 2 tablespoonfuls of syrup, a little milk. Mix the dry ingredients, add the butter, syrup and enough milk to bind into a paste. Sprinkle the board with Quaker Oats, knead the paste and roll out thinly. Cut into fingers, and bake in a moderate oven from 15 to 20 minutes. A little ginger or other spice may be added to the mixture.—F. B. J.]

* * *

Alteration of a Cottage.

(G. R. S.).—I should appreciate your suggestion as to how my cottage might be improved. I propose to substitute a window for the door marked on the accompanying photograph (not reproduced). The proportion of the window panes seems wrong to me, and I propose to alter them. What would be the best colour for the woodwork, and should the front door be enamelled ?

[It would certainly be best to preserve the existing scale of the front by filling in the door opening with a window of equal size to the others. As to the suggested change in the windows, the right thing would be to substitute double-hung sashes, each sash divided by 1¼in. ovolo-moulded astragals into eight panes (four in width and two in height). Broken white is the best finish for the woodwork of windows, and to cheer up the front the entrance door might be painted in bright emerald green over a coat of white, stippled to allow the white undercoat to show faintly. It should not be necessary to enamel if a good proprietary paint is used over appropriate undercoats.—E.]

* * *

An Old Cabinet.

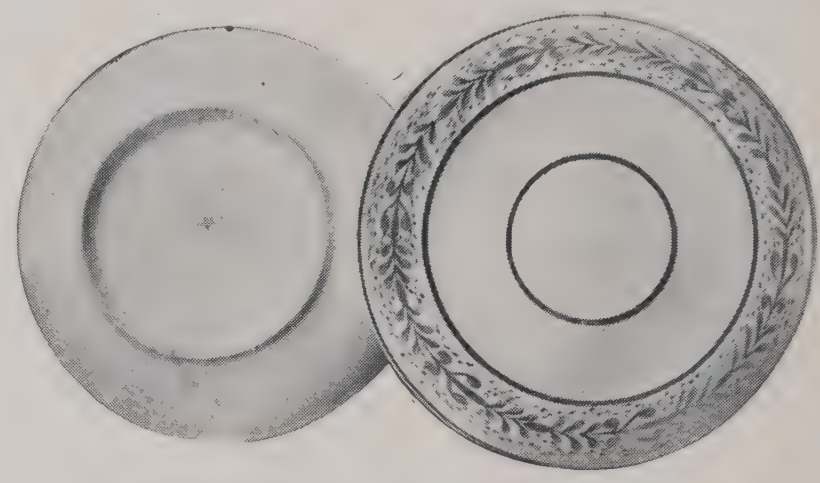
(J. T. M. G.).—I should like your opinion of the cabinet shown by the accompanying photograph (not reproduced). There is marquetry work both inside and out, and a nest of secret drawers at the back of the front drawers. The wood is, I think, mahogany and ebony.

[Your cabinet is, in its general lines, similar to many produced in this country during the seventeenth century ; but your specimen, by reason of its mouldings and the splayed corners, etc., I am inclined to think is Continental—possibly Dutch. On the other hand, there is the possibility that a foreign craftsman domiciled in this country may have made it, but in that case you are mistaken in identifying some of the wood as mahogany. The cabinet may be worth £10.—J. C. R.]

* * *

A Crown Derby Tea-set.

(M. T.).—I have a tea-set, the pattern of which is shown by the accompanying photograph of a saucer. The design is in red and green with gold on the edges. Can you tell me where this china was made and its value ?



DERBY WARE SAUCER MADE ABOUT 1788.

[Your tea-set is Crown Derby ware, and was made about 1788—almost certainly before 1794. This may be taken as the second best period of Derby ware. The set is worth from £20 to £25.—S. C. J.]

* * *

Three Pictures.

(K. J.).—Can you give me any information about the following pictures : (1) A painting entitled "The Spanish Market," by Mommers. Are this artist's pictures of any value ? (2) "The Earl of Leicester," a small picture painted on oak, attributed to Holbein ; (3) "View of the Scheldt with Figures," by Nucheron.

[Mommers was a Dutch artist, born at Haarlem in 1623. He specialised in painting scenes of market-places, and seldom omitted to include an ass in them. His work is good, and £50 is not, by any means, an outside figure for his canvases. I can find no mention of the painting by Holbein, but an expert tells me that he seems to remember such a subject at Windsor Castle. There is very little possibility of your work being original. Nucheron is unknown to me, nor can I find any mention of him in works on painters.—S. C. J.]

* * *

A Cooking Question.

(N. A. R.).—I should be glad to know how to obtain the best results when using a covered baking tin having a small ventilator, in a gas oven.

[The use of a covered baking tin is quite simple. Place the fat for basting in the tin, allow it to melt and become hot, put the meat upon the rack, replace the cover and close the ventilator of the tin. Put the tin in the oven at the temperature necessary for baking meat and, about 15 minutes before the joint should be removed, open the ventilator of the tin to brown and to crisp the surface of the meat.—S. E. N.



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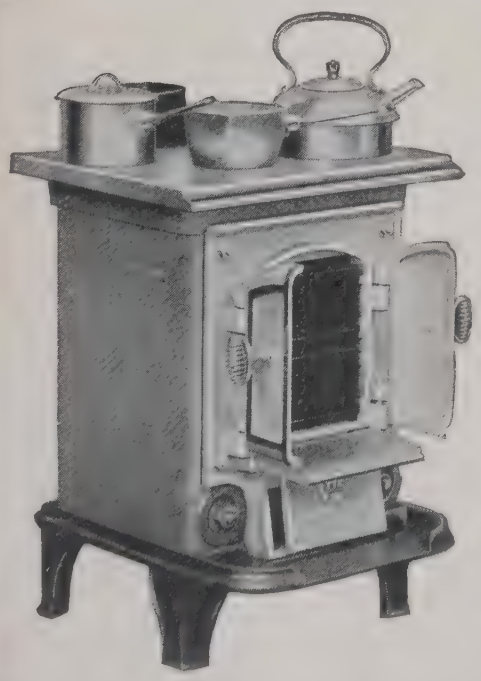
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THINGS YOU WANT TO KNOW—*Continued.*

An Old Lantern Clock.

(O. D. B.).—The lantern clock shown by the accompanying sketch (not reproduced) was made by Elias Browne of Norwich. It is of brass and is in very good condition. Can you tell me its date of origin?

[Although I can find no trace of the maker, certain features shown in the sketch of your lantern clock, notably the design of the fret and the hand, prove it to be an early example. It must have been made not later than 1680, and quite possibly as early as 1640. If it belongs to the earlier period, it originally had a circular balance to control the escapement, and the long pendulum and anchor pallets were substituted to convert it into a type which was very common after the introduction of the pendulum about 1670. But whether the clock has been so converted or not, it is a very interesting and desirable one. Originally, too, there would have been an urn-shaped spire, similar to those at the corners, at the junction of the metal straps immediately above the bell.—B. M.]

* * *

Pigeons in a Garden.

(N. W. B.).—We have a country garden of some two acres, in which is an attractive pigeon cot. During the last year or two our white fantail pigeons have been very troublesome in the garden, gobbling up aubrietia, white arabis, winter heath buds, and constantly walking on the beds and pecking at many plants. We have tried wire netting, cotton and various devices, and all sorts of food and green stuff on their feeding tray—all in vain. What would you advise us to do in the matter?

[Pigeons will live in a garden for quite a long time without doing the slightest damage, until, for some reason (perhaps temporary lack of vegetable food, or weariness of a monotonous diet) one among the number will commence to peck at something fresh. The example is followed by others, and a new habit is formed. The least likely pigeons to do any such damage are the short-beaked Oriental breeds, such as turbits, owl (pigeons), satinettes and blondinettes. One other method of preventing damage is to spray any plants the birds show a tendency to attack with a quassia spray, made by boiling 4 ozs. of quassia chips in a gallon of water. Strain through muslin and apply with a fine-nozzled syringe or spraying machine. If clean water is used and the fluid is well strained, no stain will be caused to foliage or flowers, but the bitterness of the quassia will check the interference of the birds.—A. J. M.]

* * *

Potato Wine.

(M. P.).—Could you let me have a recipe for potato wine?

[The potatoes used must be in good condition, and it does not matter if they have been slightly frosted, as long as they are not soft and withered. Wash and brush them well, then crush them with a wooden mallet or in a cider press. To every bushel allow 10 gallons of water, ½lb. of hops and ½lb. of ginger. Bring the water to the boil, add the hops and ginger, and boil for half an hour. Put the potatoes into a tub, pour the liquid over them, cover, and leave to stand for three days. Then add some yeast and leave to ferment. When fermentation has ceased, draw off the liquor as clear as possible into a cask, and add ½lb. of sugar to each gallon. Keep for three or four months before using.—F. B. J.]

* * *

A Doubtful Piece.

(M. L. D.).—The cupboard shown by the accompanying photograph (not reproduced) came, I believe, from a monastery on the Continent. Can you tell me its age and value?

[It is very difficult to judge such a piece as yours by a photograph. It may be all or nearly all genuine, yet it belongs to a class of small old pieces that have been faked in thousands. The legs and stretchers appear to be of old wood, and are constructed with oak pins in the old manner. Of the door I am rather suspicious; the spindles may be old, but, surely, the carved panel is not, and I observe that the whole of the door frame is made from plain oak, whereas in real old work of the period suggested, *i.e.*, seventeenth century, parts at least would have displayed some figure or silver grain. The hinges and handle are almost certainly modern. It is probably a cupboard made up of old portions, and I am very sceptical of its monastic origin. Its value is about £5.—J. C. R.]

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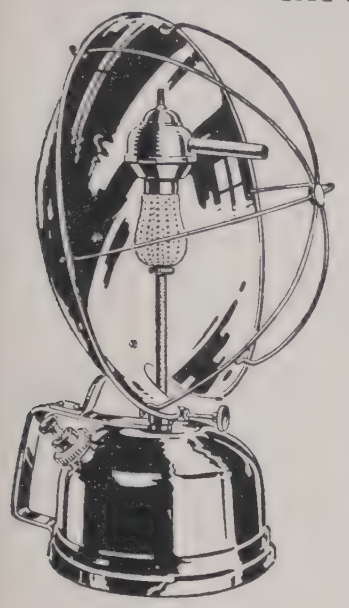


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for the garden, such as birds and rabbits and for vases. During a recent visit to the Burmantofts Works of The Leeds Fireclay Company, Limited (who are the makers of "Lefco" ware), H.R.H. Princess Mary recognised a fine old vase of great size which had recently been sent from Buckingham Palace to be copied. The original was made about sixty years ago, and was one of the earliest examples of modern terra-cotta ware, but had been badly damaged. Three new vases in "Lefco" ware were made from it, one of which is shown by the illustration above—an admirable example of workmanship. Before leaving the works, Princess Mary was presented with two Anglo-Persian vases of a type manufactured at the Burmantofts Pottery fifty years ago and now extremely rare; and she also asked for a set of "Lefco" "Alice in Wonderland" figures to be sent to her, in memory of her tour through the works.

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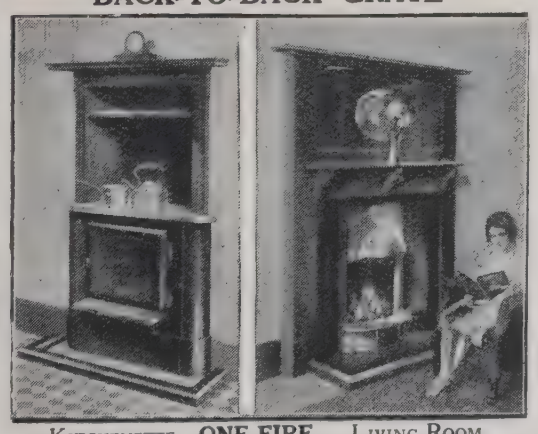
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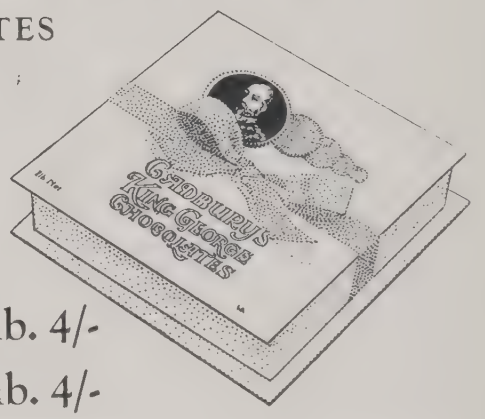
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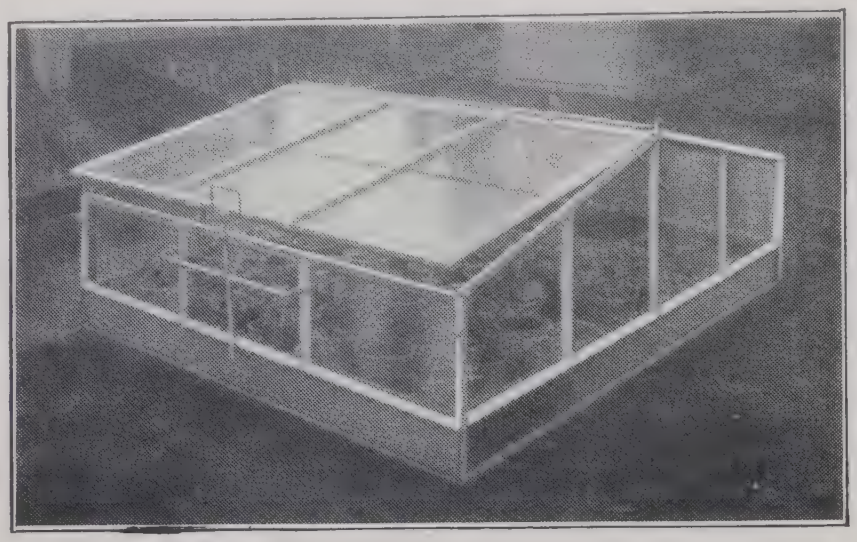
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THIS MONTH IN THE GARDEN

A Busy Month in Preparation for Next Year

WITH the prolonged spell of dry weather which was experienced during the early part of the autumn, when planting work was at a standstill, most garden owners will find that there is much to be done during this month, both as regards tidying up the remains of this season's display and making preparation for next year. The extraordinarily dry and sunny September prevented an early start from being made with planting work, since nurserymen were unable to lift and despatch material, with the result that the main task of planting was delayed. But there is still plenty of time this month to accomplish the bulk of planting of all herbaceous plants, trees, shrubs, roses and fruit trees if the weather remains open and the ground is not frost-bound. Nor should it be forgotten that, when it is found impossible to plant this month, it can be accomplished in spring from the end of February until April. Indeed, with the exception of roses and fruit trees, it is better to withhold planting over December, January and February, because the plants have a better opportunity of establishing themselves if planted either in October or November, when the soil is still warm and a little moist, or in March and April, when there is spring sun to assist growth. Autumn planting is to be favoured, when possible, however, as better results are generally obtained and there are fewer failures with material received from nurserymen.

THE FLOWER GARDEN.

The gardening year that is passing will have put fresh heart into many garden owners with the fine display that they have had this summer and autumn. There have not been many failures. Most plants have done well where the culture has been correct. This latter point is worth consideration at this time, when orders are being given to and plants arriving from nurserymen. Occasionally one hears complaints about the plants that are received from the nursery and of their failure in the garden. This is not only the case with trees and shrubs, but also with herbaceous plants. The general result of failure is that the nurseryman is blamed for bad material, whereas, if the truth were known, bad methods of cultivation are responsible. Treat the plants well when they arrive from the nursery and they will generally succeed if good, home-grown stock has been obtained from a first-class firm. There are many inferior plant stocks on the market at present at a cheap and attractive price, but in most cases it is advisable to rely on home-grown plants, stipulating that at the time of ordering. The reason for so doing is that the home-grown plant generally has more chance of establishing itself, and secondly, that it will live longer. The question of the substitution of varieties in orders is another question that gives rise to annoyance in the following flowering season, when it is noted that such and such a variety is not as it should have been. It is unfortunate when colour schemes and groupings have been



A PLANTING SCHEME FOR NEXT YEAR'S GARDEN.

Roses to furnish the rafters and uprights of the pergola and delphiniums as a base planting. Both subjects may be planted this month.

carefully arranged to find that they are upset by a variety that is foreign to the scheme. When ordering, a good plan is to state that, if certain varieties are out of stock, other named varieties may be substituted, giving a list. Naturally, early ordering is the best course to adopt to ensure obtaining plants that are asked for. There must be some give and take between the seller and buyer, and the greater the co-operation that exists, the more smoothly will matters run.

The end of November should see all the tulips planted, either in beds by themselves or in association with other spring bedding subjects. Both methods are excellent. The Darwins or May-flowering tulips combine well with arabis, alyssum, aubrietia, forget-me-nots, polyanthus primroses, or with wallflowers, selecting varieties that will provide an attractive colour scheme, as, for example, Tulip Thomas Moore or Prince of Austria with yellow polyanthus, Clara Butt, or Solfatare with myosotis, a dark aubrietia with a single pink variety, or white double arabis with the scarlet Pride of Haarlem. If a bold display is wanted, then plant in the mass in a long and broad bed in blocks of colours, planting the bulbs about 4ins. apart and about 6ins. deep, giving a dressing of sand or wood ashes below each bulb to prevent rotting. See that the bulb rests firmly on the soil and is not encased in an air pocket. Tulip beds should have a fairly sunny position with no overhanging branches, with their injurious drip.

Rose planting should be at its height this month, and if roses have been received and the weather is unsuitable for planting, heel the plants in a border, covering the roots roughly with soil to keep them moist until the soil is workable. One of the common failures with roses can be traced to too deep or too shallow planting. All roses are grafted or, to be strictly correct, budded plants, and when planting, and throughout the life of the rose, the soil level should be about 2ins. above the union of the stock and the scion or graft. If this part is left exposed, as it often is, it becomes hard and woody and fresh growths rarely make their appearance, while if it is too deep the new growths are smothered. Carry through the planting on a dry day and when the soil is on the dry side. Firm planting is essential, and the packing of the soil round the roots can only be done if the ground is dry and not likely to become sticky with treading. Make sure you have a large enough hole to take the bush. It should be about a foot deep and 2ft. square, to permit of spreading out the roots evenly. After planting it is often advised to give a top-dressing of manure to the rose bed as a protection against hard weather, but such a course should not be adopted. Keep a surface mulch until the spring, when it can best serve the purpose for which it is intended, namely, to conserve moisture in the soil. In winter a layer of mulch becomes sodden and clogged and prevents the proper aeration of the soil. The best course to pursue is to hoe the soil regularly with a Dutch hoe.

In the herbaceous border and elsewhere in the garden an endeavour should be made to try new arrangements and associations of plants. It adds a freshness to the garden every year to have new groupings and colour arrangements. The erection of a pergola or a trellis at some suitable point so that it is a part of the design as well as an ornamental feature, might be tried, or, if one is already present, aim at variety in its furnishing, both in its covering of the uprights and rafters and also in its base planting. Delphiniums are admirable as a ribbon border to a pergola, especially with pink rambler roses; while lilies, especially the Madonna lily, are equally effective. Many lilies may be planted now, giving them a compost of sand, grit and leaf mould and planting them at a depth of some 6ins. Mark the spot clearly where the bulbs are placed, so that they will not be disturbed when forking over the border in spring. The lilies suggested for a small collection are L. candidum (to be planted in August), L. regale, L.Henryi, L. Szovitzianum, L. Pardalinum, L. croceum and L. auratum. If a dwarf species is wanted for edging a shrub border, then L. philippinense formosanum is to be recommended. Do not disturb the bulbs after planting, even although no blooms appear the first year.

All gladioli and dahlias must be lifted after their foliage has withered with the frost. When lifting the gladioli corms, collect all the small bulbils clinging to the old corms. These can be sown in a small bed by themselves next March, when they will make leaf but no flower; the following year the corms will have reached flowering size. It is quite an interesting way of increasing one's own stock. Herbaceous plants may be lifted and divided, but unless the work is done early then it is better to wait until spring. Many herbaceous subjects, like peonies, Michaelmas daisies and heleniums, can all be planted if the weather is open. Attention should be given to shrubs

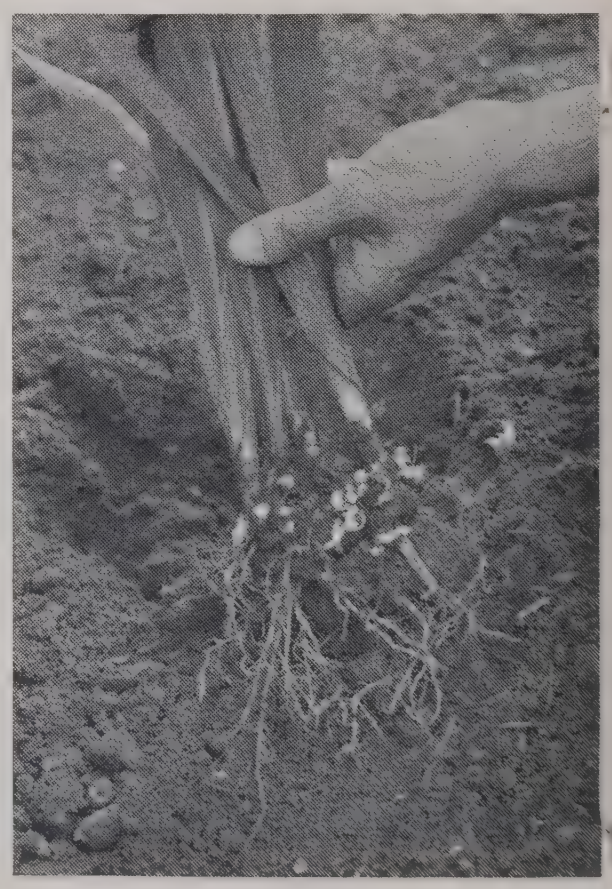
(*Continued on page* lxxxvi).



PLANTING TULIPS.
There should be no air space between the soil and the bulb. About six inches is a good average depth.



NOVEMBER IS ROSE PLANTING MONTH.
The horizontal line indicates to what depth the bush should be placed in the soil.



ALL GLADIOLI MUST BE LIFTED NOW.
Care should be taken to collect all the small bulblets that are found at the base of the corms.

GARDEN HEDGES

A Selection of Foliage and Flowering Shrubs that May be Used

THERE are few things of more importance in the garden than hedges. They can be divided into four different categories, *viz.*: (1) The outside boundary hedge; (2) the inside hedge dividing portions of the garden; (3) the ornamental hedge in the garden proper; (4) the wind-screen hedge.

In their order of merit, for the first I would select quickthorn, holly, beech, hornbeam, Myrobella plum, the first four of which are excellent.

Quickthorn is best planted in a double row, zig-zag, and should be cut down hard the first year after planting, when it will be found to grow strongly and will bush out well at the bottom, thus ensuring a great need in all hedges, a well furnished base.

Holly is often planted in similar fashion, but I do not think it necessary —in fact, it is an extravagance that can well be avoided. A single line of holly will make as good a hedge as is wanted, if it is cut properly. I select, for preference, hollies of some 2 to 2½ft. in height, well grown, bushy plants, and plant about 2ft. apart; longer or smaller can be planted, but this is a very practical size.

Do not prune the hedge the first year. At the beginning of the second year's growth it is a good thing to take off any straggling shoots at the side, or, in other words, shape up the sides and leave the top alone until the desired height is reached. In my opinion, it is much the best to trim a holly hedge to a wedge shape. It will be found that, so trimmed, they are resistant of wind and of snow particularly. Many seem to allow their hedges to become too big. Remember that holly can be cut very hard with apparently no effect but to make it grow more thickly.



A CLIPPED HEDGE OF HOLLY WHICH FORMS A LINE OF DIVISION BETWEEN THE KITCHEN GARDEN AND FLOWER GARDEN.

Beech and hornbeam will make splendid outside hedges where well established, and have a charm in autumn when the foliage turns, which is retained all the winter—until, indeed, the young growth pushes off the old leaves. These can be grown to a height which will serve to make a splendid wind break as well as an outside boundary. This applies also to holly. I know many hedges of this from 10ft. to 15ft. in height, and in some cases much more. It must be remembered, however, that there is an economic view to these big hedges, the upkeep of which is apt to become a big job.



A HEDGE OF YEW WHICH COMBINES BOTH BEAUTY AND UTILITY.

Myrobella plum makes a good hedge in some districts, but I do not class it with the others mentioned. Most excellent hedges can be grown of a mixture of these plants, say of holly, quickthorn and beech.

Holly, planted about 9ft. apart, will spread eventually through the quick and beech, often making a practically evergreen hedge after a number of years. It need hardly be said that such a hedge is both cattle-proof and boy-proof when thoroughly established. In fact, I know hedges of this kind which might almost be said to be mouse-proof.

In light loam I have found Osmanthus ilicifolius to be a thoroughly good hedge. It might not be so good on heavy, wet land.

For the second class of hedge all the above plants can be used again. We can add to them: Yew, box, privet, berberis, laurel, Portugal laurel, thujas of sorts, cupressus of sorts, Lonicera nitida, sweet briar, escallonia, euonymus, fuchsias, tamarisk, Rhododendron ponticum and lavender.

One might say there are too many possible things to use, and I, for one, would eliminate privet and laurels, having a distaste for either.

If a big hedge is wanted, such as for No. 4 category, in the southern parts of England and, indeed, anywhere near the sea influence, Cupressus macrocarpa can be used. It is very quick in growth and, if not allowed to become too rampant, forms an admirable wind-break. C. Lawsoniana is also very good for this purpose, and is a great deal more hardy than C. macrocarpa.

I know a very fine example of the use of this tree for a wind-break in the Midlands. They were planted 15ft. apart and, as they began to grow, were pruned on the outside line only, leaving the other shoots to join up. They now are about 18ft. high, perfectly joined

as a hedge, and have not been allowed to grow wide. The hedge is in an exposed position and forms an exceedingly valuable wind screen from the north-west side, which is the worst wind in this district. It has enabled the owner to use a good many plants successfully which, before, were almost impossible.

In Ireland and the West of England, Wales and on the west coast of Scotland, it is possible to use escallonias, fuchsias, euonymus, littoralis and tamarisk, and these can be used near the sea in other parts of England with success. Laurustinus is also commonly used in similar localities, as also is Quercus, ilex, or evergreen oak.

In the colder parts of the country, however, it is necessary to consider hardiness as a primary factor. It is obviously useless to grow any plant likely to suffer from climate. Probably, yew and box form the best divisions in the garden, and I favour yew every time myself.

In districts where they thrive, it will be found that Rhododendron ponticum makes a fine hedge and is a wonderful wind-break. Berberis Darwinii or B. stenophylla can be used with the added beauty of their flower. It will be found that, if cut back each season immediately after their flowering time, they will grow out and furnish well and produce their flower each year.

The thuja family are used extensively for inside hedges. T. Lobbii is the more general favourite, and it is certainly a good plant for the purpose. T. occidentalis and T. sibirica are also first-class, the latter being more compact in habit.

Other forms of cupressus are used, such as C. Allumii, C. Fraserii, and C. monumentalis glauca is very pleasing with its glaucous tint. C. Stewartii has been used quite successfully: for those who care for a golden hedge it is probably the best. Retinosporas can also be used, and R. pisifera makes a fine big hedge.

Excellent hedges can be formed from spruce fir, Picea excelsa; and Tsuga canadensis or the Canadian hemlock spruce is a very fine plant and can be cut into as good a hedge as any. It is very hardy, and I know instances of it in the United States that have been planted for thirty or forty years, a further proof of its suitability. It is seldom used in this country, but I strongly recommend it from personal experience.

We may now turn to No. 3 of our list, the ornamental garden hedge. It will be generally admitted that yew stands in a class by itself for this purpose. The many beautiful yew hedges to be found all over the country are a proof of this; indeed, it might be said that they are one of the leading features of good English gardens. The outstanding feature, to my mind, is their durability. You know that your yew hedge, when well planted, will outlast many other things in the garden, and, very likely, even the house itself, so that you are not only pleasing yourself by planting, but you are doing something for posterity.

Yew hedges can be cut to any shape to suit the taste of the owner or to fit in with the architectural features of the house.

A big hedge cut in battlement or turret fashion is most effective, or, as is often done, cut in festoons with a feature of some kind on the higher points. It is possible to emphasise these by placing a stone ball at intervals. Arches can be formed or, at entrances, special features can be shaped, a column topped, perhaps, with a bird or other design. The golden yew can also be planted as a hedge, and in proper surroundings is extremely fine. I deprecate the use of any variegated plant for hedges, such as gold or silver holly, the effect not being satisfactory from a distance, at any rate; but golden yew is all gold, and the effect is equally good either close up or as seen from a distance.

I am often asked when is the best time to cut a yew hedge. I find that most gardeners leave it till quite late in the summer, when all growth is finished. This leaves the cut visible throughout the winter, and is unsightly. I prefer to cut after a certain amount of growth has been made, say about the middle of June, and it will be found that this cut is covered very quickly by the later growth, and if there should be a few growths that have come beyond the square cut, they can easily be run over again and removed. The hedge will then look perfect all through the winter. The same applies particularly to holly. My own holly is cut about the third week of June, and is now perfectly symmetrical and the cut entirely covered. Privet and other rampant growing plants want cutting twice in a season.

Late cutting has a further disadvantage of leaving the wood exposed, and in severe winters this may lead to injury by frost. Unless there is a special reason, I advise that no hedge should be allowed to get too wide. Snow on a big hedge will do damage that takes a long time to recover from, and sometimes is such that a hedge is spoiled beyond proper recovery, and this can be avoided by not allowing it to become unwieldy.

Box in some districts is a very fine hedge plant, more particularly on soils where it really does well. It is a good colour, clips well and is long-lived. It requires to be fed from time to time.

Osmanthus ilicifolius also makes a capital hedge. It is not in general use for this purpose, but there is no reason why it should not become so. It is a good plant in exposed situations, and bears cutting well.

Lonicera nitida has become popular as a hedge plant quite recently, and seems to be quite good in some districts. I do not think it is hardy enough to stand in the Midlands and north. I have noticed it doing well near the sea, both as a shrub and in hedge form: notably at Frinton, it seems to have been used extensively. Whether it will last well or not is another question.

There is often a demand for a small hedge as a means of outlining some piece of formal work, and for this purpose I know of no better plant than Ilex crenata. It seems very rarely used, and, indeed, I have never come across it anywhere in England, except where I have planted it myself. It is an admirable plant for a really dwarf hedge and, when clipped, becomes dense, and, being of excellent colour,



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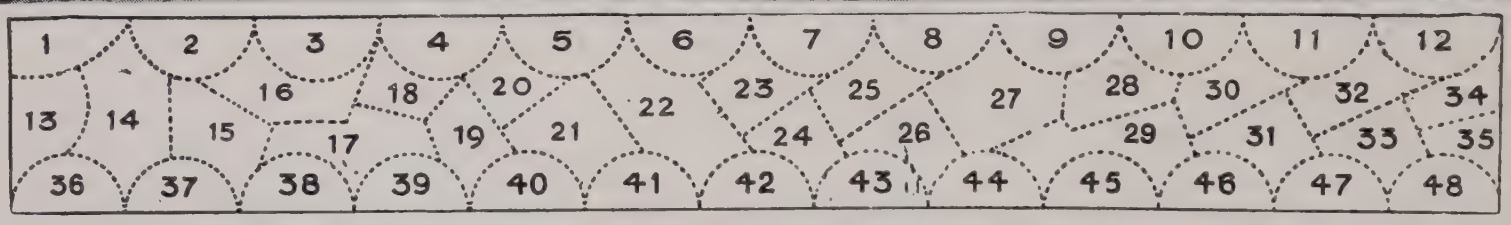
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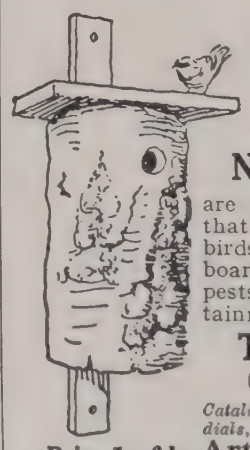
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I have no hesitation in recommending it. Probably one reason why it has not been used much is that it is slow to mature and is somewhat expensive compared with some plants used for the same purpose. Its slowness is really a recommendation if used, as it should be, for small hedges, although in the course of time it will, if allowed, attain a considerable height.

One cannot ignore privet, which is, possibly, the most used of any hedge plant except, perhaps, the quickthorn. Privet is cheap, grows quickly and makes a good hedge if properly clipped; but it is not long-lived, and frequently, after some years, begins to fail in patches and this is my primary reason for objecting to it, and also laurels. It requires clipping twice in a season.



THE SMALL-LEAVED AND QUICK GROWING LONICERA NITIDA IS AN EXCELLENT HEDGE PLANT.
It may be used either as a boundary or division hedge.

Varieties of holly, such as Ilex Shepherdii or I. Wilsonii, make grand hedges; and, of course, there are to be found excellent examples of golden and silver hollies, but I am not fond of these personally, the variegation, to my mind, not being sufficiently defined.

When hedges are to be planted the ground preparation should be thorough. Planted close together as they have to be, all classes of plants take a good deal from the soil. For yews, hollies, box and osmanthus, some good rotten manure should be worked into the bottom of the trench, and if at times a hedge goes off colour, it is a good thing to give a good mulching of manure on the surface. A trench should be taken out for a width of not less than a yard, or more if somewhat extra-sized plants are used. It is important for the eventual well doing of a hedge to give it a good start.

These preparations will carry it over the first two or three years, after which the root action of the plants will be strong enough for them to look after themselves.

Hedges are, so to speak, the frame of a garden, and if the picture is worth framing at all it is worth while to do it well.

F. Gomer Waterer.

A Border Colour Scheme

An Arrangement Where Rose and Grey Predominate

THE combination of rose and grey is always a happy one, whether in a border, a bed, or a bit of rock garden. Rose colour, I think, may be taken legitimately to include all tones between rosy pink and rosy crimson, but salmon-pink must be severely avoided, as must magenta and that light shade of it which sometimes masquerades in seedsmen's catalogues under the name of cerise, although anything less like cherry colour it is difficult to imagine.

An excellent background for a grey and rose border — provided it is wide enough — is a hedge of either Cupressus Silver Queen or C. Triumph of Boskoop through which the everlasting peas, Lathyrus latifolius Rose Queen and L. l. grandiflorus, may be encouraged to ramble. In front of the hedge should be planted Hollyhock Sutton's Rose Queen, Lavatera olbia rosea, Astilbe Venus and A. Walkure (unless the border is very dry), and, on poles, such roses as Minnehaha, Lady Gay, Climbing Mrs. W. J. Grant, all on the pink side of rose, or the deeper



A BORDER OF ROSE AND GREY.
With hollyhocks in the background and godetias, artemisias and stachys in the foreground. Salvias are also used to advantage.



A CLUMP OF ROSE PINK PEONIES IN THE BORDER.

coloured American Pillar, with which may be alternated the nearly grey Clematises Jeanne d'Arc and Belle of Woking, or, instead of the cupressus hedge, Cistus ladaniferus and young trees of the blue gum, Eucalpytus globulus, may be planted at intervals, with the roses and hollyhocks between them. The verbascums are fine grey-foliaged plants for the back of the border, but the yellow of their mighty flower-spikes will scarcely harmonise with the general colour scheme. There is, however, a white variety of V. Chauxii which may be admitted. The stately cotton thistles (Onopordon Salteri is the best) are open to the same objection by reason of their blue or purple flowers, but their finely cut silvery leaves and nearly white stems are very striking. The ordinary French artichoke, Cynara Scolymus, is another silver-foliaged plant of great decorative value. Both it and the cotton thistles are really better fitted for the wild garden than the border, unless the latter is of exceptional width.

In the next section of the border will come the peonies, of which there are so many beautiful rose-coloured varieties that it is difficult to make a selection, but a good half-dozen from which to choose are Pride of Langport, Clara Macqueen and E. St. Hill (singles), Anna Pavlova, Beatrice Kelway and the newer J. W. Kelway (doubles). Between the peonies may be planted for succession such rose pink dahlias as Jersey Beauty (decorative), Lady Hall (peony-flowered), Delice (large double) and Diadem (collarette), with immediately in front Phloxes Rijnstroom and Jules Cambon, Sidalcea Rosy Gem and the annual Lavatera rosea Loveliness, which is a particularly rich yet soft shade of rose. To provide the grey contrast between all these plants must be interspersed bushes of rosemary, santolina and dwarf lavender, and groups of Eryngium giganteum and E. alpinum, Salvia argentea and S. Sclarea, and Cineraria maritima. Some clumps of Iris pallida dalmatica may be allowed in spite of its lavender flowers—which are not long-lived—for the sake of its blue-grey sword-like leaves, and masses of Gypsophila paniculata, which is cloudy grey in effect in spite of its white blossoms, should be freely introduced.

There is a considerable number of plants with rose-coloured flowers suitable in height—*i.e.*, from 1ft. to 2ft.—for the front part of the border from which to make a choice. Among the most desirable are Heuchera Rose Queen, Incarvillea Delavayi, Malva moschata (musk mallow), Ononis rotundifolia (the rose-coloured rest-harrow), Schizostylis Mrs. Hegarty, Agrostemma coronaria (rose campion), Lychnis Flos-cuculi fl.-pl., Dicentra spectabilis (the bleeding heart of cottage gardens) and the single pink Miss Gladys Campbell, to which may be added Gladiolus primulinus Rose luisante and Antirrhinum Rose d'Or. Grey-leaved plants of the right height for this section of the border are not very abundant, but we can have Stachys lanata (lamb's ear), Balsamita vulgaris (the grey camphor plant), the dwarf variety of Cineraria maritima, Diamond, Artemisia Stelleriana and A. borealis. Platycodon Mariesii album, which has French grey flowers, too, will be a useful addition, although it blooms less freely than the blue type and seems to be scarcely as hardy.

The rose-coloured flowers of Armeria maritima rosea make a fine edging when in bloom, and the grey-green tufts of leaves a neat one all the year round; but, on the whole, a silvery-foliaged plant such as Antennaria tomentosa or Euonymus radicans argenteus Silver Gem or the silver-leaved thyme, is a wiser choice. Behind this edging may be planted for spring effect rose-coloured tulips, such as Pink Beauty or Clara Butt, early-flowering or the later Loveliness, or Julie Vinot, these being followed by one of the annuals, Jacobea Sutton's Bright Rose, Godetia Sutton's Double Rose, Viscaria Pink Beauty, Linum grandiflorum roseum or deep pink ten-week stocks, for example.

R. E. HEAD.

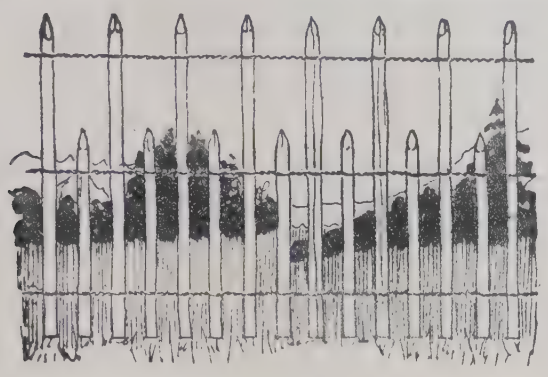
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There are few house walls that would not gain enormously in beauty if suitably planted with fruit trees, care being taken to select the best kind of fruit and the best form of tree that will suit the aspect and the wall space available. If we select the south wall, almost any kind of fruit can be accommodated, but preference should be given to peaches, nectarines, apricots or figs, all of which are most decorative with their spreading fan of branches studded with blossom in the early spring months. Apples, pears or cherries will thrive here also, but it is well to have variety and select trees that will only succeed in a southern aspect.

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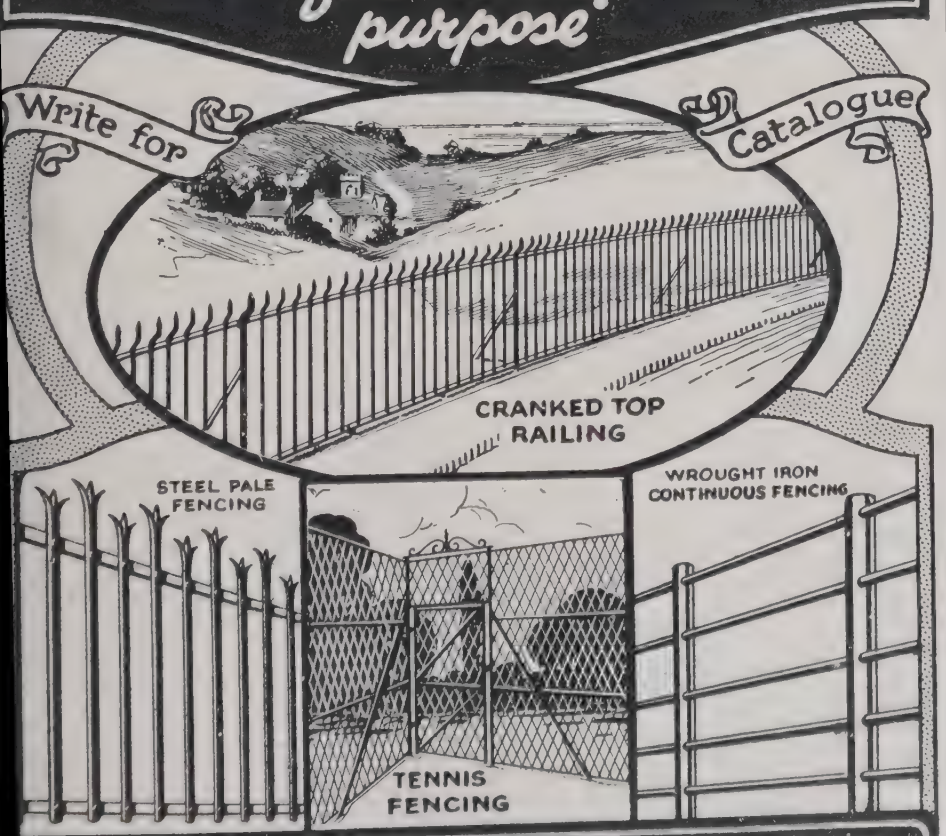
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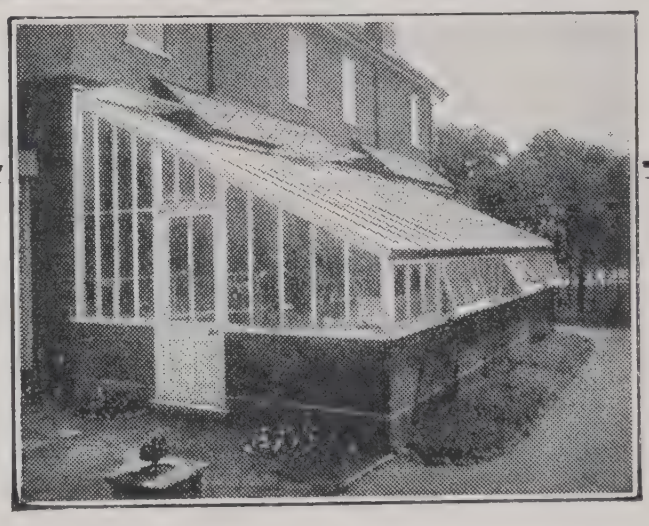
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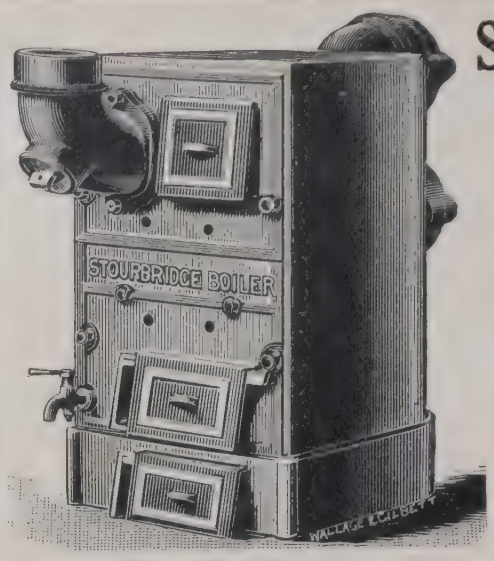
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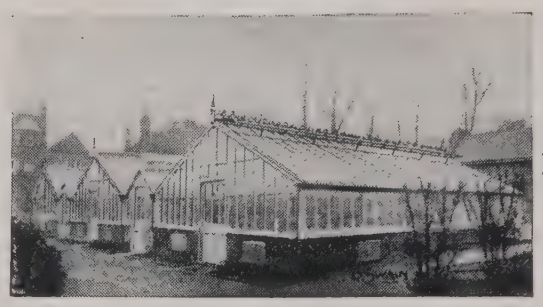
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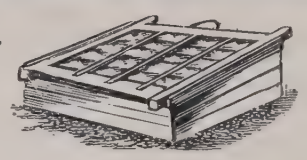
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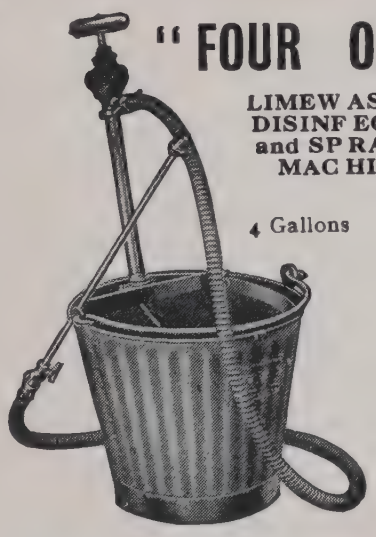


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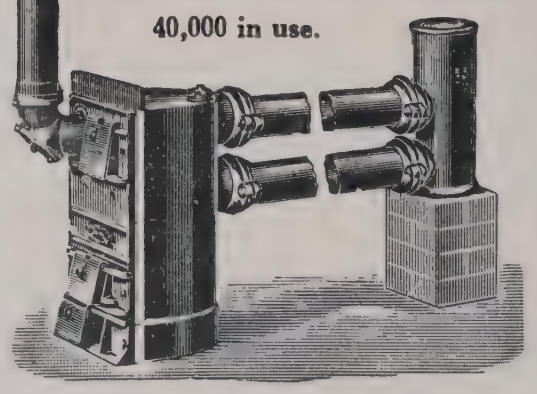
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Pears and plums will thrive on a west wall, and on the east the choice should be limited to apples; pears, plums and cherries. The north wall is always a difficulty when its decoration is considered, but in the Morello cherry we have a plant that is admirable, a wealth of blossom in April and rich in fruit in summer. It is one of the finest plants for clothing a north wall, and even if a shrub covering is aimed at, its merits should not be overlooked for this position. Grown as a fan-shaped tree, it will soon cover a large wall space. Pears provide a rich wall decoration, and in many of our larger gardens the display of blossom on the walls is magnificent. They are grown in different forms, and one shape greatly favoured for walls is the grid form or the cordon, although for small garden owners the fan-shaped tree is to be recommended.

Along paths or as a covering to fences which are now in such common use as boundary lines between neighbouring gardens, fruit trees and bushes provide an effective and ornamental cover. Trained trees such as espaliers and cordons of apples and pears may be grown, gooseberries, currants and loganberries. Cordon gooseberries make quite an effective decoration and are not so extensively grown as their merits deserve. Good trained trees should be obtained from the nurseryman to begin with, as they will turn out well. It is unwise to try to convert badly trained trees without a definite form to fit a certain position, as in all probability such mutilation, carried out without knowledge, will spoil the tree or bush. In a small garden, or in certain parts of a large garden, espalier or bush apples



FAN-TRAINED MORELLO CHERRIES PROVIDE AN ADMIRABLE DECORATION FOR A NORTH WALL.

are most ornamental as an edging to the path, as well as serving as an effective screeen. The espalier tree takes up little room and it forms a perfect low hedge. As a groundwork violas can be used, or masses of annuals can be sown for summer decoration, such as calendulas. In spring the path is an avenue of blossom—a perfect floral pageant; in autumn it carries a harvest of crimson, yellow, scarlet and russet brown fruits. Too seldom is the beauty of an apple or pear tree appreciated when it carries its rich harvest. A few bush and half-standard apples may quite well be accommodated in small space, down the edge of a path where the ground behind is devoted to fruit, gooseberry and currant bushes, vegetables or even flowers—for example, sweet peas or gladioli—that are used for cutting for the house.

A well placed tree adds much to the appearance of a lawn, and for the purpose there is nothing finer than a plum or a large standard apple. The plum, with its sweeping spread of branches and its short, thick stem, is an ideal shade tree, and even in winter, when it is bare of leaf, it is an object of beauty with a shaft of sunlight showing up its tracery and network of branches. If placed at the bottom of the lawn in full view of the house windows, it provides the most charming garden vista, especially if there is distance behind with a double herbaceous border whose glowing colours show up as the picture within the frame. Here is a tree that is much more suitable than a specimen conifer. It is more suitable to its surroundings; it is elegant in form and a glory in April, when its branches are wreathed in blossom. When considering trees for lawns the merits of the crab apples should not be overlooked. Many of them, such as Malus baccata or M. prunifolia, or some of the excellent hybrids, like John Downie, Dartmouth, Transcendant, Veitch's Scarlet or Cheal's Scarlet, make excellent shade trees on a lawn and are most ornamental when in full blossom in spring, and even more so in autumn, when they are hanging with their clusters of richly coloured fruits. They, too, have their usefulness, since the fruits make fine jelly.

As a drapery to a pergola, apples, trained as cordons, are admirable



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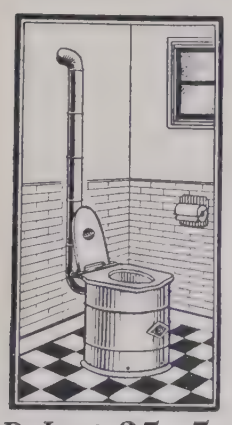
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and it is a use which might be borne in mind by many garden owners who have limited space but who yet possess a pergola. A fruit pergola is highly ornamental and provides a welcome shade throughout the summer, and at the same time it is an excellent way of growing a crop of apples. Although it is a method usually seen practised in large gardens, it is equally applicable in a small area, provided suitable varieties are chosen. Cox's Orange Pippin, Worcester Pearmain and Allington Pippin are three good kinds to grow in this way.

When ordering, always select trees three or four years old. These are the best for planting, as they are properly trained and grown and will establish themselves quickly. When growing the trees on walls or fences, do not riddle the support with nails by tying up each individual shoot. Secure the branches to the support with raffia tied to wires which are stretched vertically along the wall or fence. The wires should be about 10–12ins. apart and fixed to the wall with eyelet pegs or staples driven in along the top and bottom of the wall or fence. The ground should be well prepared at planting time, to give the trees every chance, and this is most necessary when the borders below the house wall are to be planted. These borders are generally dry and filled with all manner of builders' rubbish if the house is a new one. In such cases, a border of new soil should be put down, making certain that there is plenty of drainage if the ground is heavy. Good turf loam should be used with a dressing of bone meal, wood ashes and a little mortar rubble. The latter is a most important ingredient in soils for growing fruit trees, and even if the soil is good it is advisable to give a dressing of lime in the form of mortar rubble. Firm planting is essential, being careful to spread out the roots of the trees. After planting, water freely, especially if planting is carried out in the spring, and apply a surface mulch of littery manure in spring. Look after the trees after planting, spraying at regular intervals throughout the summer season. Remember that the care of fruits is not a burden; they will repay any time and care spent on their cultivation. Ample space should be given to each tree, especially on a wall. At least 15ft. should be allowed for a fan-trained tree, 12ft. for espaliers and about 2ft. for single stem cordons.

As regards a list of varieties, the catalogues of reliable fruit growers should be consulted, where a wide selection is offered with notes on each variety, but, as a guide to the inexpert, the following are recommended: *Apples.*—Cox's Orange Pippin, Worcester Pearmain, Allington Pippin, Laxton's Superb, James Grieve, Ellison's Orange, Rev. W. Wilks and Stirling Castle. *Pears.*—Pitmaston Duchess, Conference and Doyenne du Comice. *Cherries.*—Early Rivers, Napoleon, and the sour kinds, Morello and Kentish Red.



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Plums.—Denniston's Superb, Coe's Golden Drop and Early Transparent Gage. *Nectarines.*—Early Rivers. *Peach.*—Goshawk. *Fig.*—Brown Turkey.

Planting can be carried on from now until the end of March when the weather is open and the ground is not frost-bound. When planning renewals in the garden at this time and looking over existing stock, give consideration to the merits of fruit trees. Remember that they are handsome in form, showy and decorative in flower, and provide shade and give a crop of fruit that is of material value, as well as adding to the autumn beauties of the garden. A planting of cherries or apples and a carpet of naturalised daffodils—what can make a finer garden picture in spring?

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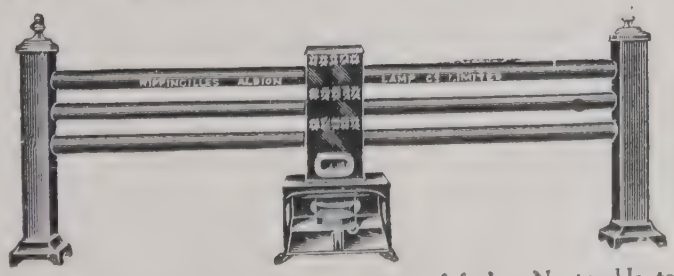
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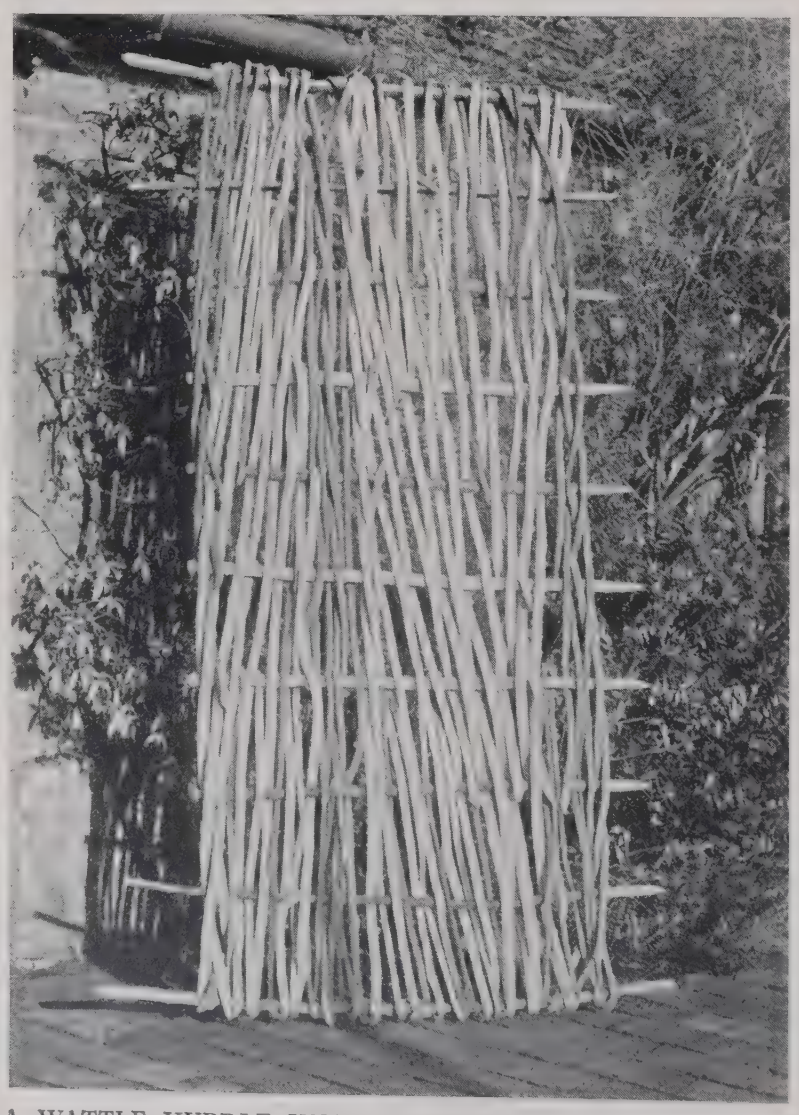
THE PROTECTION of PLANTS



WATTLE HURDLES BROUGHT INTO USE TO PROTECT A NEW PLANTING.

ALL gardeners, at this time, would be well advised to take steps to protect those plants in their gardens that are thought to be in need of protection during the winter. Up till last year, we had not really experienced a severe winter for several years, with the result that many plants that had found their way into our gardens under the guise of hardy plants succumbed to the really biting conditions of last Christmas. Our ideas of what constituted a hardy plant underwent considerable change. There were many deaths, especially among shrubs, with the result that many garden owners decided to omit such kinds from future planting schemes. There is no necessity, however, for such a harsh decision. If care is taken in selecting a proper position for a plant and in providing it with some shelter during winter, there is every likelihood that most plants sold as hardy will survive. January, February and March are the trying months in the gardener's calendar, and the hard weather of these months, with cold biting winds and driving rain or snow, will cripple most plants unless some artificial protection is provided. Last winter's experience was valuable in that it brought home to all garden owners the importance of taking precautionary measures for plant protection; and secondly, to undertake such protection as is deemed necessary at an early date. There is little use protecting plants after severe weather with the expectation that there is more to follow. Set about protective measures before the onset of winter.

There are a number of factors that determine the ability of plants to withstand hard and rigorous conditions. There are the aspect and elevation of the garden, whether the ground is exposed or sheltered, and the lie of the ground. Secondly, there is the nature of the soil; and thirdly, the condition of the plants themselves when the first hard frosts appear. This year this latter point is not of much account, as frost has come fairly gradually in most districts, and, with trees and shrubs, the new wood, made this season, has had the chance to



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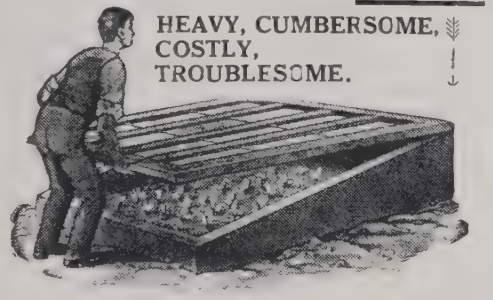
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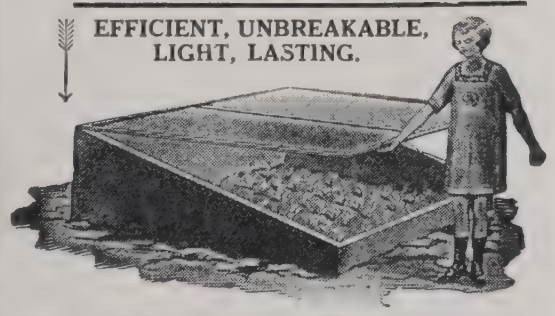
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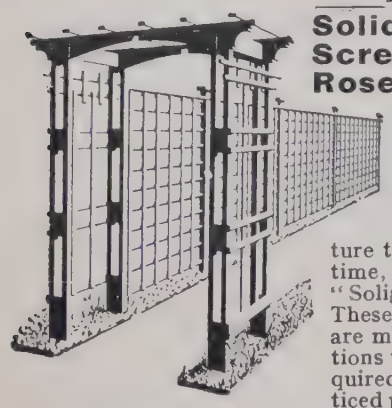
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become thoroughly mature and ripened and able to withstand spells of hard frost. In cold, heavy clay soils there is more likelihood of injury than in light sandy soils, and where new plantings have been made in the former case, their adequate protection is necessary to help the plants through the winter. Plants known to be delicate should not be given too sheltered a situation. In fact, a position in the open is, in nine cases out of ten, much better, because the plant does not make such early growth in spring as it would in a sheltered corner. All hollows in the garden must be avoided for planting any but the most hardy of plants, because it is in such hollows where frost gathers and lies like a blanket. Nor should half-hardy plants be given a sheltered position where the early morning sun strikes them. The early sun causes rapid thawing, which leads to severe injury and, with repeated freezing and thawing, may ultimately mean the death of the plant.

With newly planted herbaceous subjects a surface mulch of littery manure, composed of old sacking, fallen leaves and strawy manure, is an excellent protective covering if it be allowed to lie loosely over the soil. Bracken fronds are useful for the same purpose, and conifer branches, which may be stood upright and the twigs interlaced to form a screen. A covering of fallen leaves round the crowns of many herbaceous plants protects them from injury, not so much from actual cold, but from alternating periods of frost and thaw. Ashes should be freely used in the border : they will be most beneficial to the plants.

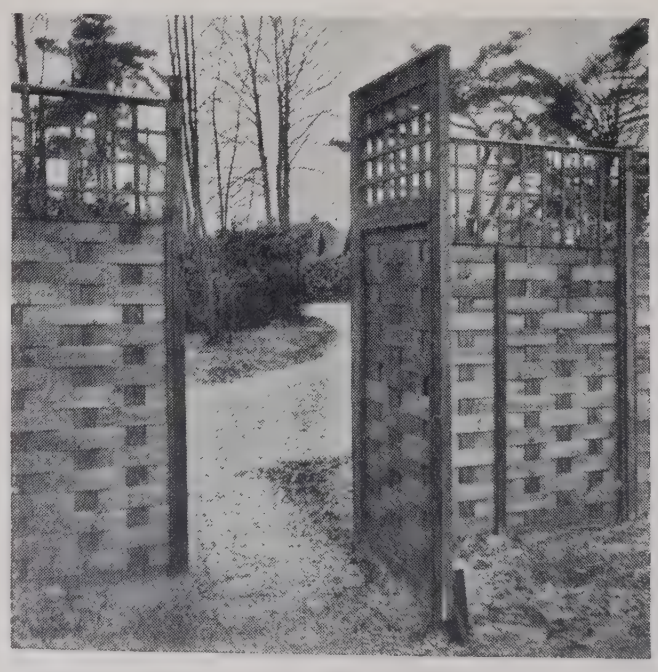
With taller subjects, like trees and shrubs, canvas screens erected around the plants on the exposed side will be found a most useful protection ; and at the same time apply a mulch of littery manure around the roots. An even better method is to employ wattle hurdles, which are admirable for giving protection either to plants in the open or against a wall when the hurdle can be placed on end. These wattle hurdles will be found invaluable in the garden, and more especially where it is exposed. They have everything in their favour : they are light and easy to handle, being convenient in size and easily moved from place to place ; they are durable and, being constructed of strong upright posts with an interlacing of split hazel branches, provide an effective screen. They are obtainable in different sizes, but those 6ft. by 3ft. will be found the most suitable. For protecting new plantings of trees and shrubs they are admirable.



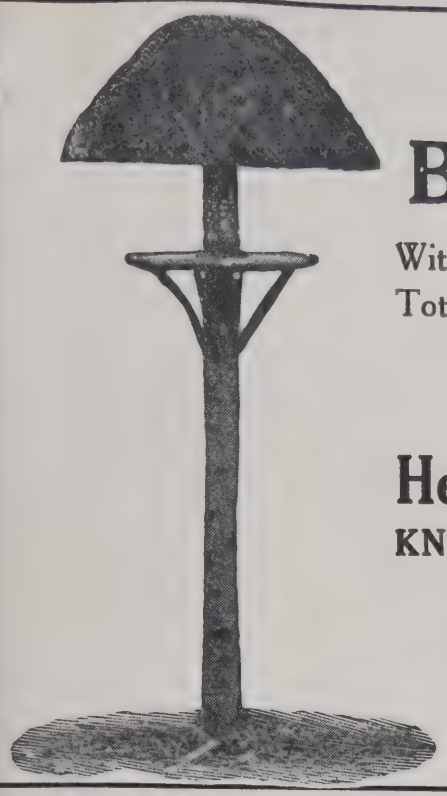
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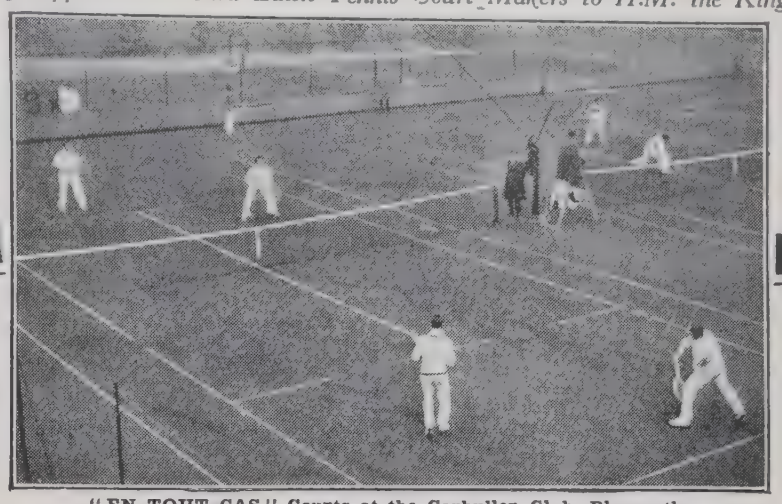
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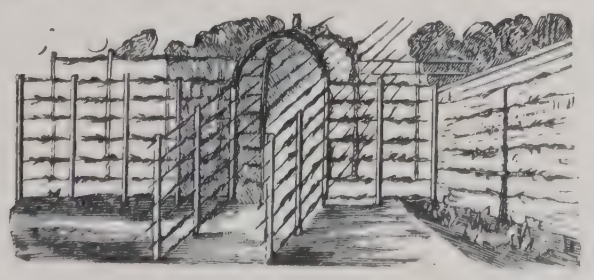
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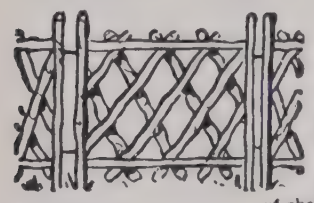
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Autumn Treatment, Renovation and Alteration

DURING the few weeks of autumn that remain, there is much work of a seasonable character among the inmates of the herbaceous border that is better done at this time of the year than at any other. This is true, in spite of the fact that most herbaceous plants are of a long-suffering nature, and will submit to division and planting at almost any time from the beginning of October until the end of April with impunity. In autumn there is a general desire for tidying up, and it is better to accomplish all the rough work before winter sets in, and leave the work of division until spring, when there is more likelihood that the transplanted material will establish itself quickly. Borders which wree seen to be overgrown earlier on in the season should now be attended to and the cutting down of all plants proceeded with at once, taking care that labels are not misplaced or lost entirely.

If weather conditions are suitable and the soil is workable, neither frost-bound nor too wet, it is important to renovate the soil in the border at this time by forking or digging it over and adding manure. The clumps may all be removed and the whole border dug and manured, when the soil can be allowed to stand for a period before planting is done if the clumps can be accommodated elsewhere for the time being. The addition of manure lightens and aerates the soil, apart altogether from its enriching effect. Only short and well decayed manure should be used, preferably cow manure for light soils and strawy horse manure for those of a heavy nature, with possibly the addition of a little coarse sand. It may be found difficult to obtain supplies of farmyard manure, and if this is the case there is no better substitute than Wakeley's Hop Manure. If the ground is lacking in humus, then a dressing of peat mould will be found beneficial, as will a dressing of lime, especially in soils of a heavy and water holding nature. It must be borne in mind that it is necessary to put something into the soil in the way of food to replace that which has been removed by the plants.

Most border plants are of so robust a nature that they quickly form large clumps and mats of growth which, if left undisturbed, will prove their own undoing in the near future. It is essential that they be lifted and divided, either now or in the spring. The latter is preferable for reasons stated above, although if the whole border is being dug over and suitable weather prevails, division and replanting can be carried out at the same time. The white perennial marguerites (Chrysanthemum maximum and its varieties), Michaelmas daisies, rudbeckias, heleniums, helianthus, Achillea Ptarmica, are some of tho plants that benefit by being divided and replanted every year. The two first groups quickly exhaust the soil, and manure should be added each year.

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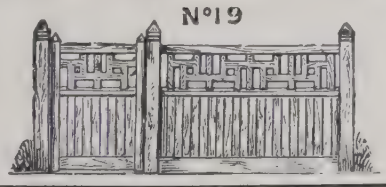
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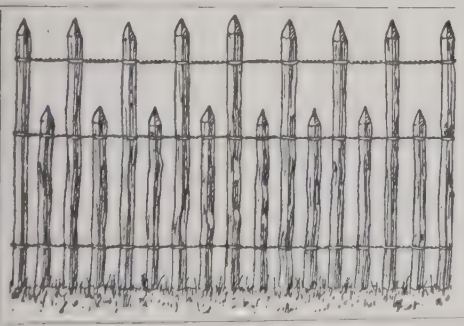
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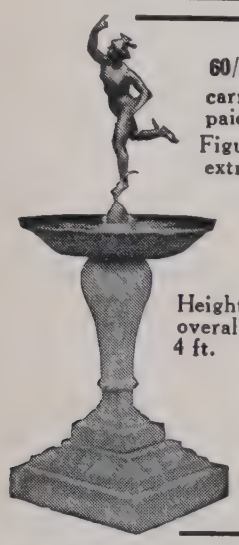
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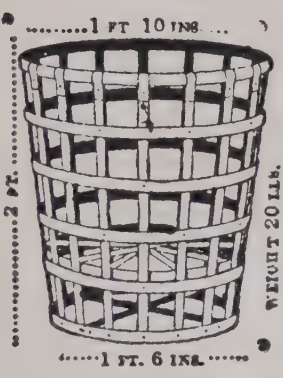
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much more frequent way is to lift a plant and, having dug and manured the ground, replant it in its old position. By the latter course, only a partial change of soil is secured. It may be, too, that part of the herbaceous border has always been unsatisfactory, where nothing would grow well because of a damp and sunless or a very dry and sunny situation. Here changes may be instituted by bringing in rocks and stones and creating a small rock bank on different levels and with varying aspects, and then planting a host of alpines and other rock plants. A small moraine might be formed, where gentians, saxifrages, dianthus and other treasures will flourish. All such alterations should be carried out at this time, when plants can be moved easily and with a minimum risk of injury.

When dividing all the more robust and mat-forming subjects, a considerable amount of material must be discarded. The idea of replanting large clumps of things like trollius, pyrethrums, Michaelmas daisies, chrysanthemums and flag irises is a mistake. Only the strongest, outermost portions of the clumps—those shoots that have been developed with light and air all around—should be retained. The superiority of these compared to the innermost shoots will be obvious after flowering. Single growths, if well rooted, are the best, and of these, six to a dozen, arranged a few inches apart, will not only form an effective group, but will provide a fine show of flowers in due season. Any plants that are slow to establish themselves, like Japanese anemones, peonies, day lilies and others, resent root interference, and it is better not to touch the clumps, but to fork around them carefully, adding a light dressing of manure. Delphiniums, phloxes and larkspurs are best grown on for three years without dividing. The work should be pushed ahead with when the weather is suitable, for, since the beginning of October, when the first severe frosts were experienced, the border inmates have been withering off and now present an untidy and overgrown appearance which should be made neat and trim for the winter. G.

THIS MONTH IN THE GARDEN—

Continued from page lxviii.

by giving them a slight trimming to remove any dead branches and to preserve a neat and balanced appearance. All fruiting shrubs, like cotoneaster, pyracantha and berberis, can be trimmed lightly. Never let the shrubs get overcrowded. Keep them open and let the sunlight penetrate through the bush. Rambler roses must be pruned back if this has not already been done after flowering.

The Fruit Garden.

One of the common faults with garden owners is that sufficient attention is not paid to the planting of fruit trees. This is fruit tree planting month and, even although space is limited, it will be found an advantage to plant a few trees. If the correct shape of tree is obtained, it will take up a minimum of room. The espalier type of apple is the one best suited to a small garden. It can be planted along the path edges, and a fine variety for such planting is James Grieve. If there is any wall space, plant a few fan-trained or cordon pears and interplant with cherries. All planting must be done carefully, selecting varieties that will cross readily. I advise all garden owners who contemplate the planting of fruit trees to state their requirements to their nurserymen and to rely on his selection. Soil, situation and aspect should be stated when ordering. Cuttings of red and black currants and gooseberries may be taken and inserted this month. All the buds must be retained on black currant cuttings, but only the top four or five allowed to remain with gooseberries and red currants. A good dressing of lime should be given to the soil in the fruit garden. It has a definite nourishing value and helps fruiting. All newly planted fruit trees should be pruned heavily.

The Vegetable Garden.

All potato lifting must be finished by the beginning of the month, and any other root crops that are still in the ground, like parsnips. The most important duty is to collect all the refuse and stack it neatly, leaving it to the mellowing action of the weather. I suggest treating it with Adco, when it will become a valuable synthetic manure for application next year. The diseased refuse must be collected; it should be burned and the ashes spread over the soil. The ground should be left rough prior to trenching and digging in manure next month. G. C. T.

GARDEN CATALOGUES.

Messrs. Kelway, Langport.—Hardy perennials for autumn and spring planting, with numerous cultural hints on border planning and planting and suggestions as to colour schemes. Also, a well illustrated brochure offering many excellent varieties of peonies raised at the Langport nurseries. Both catalogues should be obtained for reference purposes.

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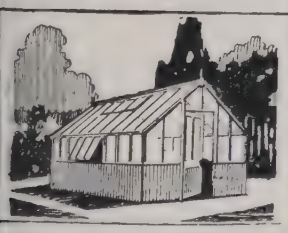
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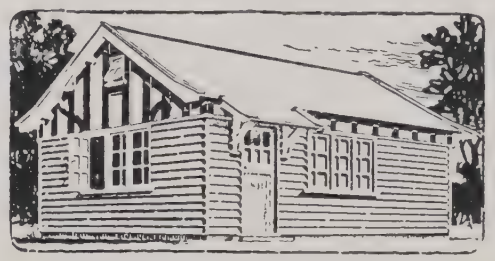
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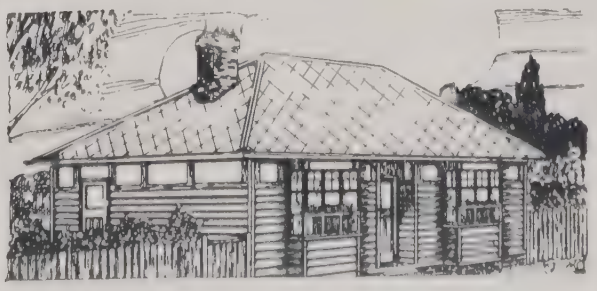
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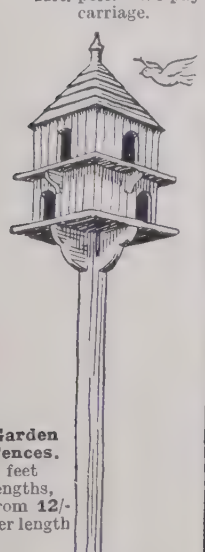
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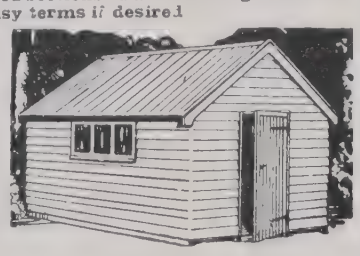
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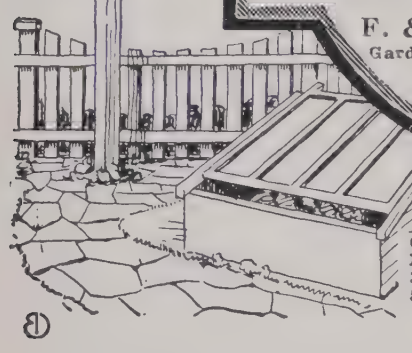


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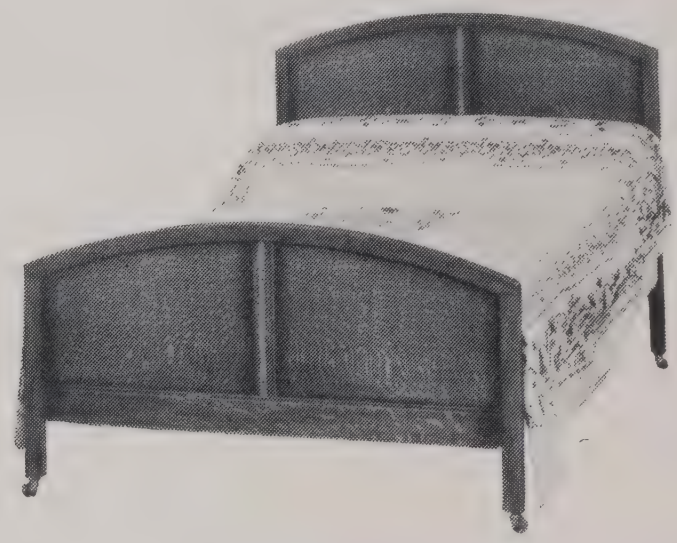
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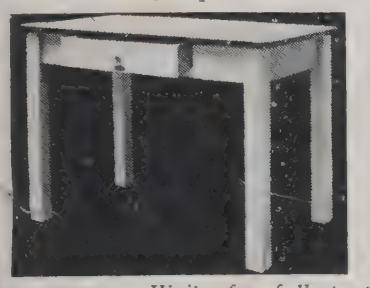


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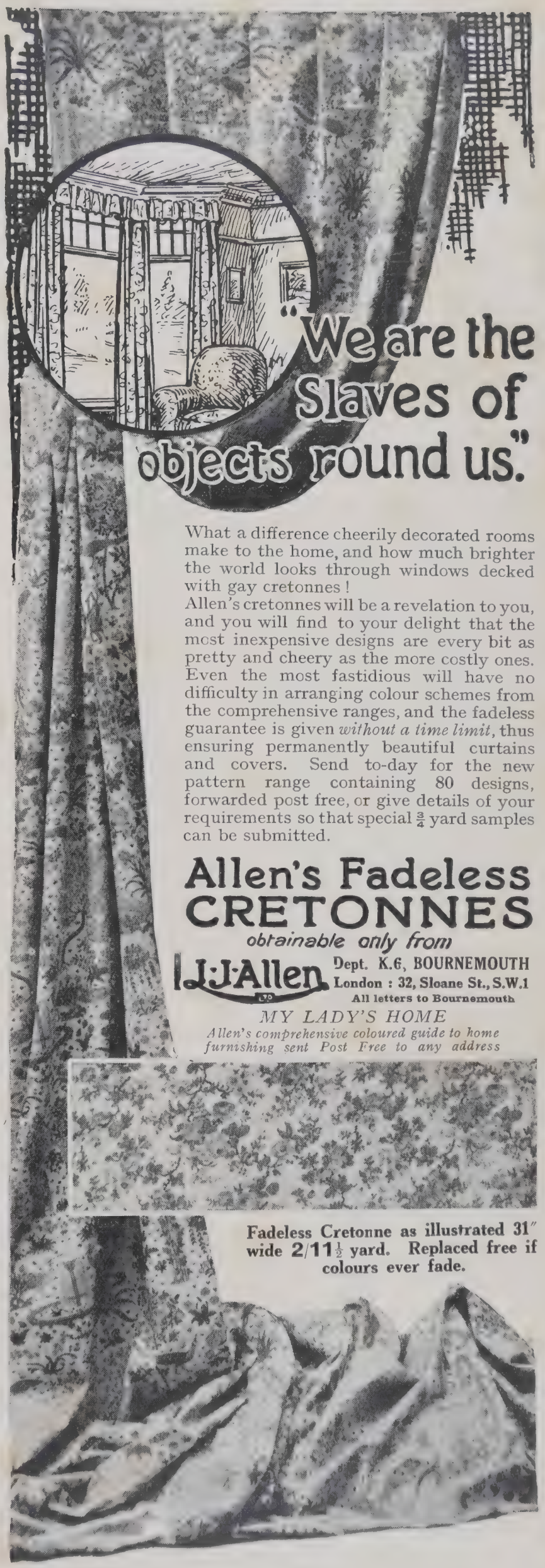
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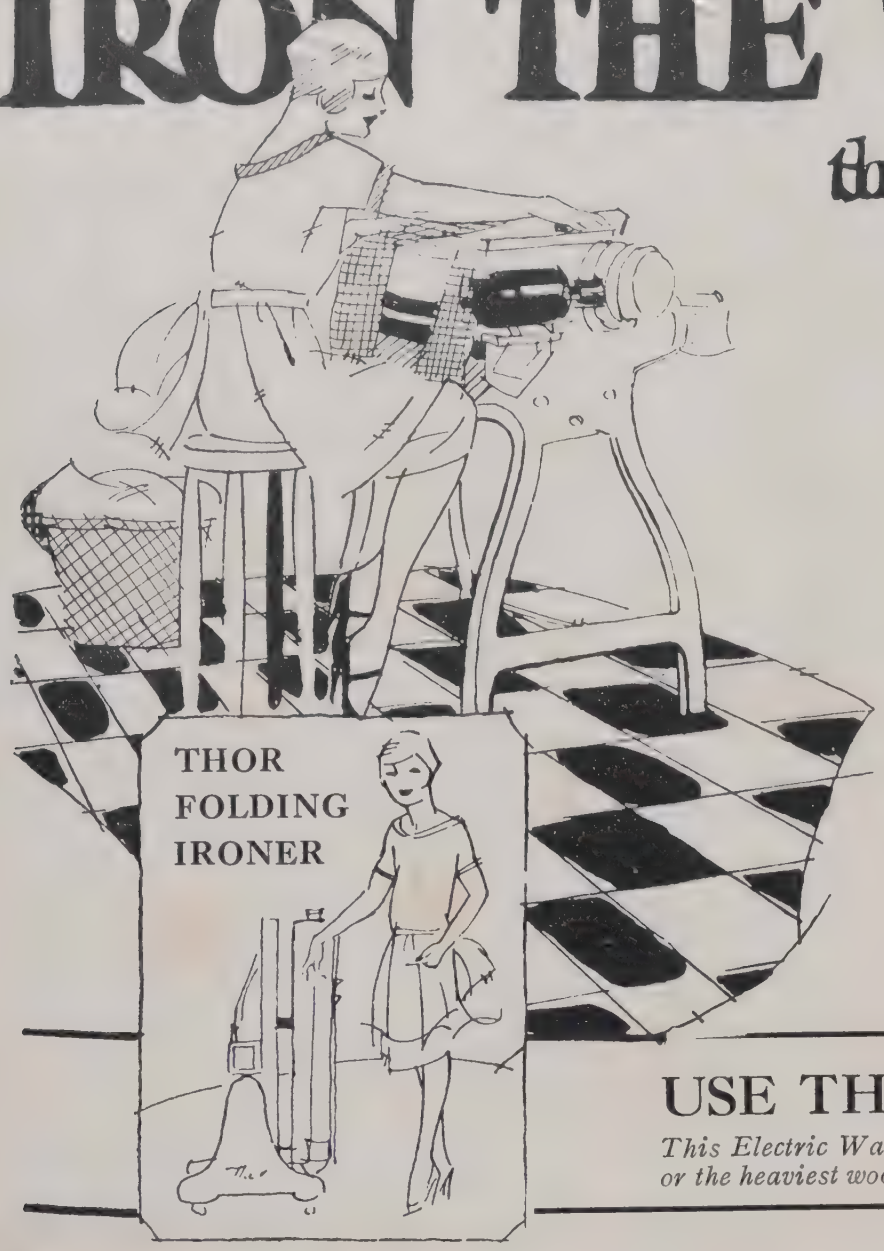
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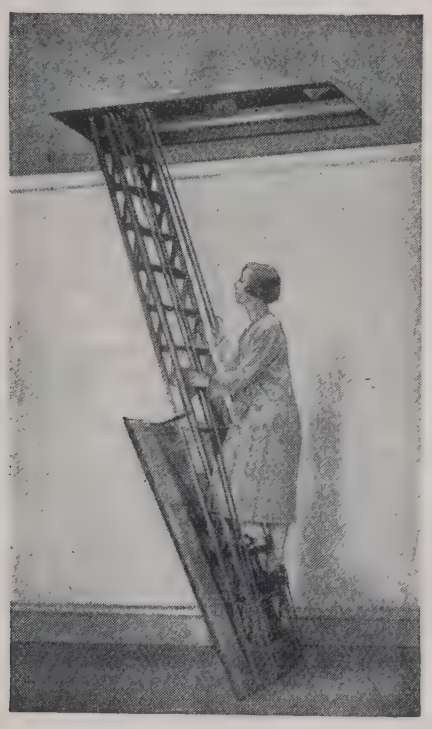
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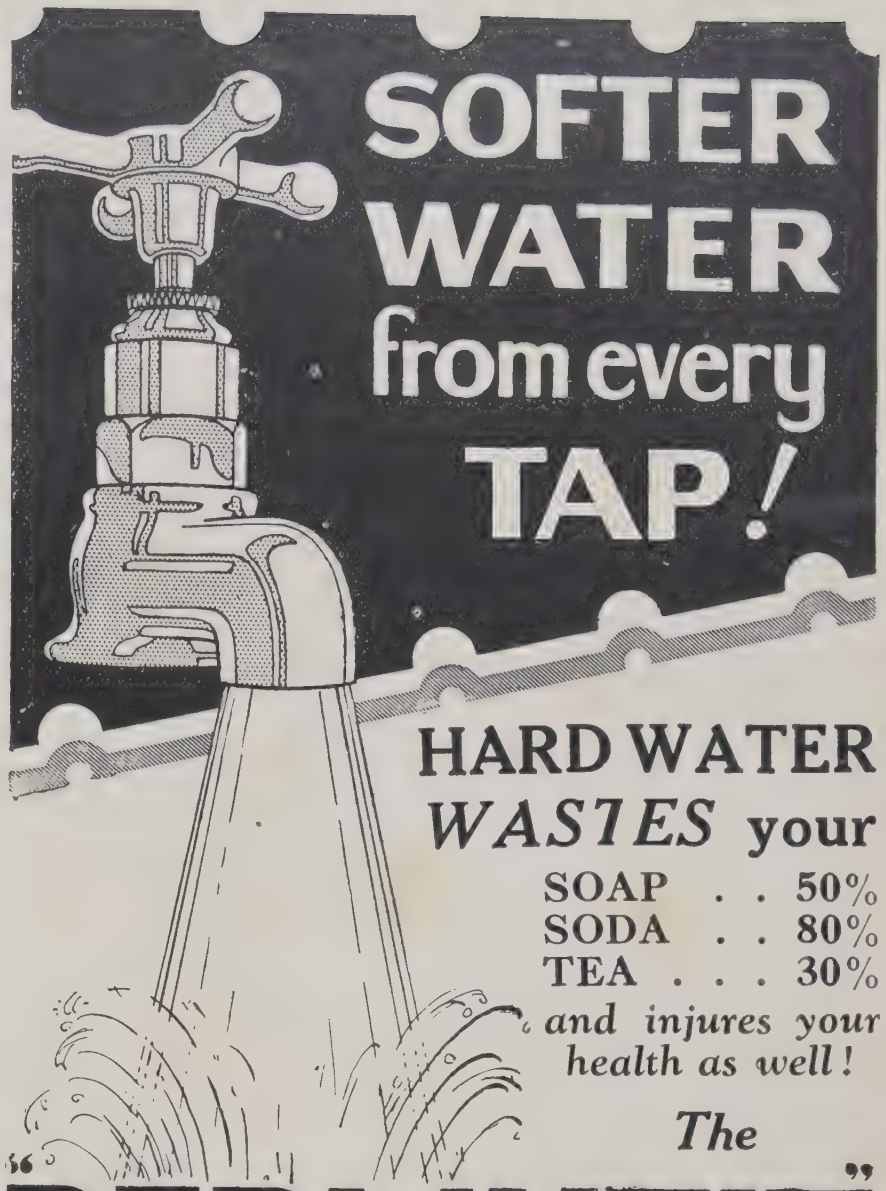
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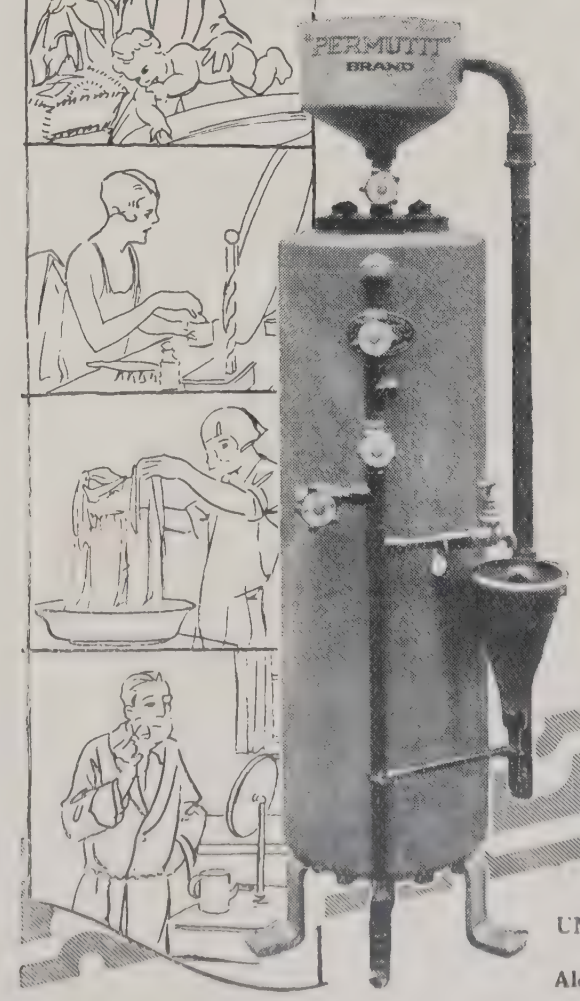
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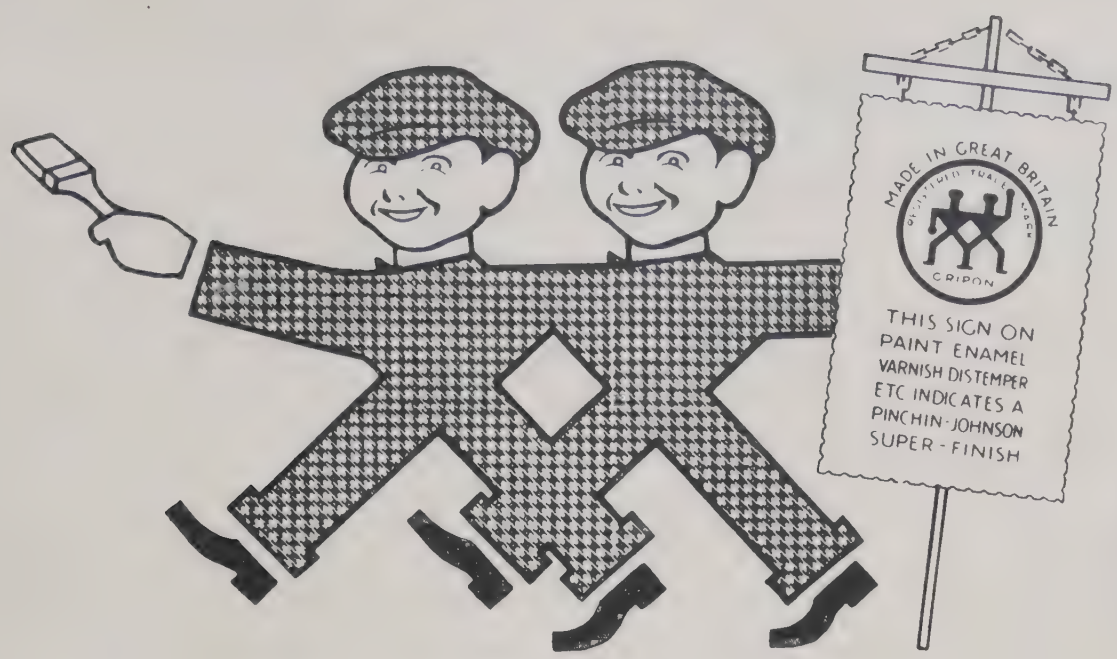
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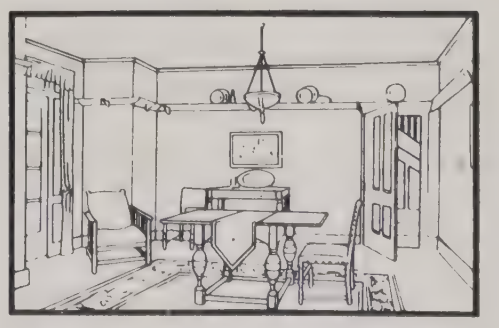


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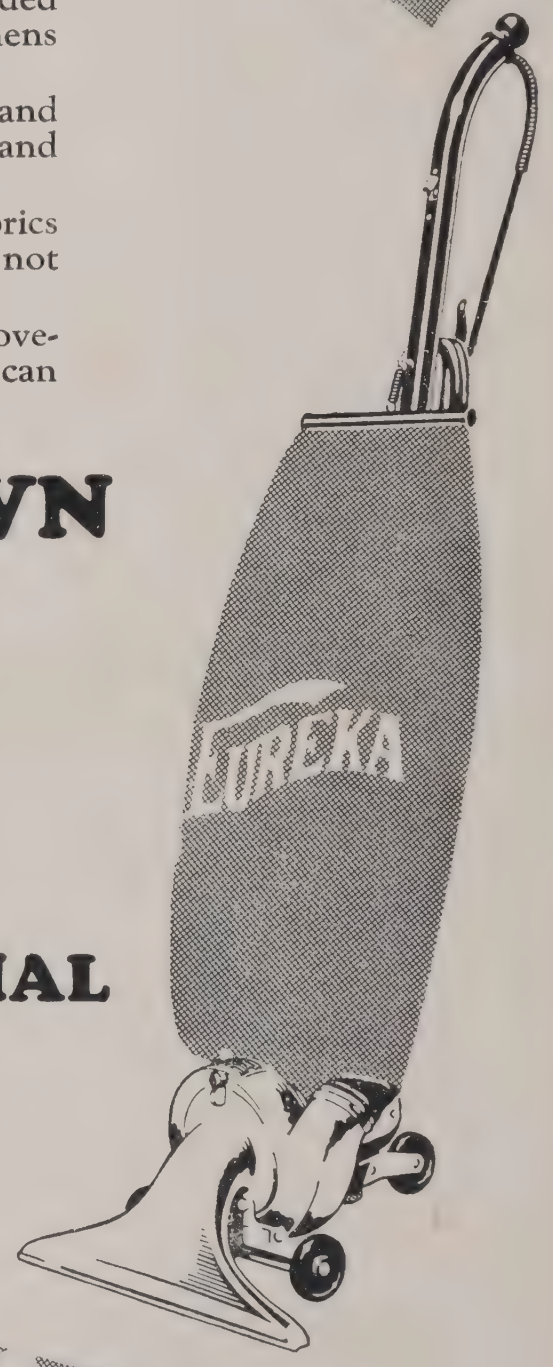
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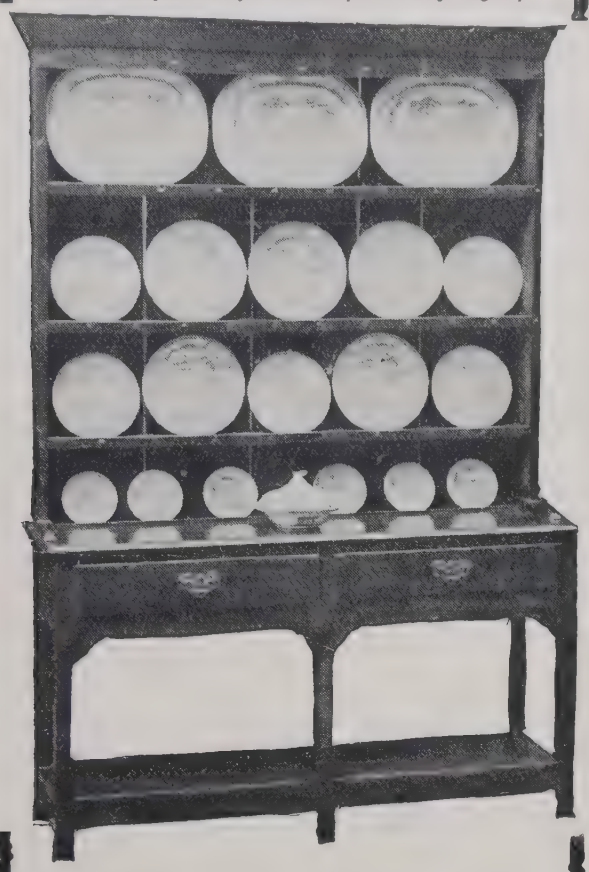
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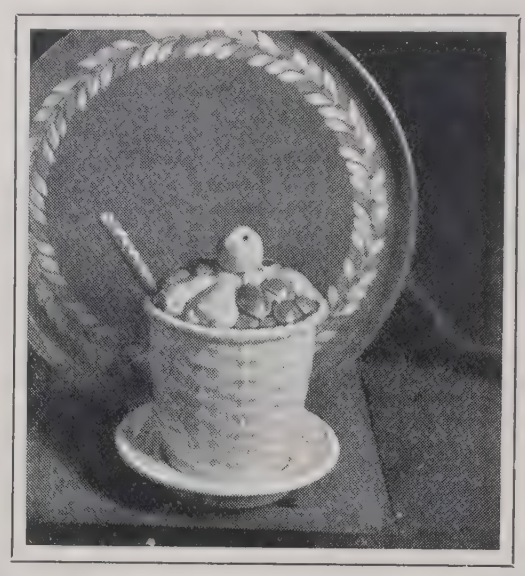
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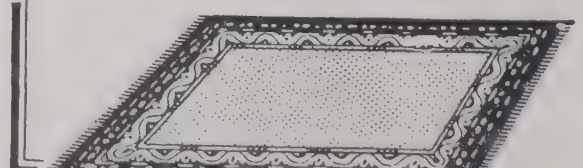
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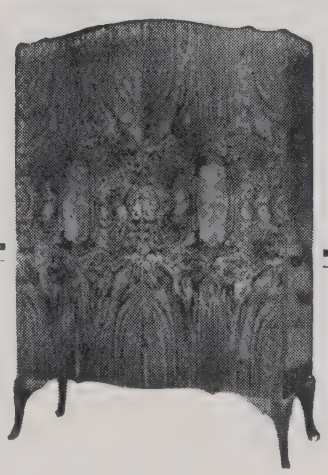
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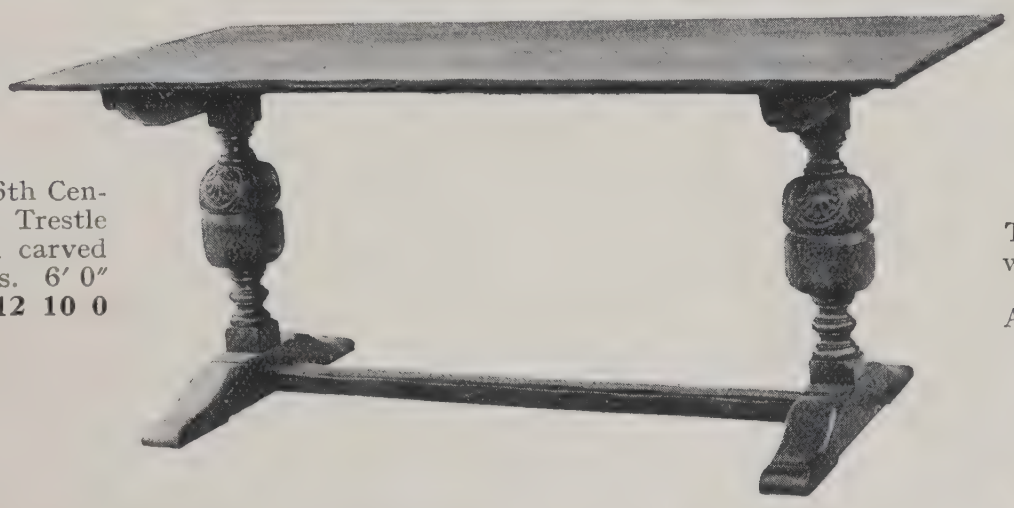
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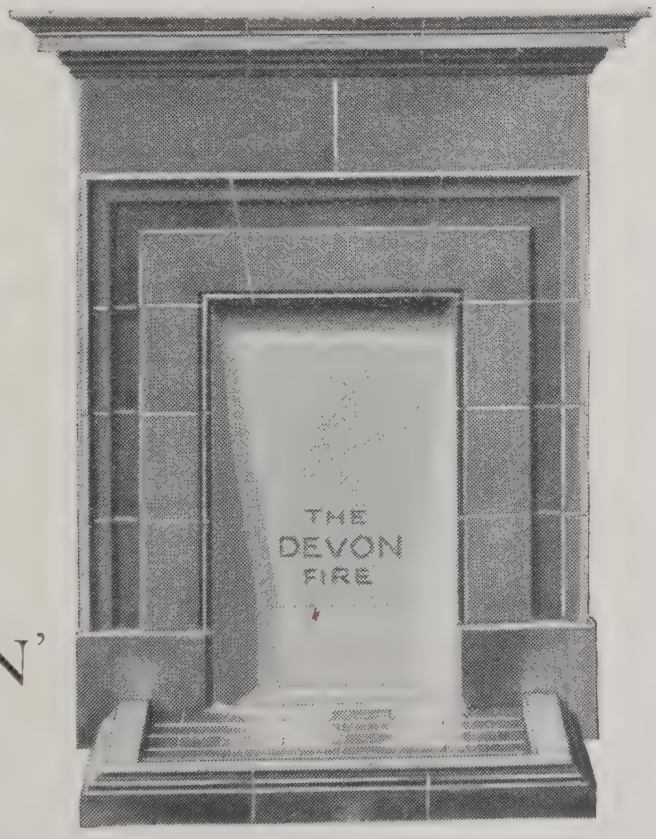
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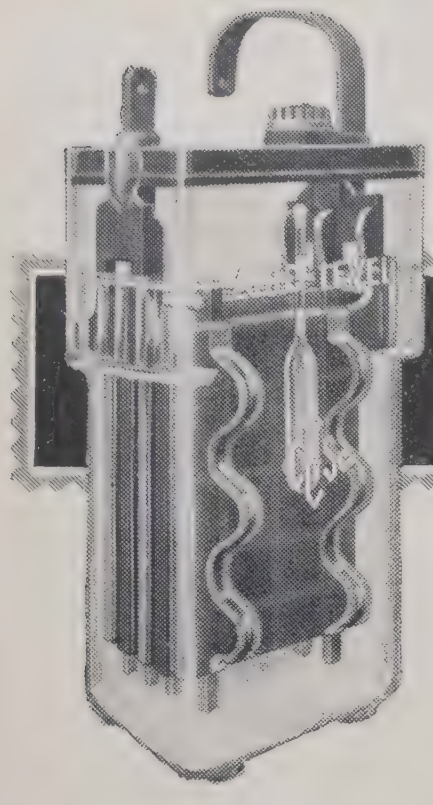
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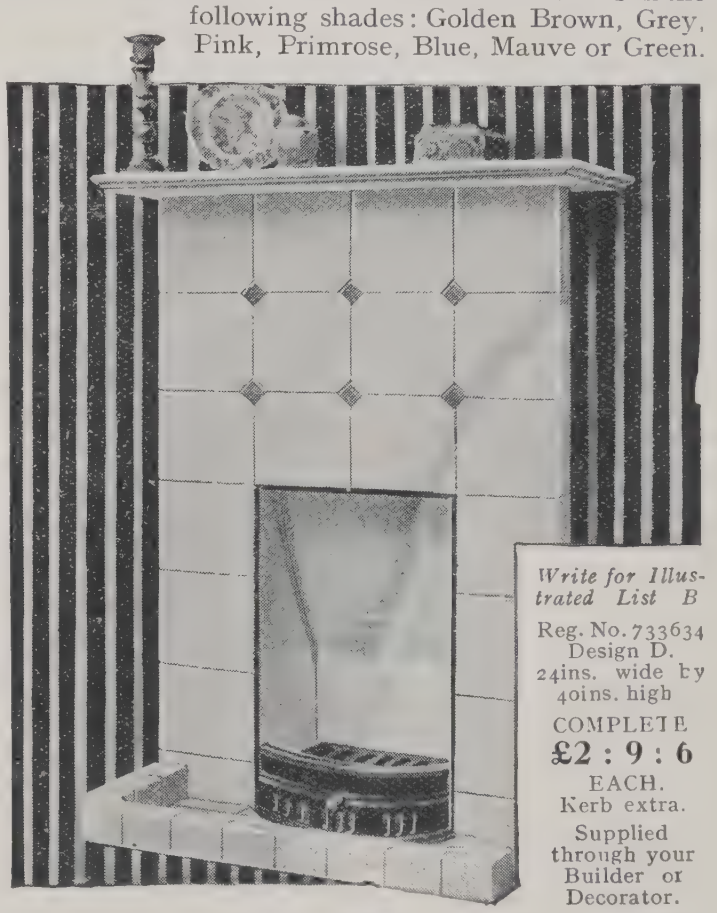
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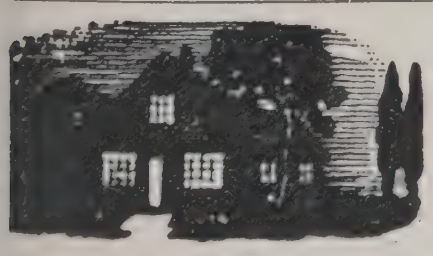
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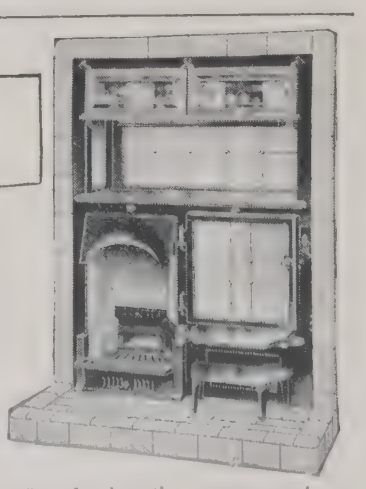
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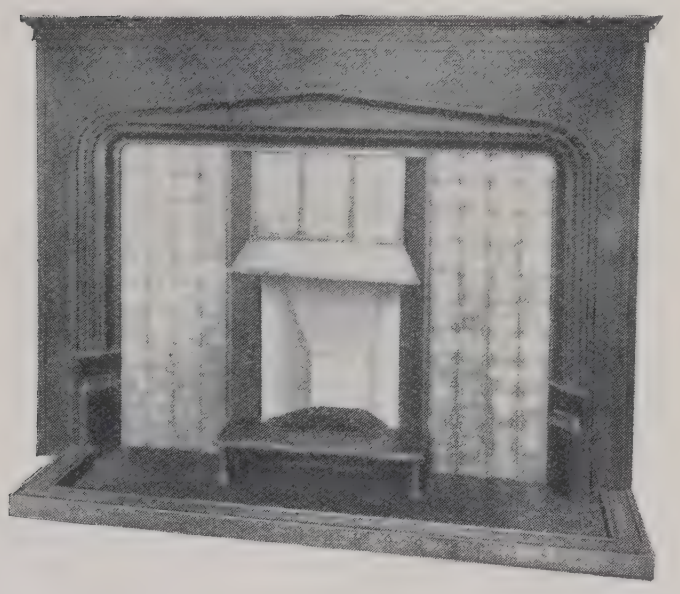
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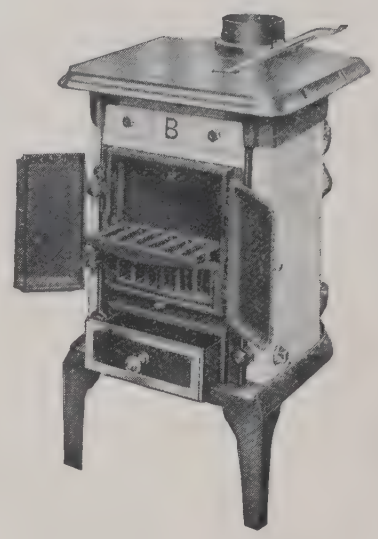
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A "BELL" Hand-made red Sand-faced Brick Fireplace —quaint in design, intriguing in colour, and a Fire that is the last word in economical heating efficiency. What more graceful embellishment to a room could be wished for?

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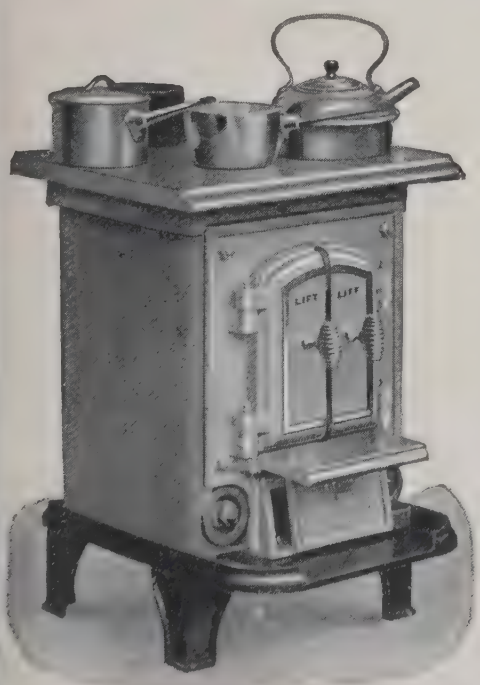
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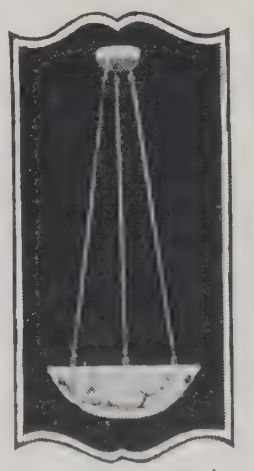
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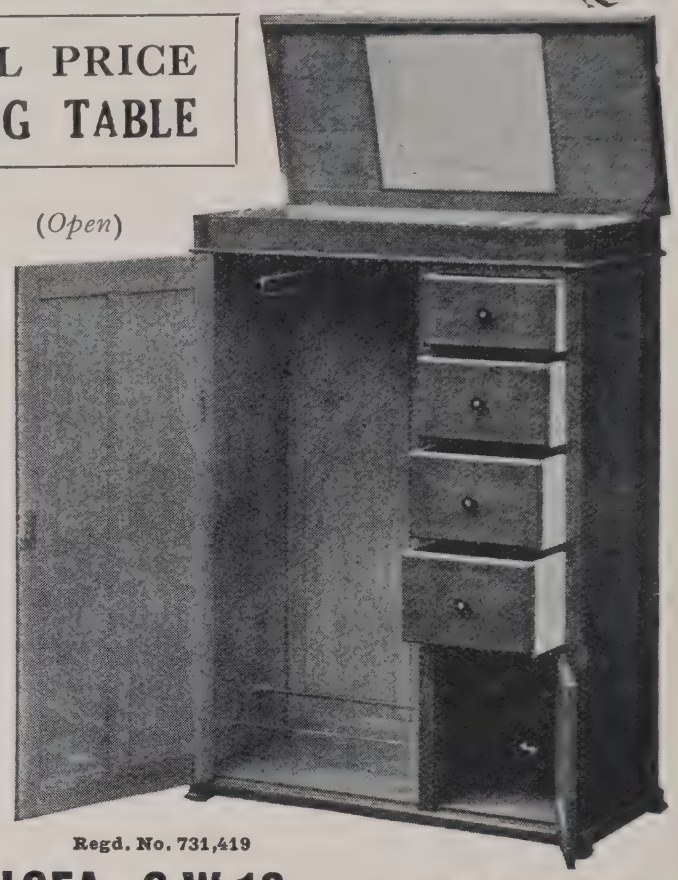
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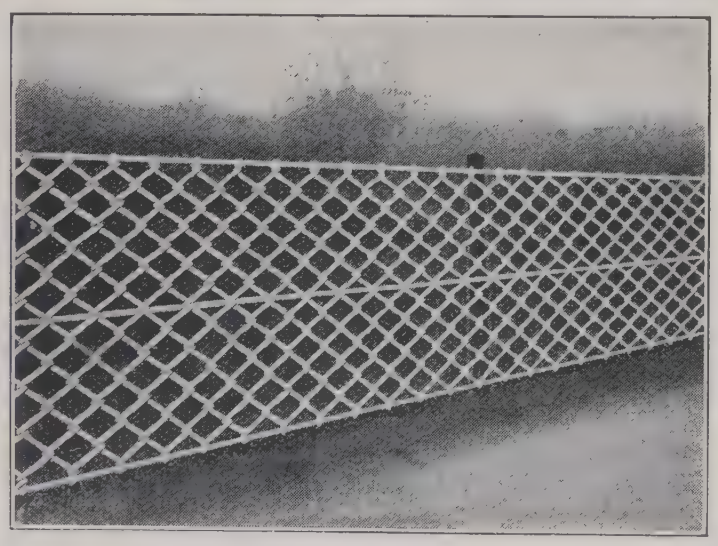
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The Nautilus overcomes ALL your Hot Water Troubles ONCE AND FOR ALL

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Massage is recognised by leading men in the medical profession as a common-sense, natural remedy for a great many bodily ills. But up to now scientific massage has only been within the reach of those to whom time is of no consequence, and cost but a detail. The Punkt Roller, however, enables everyone daily to enjoy the advantages of scientific massage. It incorporates, in a simple, easily handled home appliance, all the excellent principles of hand massage as approved by medical men, without any of the obvious drawbacks and limitations.

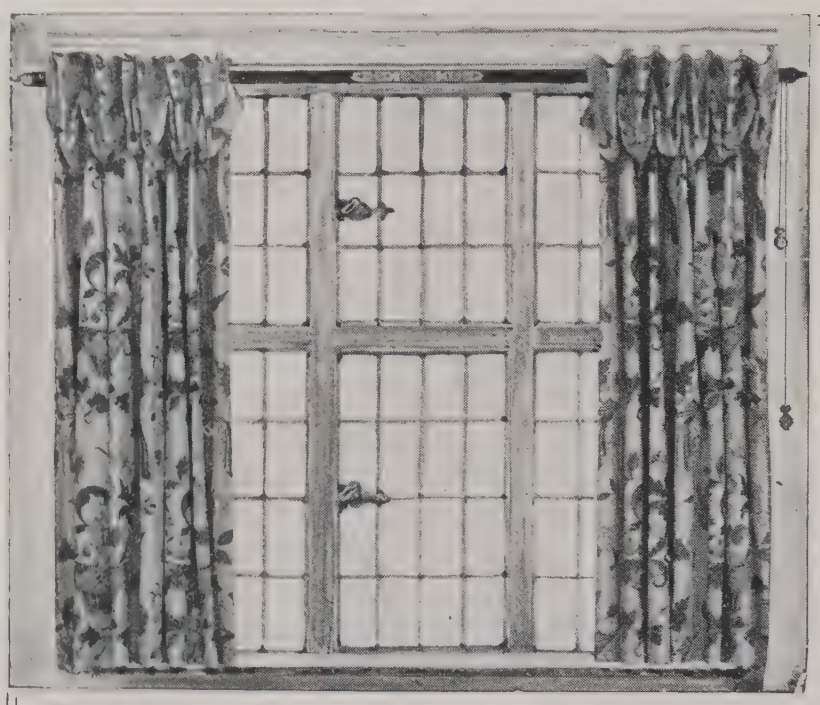
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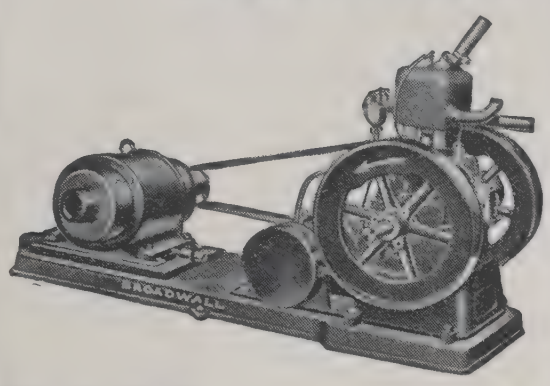
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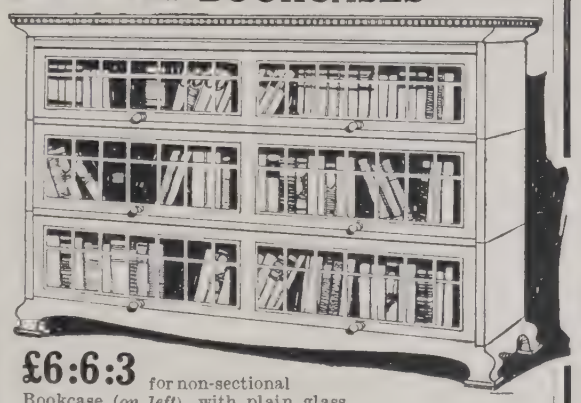
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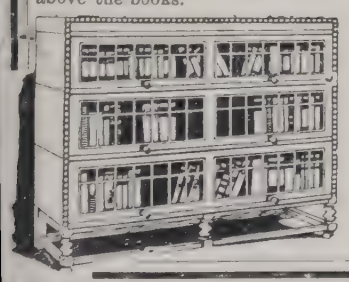
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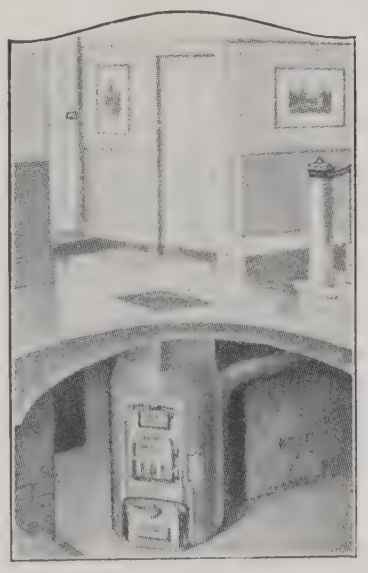
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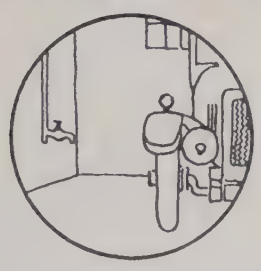
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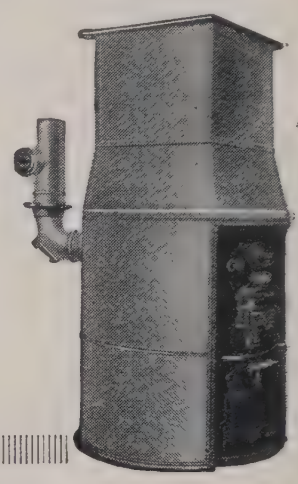
Mrs Brown explains the new heating!

MRS. BROWN'S friends could not understand why her home was so warm and cosy and why she seemed to have so little Spring Cleaning. They had noticed that she had no fires in the house, yet saw no signs of radiators. Where did this comfortable heat that permeated the house, and made so little work, come from?

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And Mrs. Brown's friends decided to get full particulars of this work saving, healthy heating system. They wrote in time to get the system fitted *during* Spring Cleaning. You should do the same. The cost of Heater completely installed is from **£65**

Equatemp PIPELESS HEATERS



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PLENTY OF HOT WATER FROM AN OPEN FIRE!



Prices from
£4 12 6 each.

Here is a boiler which provides an abundance of hot water for baths and household use, and also a cheery open fire for the room in which it is fixed. On this account the Domestikatum is immensely popular as it is just the boiler needed to save more time and fuel in the small house.

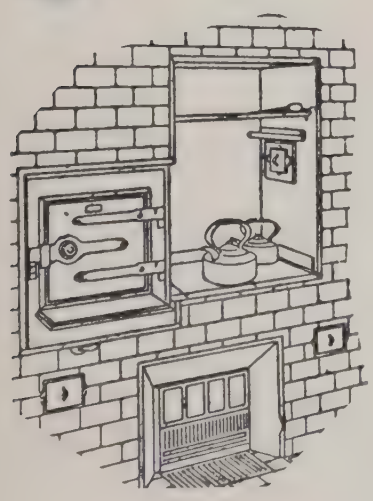
Thousands in use. Thousands of satisfied users.

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JONES & ATTWOOD, LTD., "DOMESTIKATUM FOUNDRY," STOURBRIDGE

The Domestikatum Boiler

ONE Fire instead of 3



A new freedom is yours when the Aquaheat is installed in your home.

Just a very modern RANGE to all outward appearances.

But actually the most dependable source of domestic HOT WATER.

And the most perfect CENTRAL HEATING unit yet devised.

Capacity up to 20 RADIATORS.

Uniform temperature assured, irrespective of distance or position.

Installed under the most comprehensive and binding GUARANTEE it is possible to give.

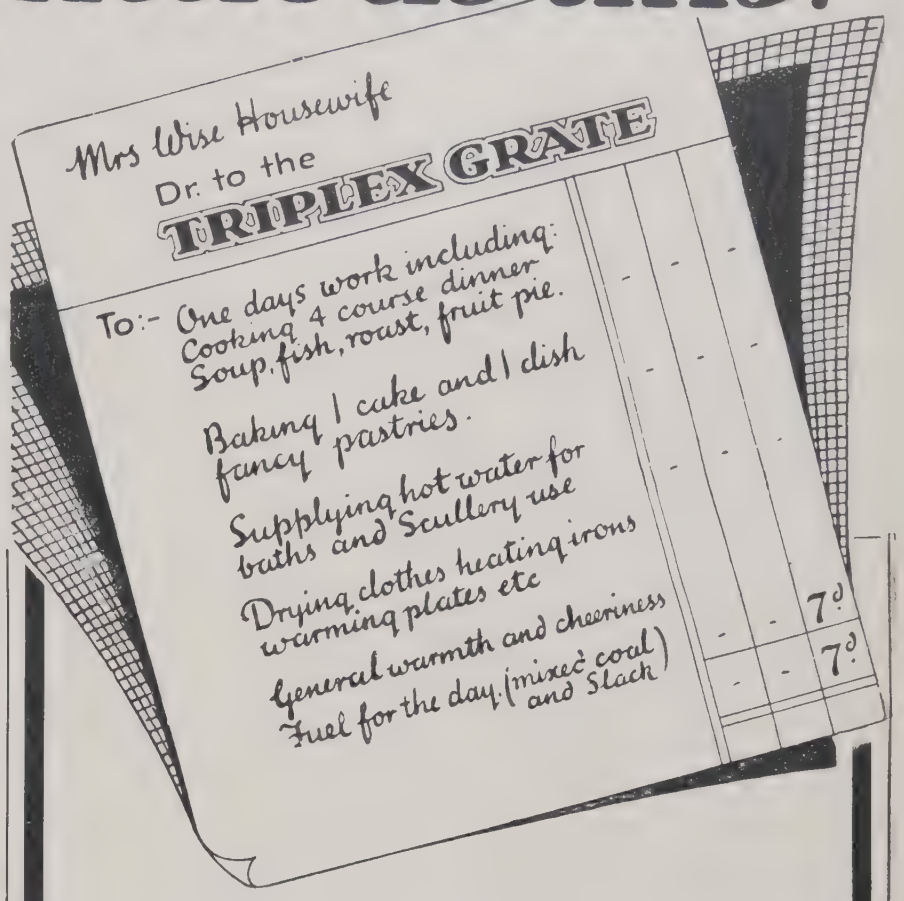
If you must have HOT Radiators and Baths, write for particulars of this and other Aquaheat Systems.

Please ask for Pamphlets Ref. H.

THE AQUAHEAT CO., GUILDFORD, SURREY.

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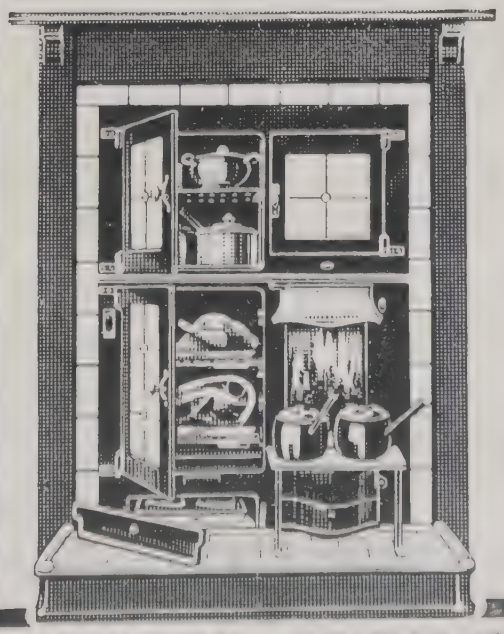


The proof of "Triplex" economy is performance. See it demonstrated at your local supplier's, whose name we will send, together with a free Booklet of Recipes, on receipt of a postcard.

Figure it out! Compare the small daily cost of fuel for the "Triplex" grate with your own coal bills. Surprising, isn't it?

Now consider! Sevenpence represents an inclusive charge for complete cooking, heating and hot water service for a whole day, provided your grate is a "Triplex."

TRIPLEX GRATES

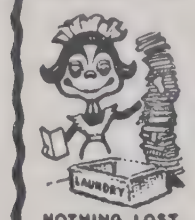


See that the name "Triplex" is on the back of the oven door. It pays to look for the name.

RECOMMENDED BY OVER 44,000 HOUSEWIVES

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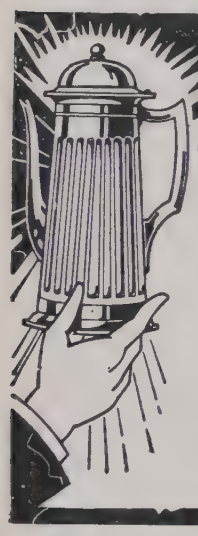


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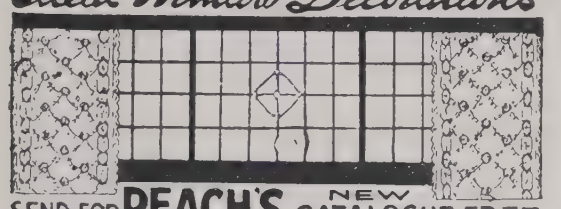
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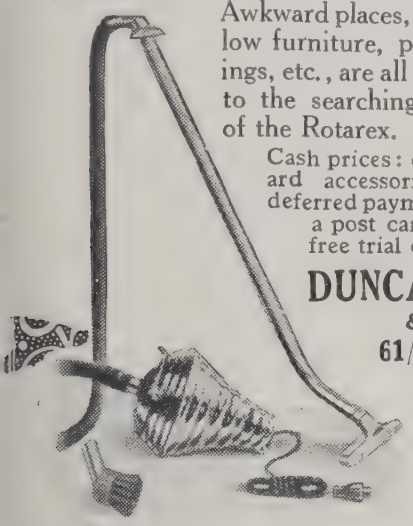
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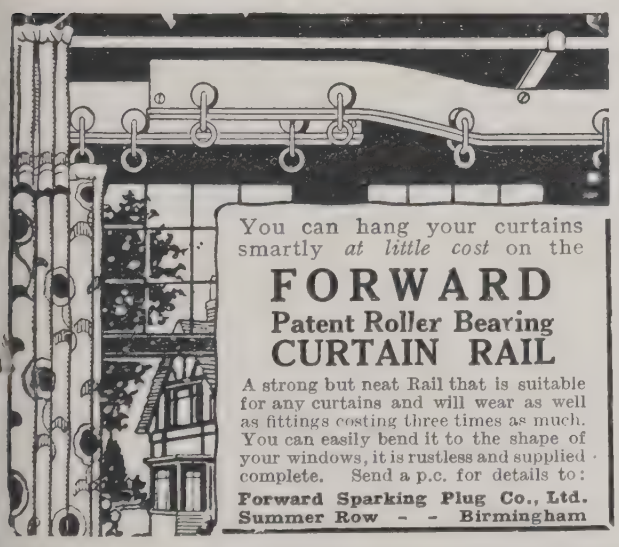


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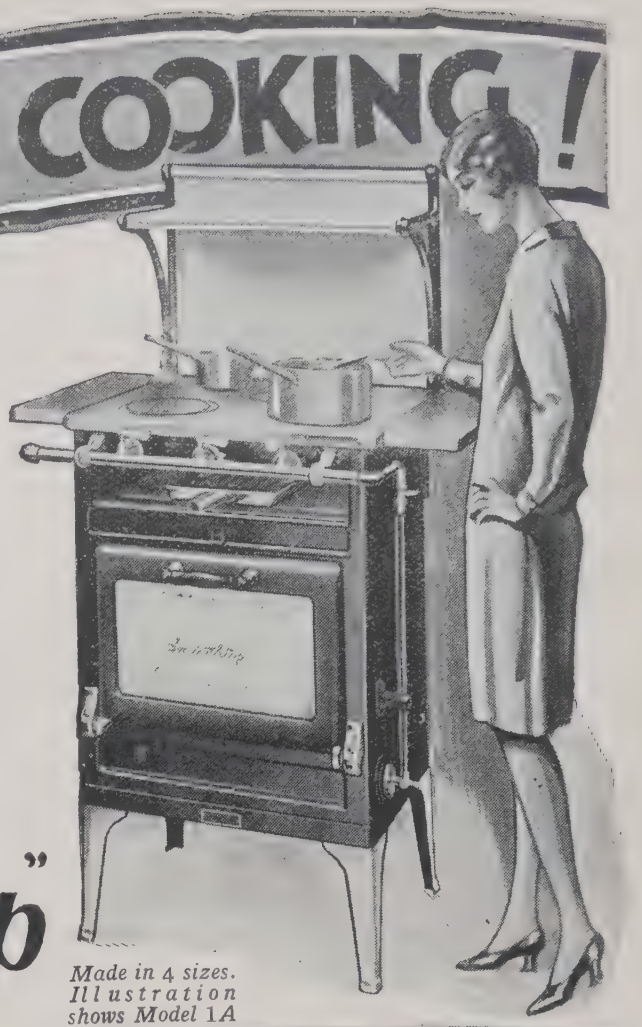
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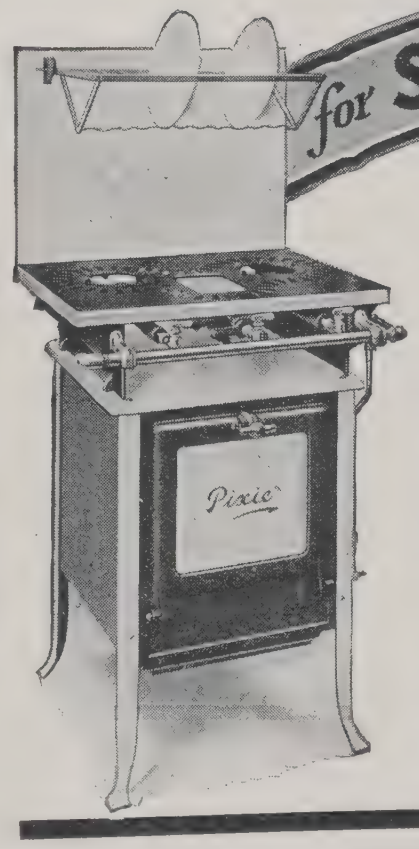
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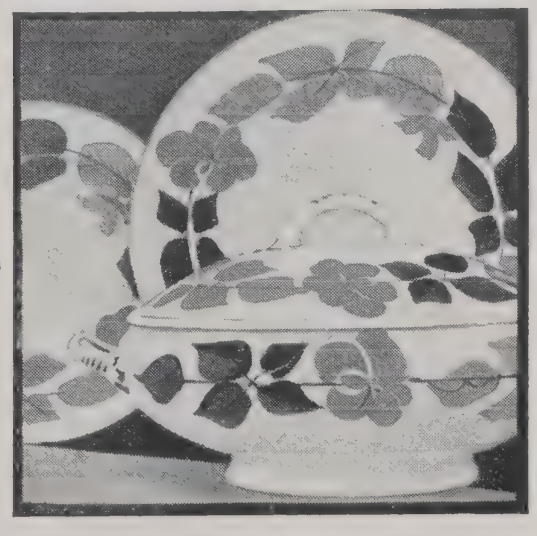
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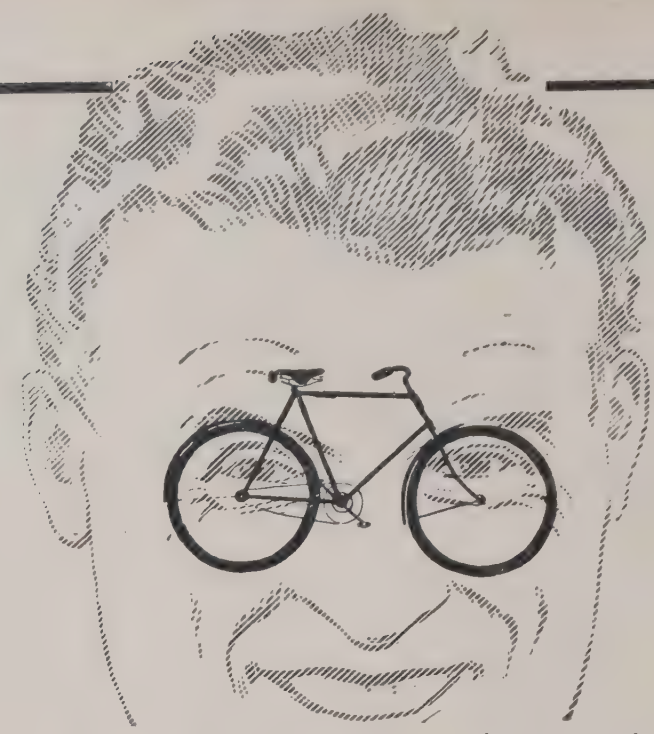
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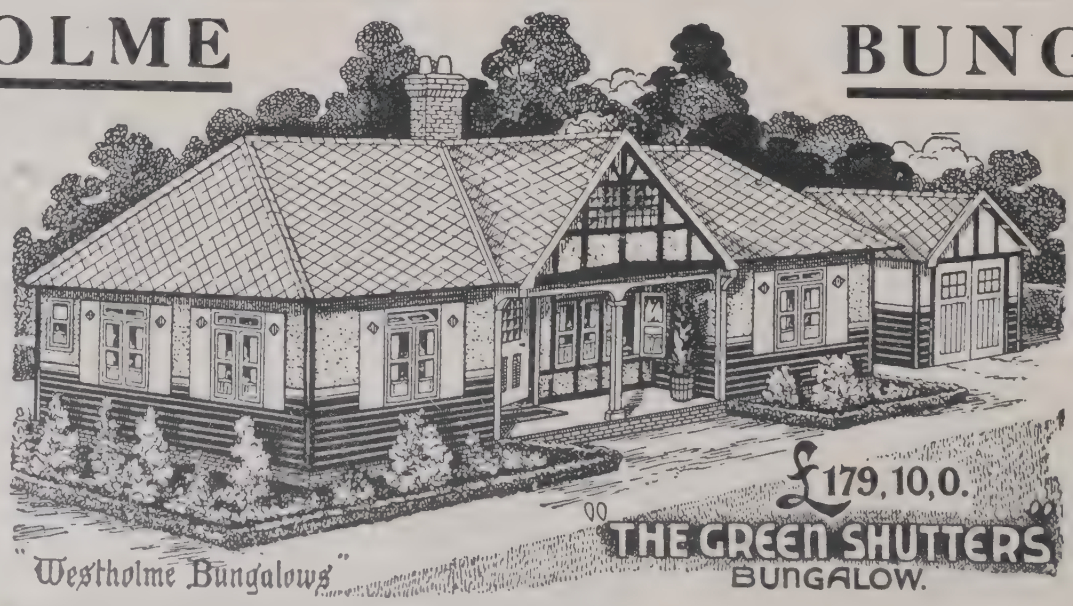
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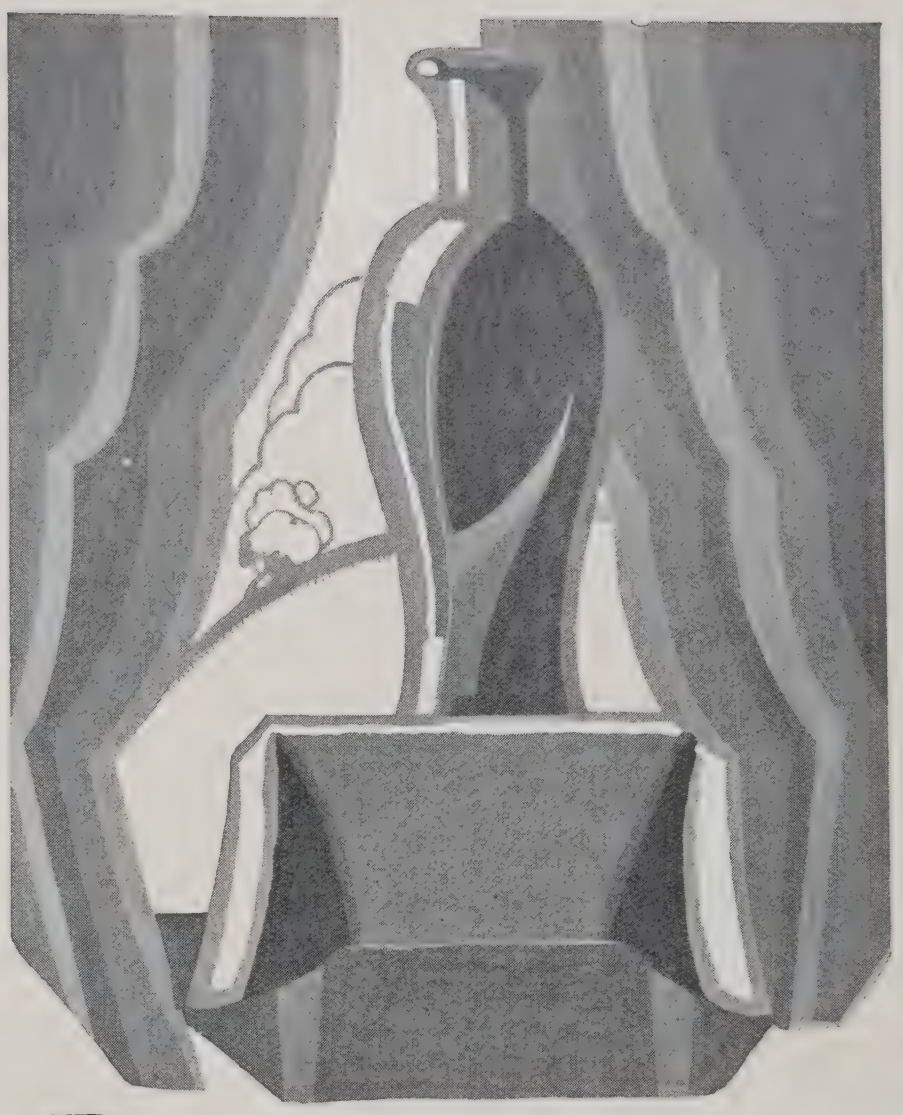
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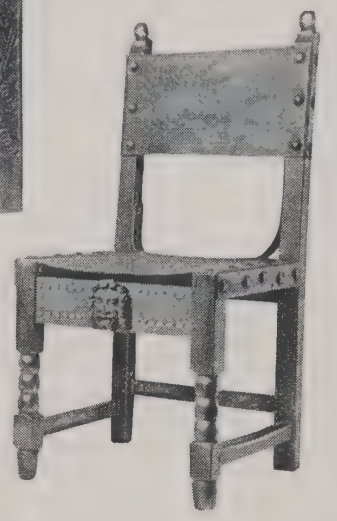
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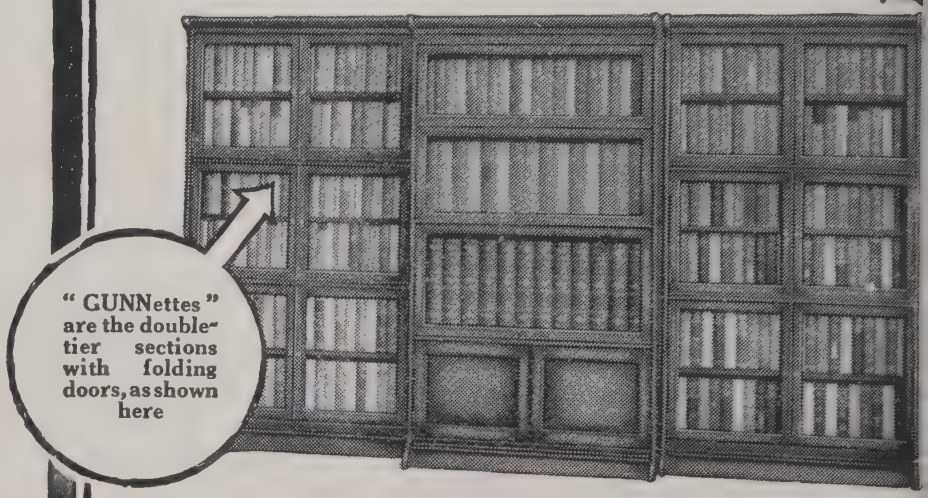
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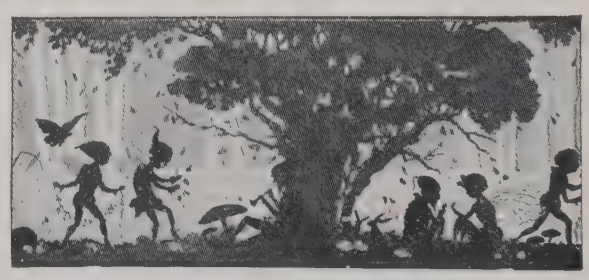
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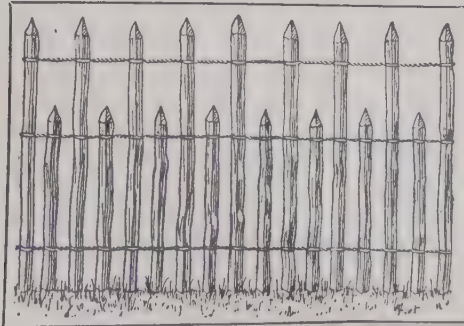
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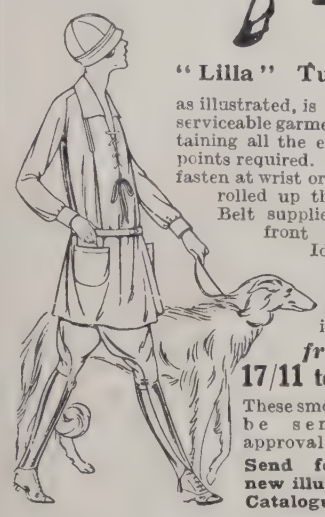
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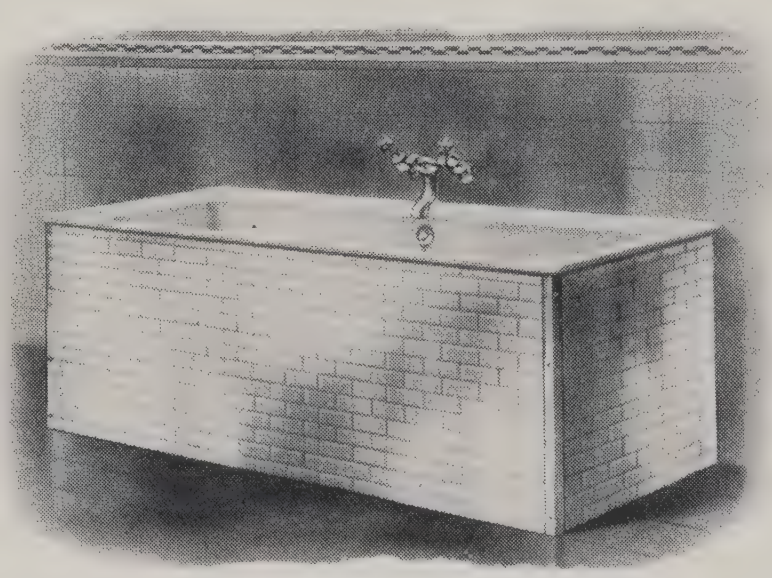
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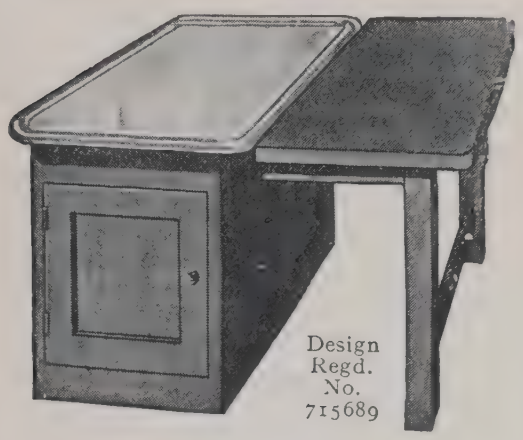
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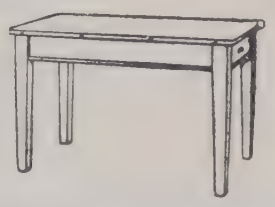


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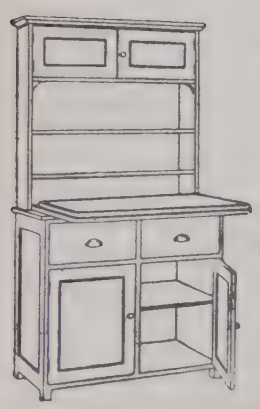


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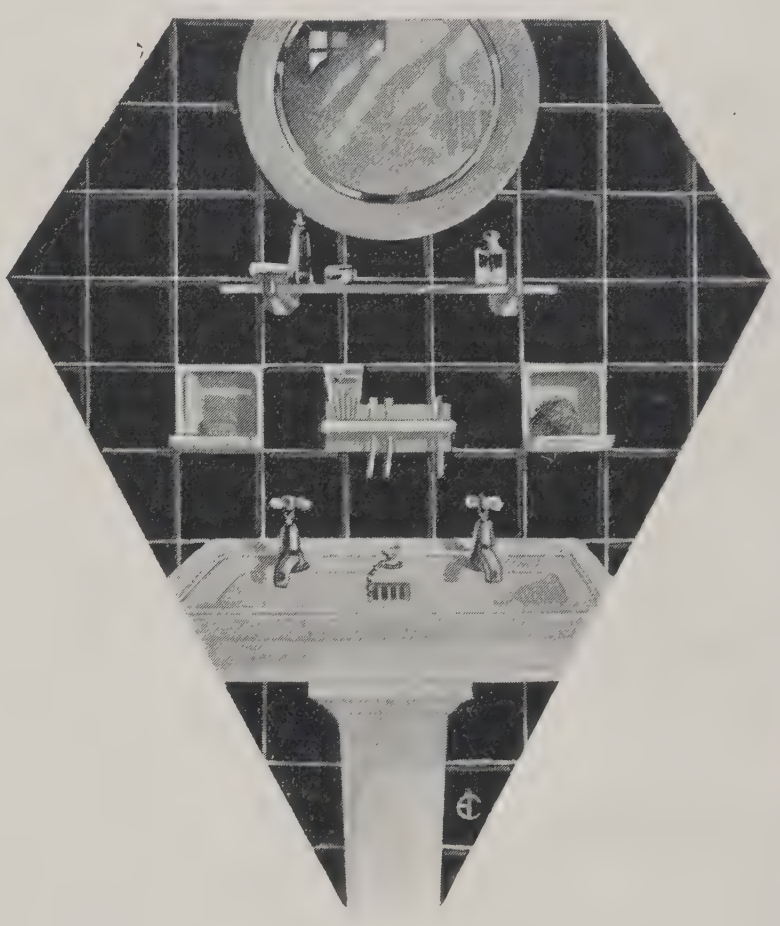
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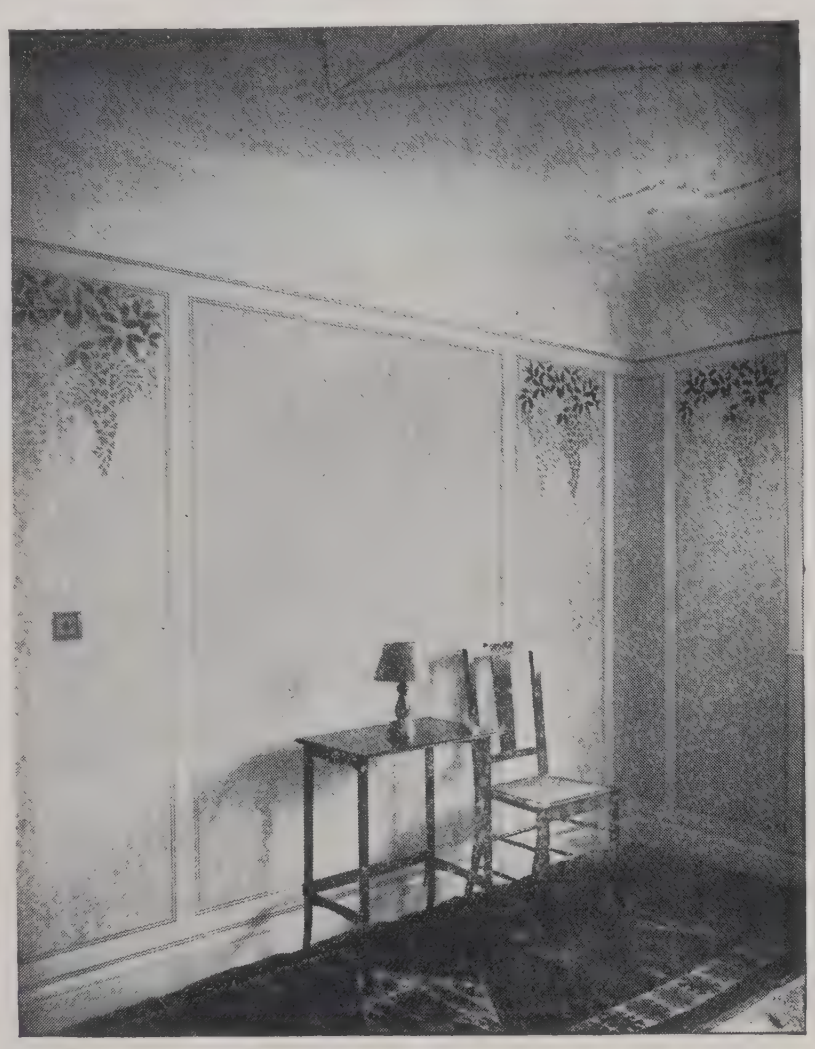
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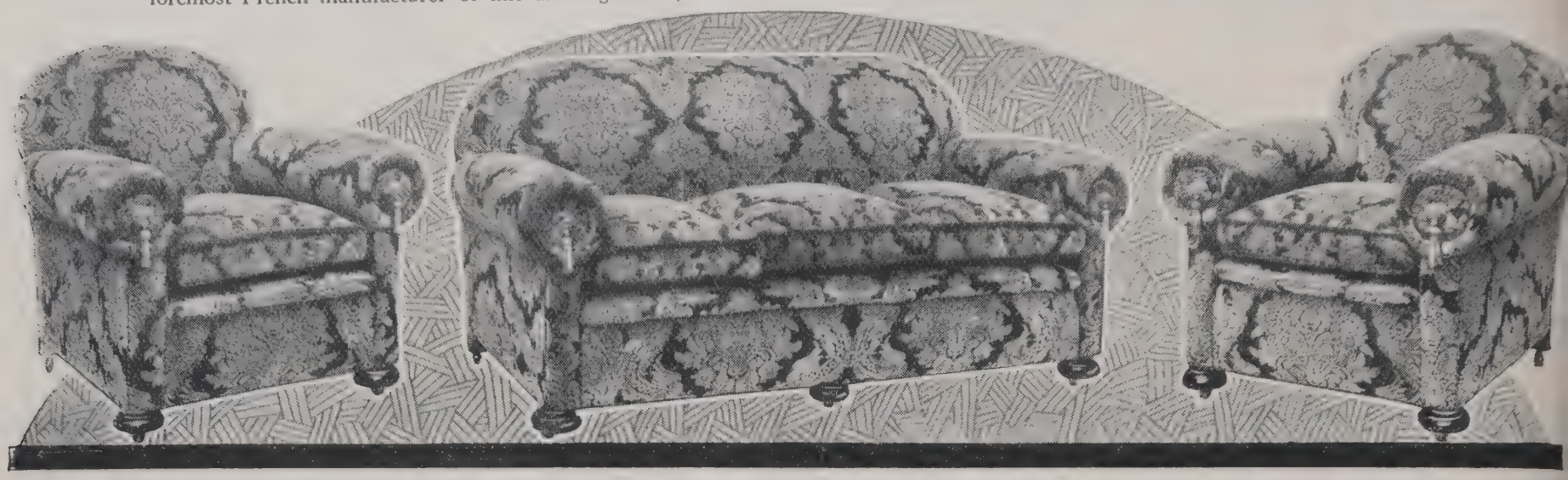
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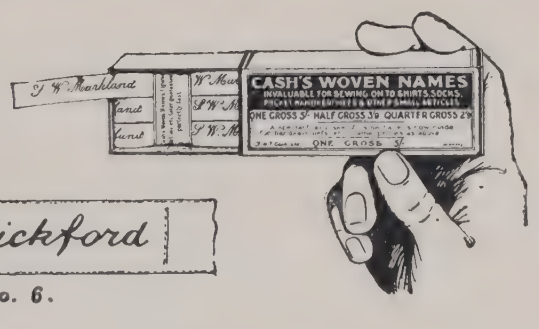
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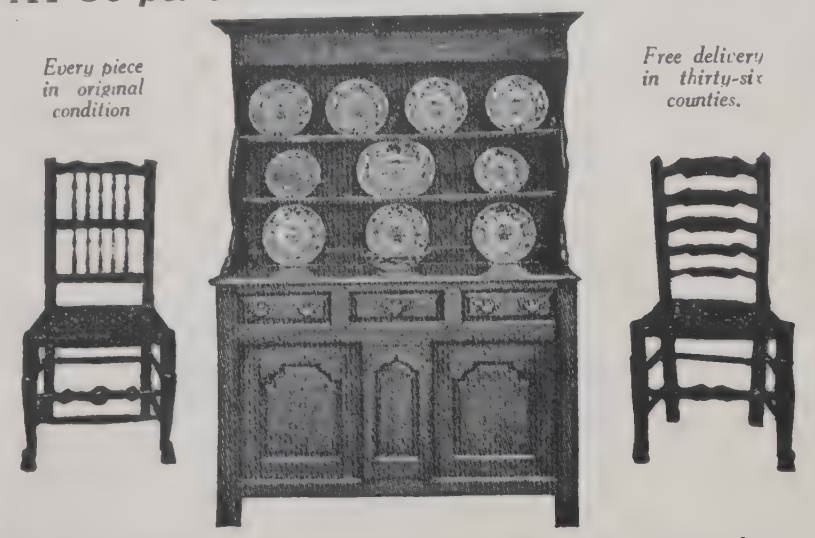
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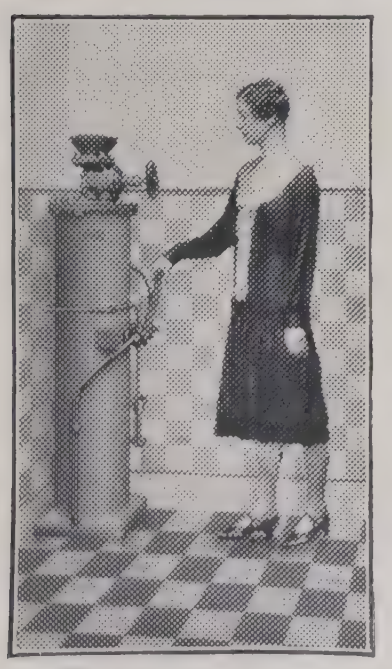
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A GARDEN LOGGIA OUTLOOK.

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Though so many subjects are dealt with in each issue of HOMES AND GARDENS, it must constantly happen that readers seek information which is not immediately available. In such circumstances they should make use of our Service Department. Through its medium each reader's own particular enquiry can be dealt with. No matter what the question is, whether advice is sought as to—

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GARDEN SCHEMES,
HOT-WATER SUPPLY,
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AND THE HUNDRED AND ONE OTHER DETAILS RELATING TO THE HOUSE—

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Also, there is the further convenience which the Service Department affords of supplying readers with data about anything that is advertised in the pages of the paper. Thus, on receipt of an enquiry, particulars will be sent of, say, half a dozen things about which the reader seeks information. A stamped addressed envelope should be sent with the enquiry.

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Our Frontispiece

BRICK and half-timber work, time-honoured and once a traditional method of building in England, never loses its charm, and there are many to-day who favour this method in preference to any other. But, to be successful, it must be done in a solid, constructional way. It has been so done in this new house at Chipstead, with tile-hanging on the upper storey. The view reproduced shows the garden front, looking across the stone-paved terrace towards the loggia or garden house which terminates one end. At the opposite end, steps lead down to a grass walk between herbaceous borders. The whole treatment is direct and satisfying.

"The Garden"

THE section devoted to gardening interests (to be found at the end of the present issue) should prove of considerable assistance to those who are refurnishing their gardens for another season. There is yet time to complete the planting of many desirable garden subjects, and also to carry out sowings of the many excellent annual flowers for decoration during the summer months. Details of the work that claims attention can be found in authoritative articles in this garden section, while advice is given on the replenishing of the beds for a summer display. The suitability of rhododendrons, primulinus gladioli, and lilies for use in the average garden is dealt with in special articles, and hints on the making of a new lawn are certain to prove of interest and value to most garden lovers, as will the description of the planning and planting of a new garden by one of our readers.



GARDEN FRONT OF A HOUSE AT CHIPSTEAD, SURREY. *Imrie and Angell, Architects*

HOMES
and GARDENS
HOUSES FURNITURE AND EQUIPMENT GARDENS

THE TIME TO BUILD

A House Commenced Now can be Carried to Completion under the Best Weather Conditions



W. Wrigley Diggle, Architect

GARDEN FRONT OF A HOUSE IN KENT.

It provides three sitting-rooms on the ground floor and five bedrooms upstairs.

WHEN a man has decided to build a house for himself, and the initial problem of finance has been settled, he is naturally anxious for the work to start forthwith; and there is no better time than the present. A house of average sort will occupy five or six months in building. It goes up pretty quickly at the beginning, and then there seems to be an unconscionable time in "finishing off"; but here a little patience needs to be exercised, for the many details of internal fitting and equipment necessarily demand time in carrying them out. If a house is started in March or April, under normal weather conditions, there will be no risk of frost interfering with the foundation work, and there will be the summer to help materially in "drying out," so that by the early autumn it will be possible to go into a house that is really fit for occupation.

Never before have so many middle-class folk been considering this question of house-building. There is, consequently, a continuous interest in seeing what others have done. For those who wish to build a little house in the country, the accompanying illustrations will have a special interest. The first house is one that the architect (Mr. W. Wrigley Diggle) has built for himself at Lympne Hill in Kent, and there are certain facts about it which make it extremely attractive. The first fact is the cost. Actually this house was built for less than £1,500, but it is necessary to point out that the conditions under which it was built would not apply everywhere, and it is probable that on the outskirts of any large city the cost of building a similar house (with electric lighting) would be nearly £2,000. But even at that figure it must be regarded as a very good example. Outside, it presents a quiet, pleasing appearance, and it has the look of a house that will improve as the years go by. Inside, it provides a remarkable amount of accommodation, and everything is well finished. The house consists of a two-storey central block with single-storey wings. Of the



THE SITTING-ROOM, PROVIDED IN A ONE-STOREY WING.

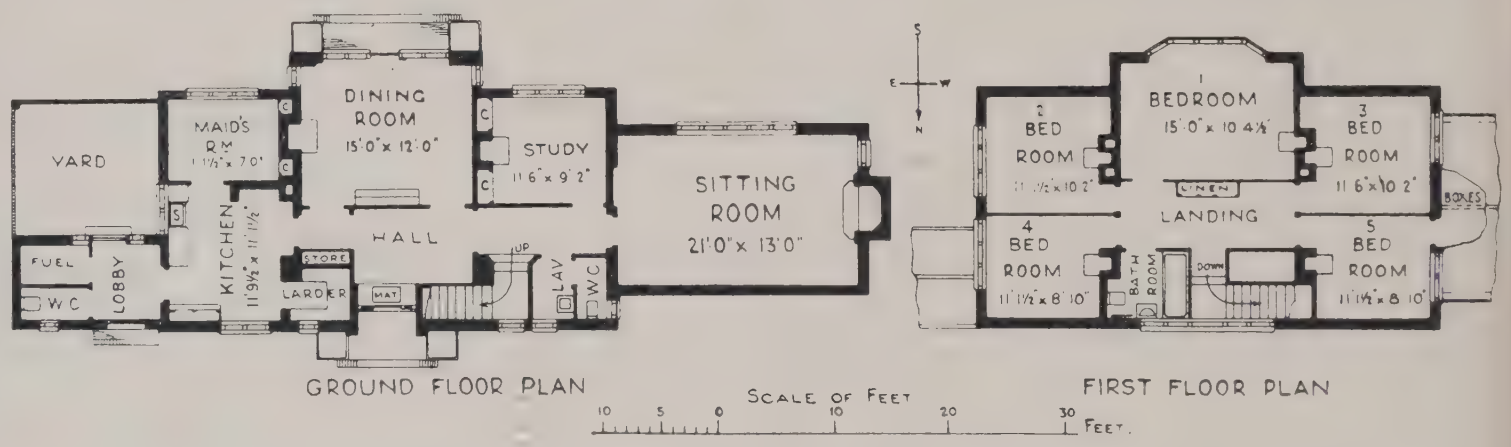
latter, the larger forms the sitting-room, while the smaller one contains the out-offices. The lifting of the roof to form an important dormer that gives light and headroom to stair top and bathroom sufficiently marks the centre of the house on the north elevation, while to the south the corresponding feature is more ample, although treated with a reticent simplicity. The symmetrical placing of the two chimney-stacks gives both movement and suavity to the whole roof line.

Stepping inside, we find ourselves in a space forming hall and staircase, which, while taking up no inch of unnecessary room, yet, by apt disposition, gives an impression of roominess. We cross it to enter the middle room, a dining-room 15ft. by 12ft., admirably lit to the south by a window arranged as pairs of casements flanking a central glazed garden door. A short corridor leads past the study to the sitting-room. The outside grouping demanded that the building that contains it should be kept as low as possible, but the ceiling is maintained at sufficient height to suit the 21ft. length of the room by contriving a cornice with large cavetto member

The service quarters comprise a kitchen-scullery with maid's room opening out of it, and a lobby giving access to fuel under cover, and opening on to an enclosed yard.

The staircase leads up, without winders, to a well lit and well proportioned landing, nearly 6ft. across and 15ft. long, from which open the doors of the five bedrooms and the bathroom. As a central feature, the landing has a heated linen cupboard. Thus has everything been conveniently contrived.

The second house, designed by Mr. R. L. Wall, A.R.I.B.A., is at Rowlands Castle, on the borders of Hampshire and Sussex. It is of quite a different type, rather on the lines, outside, of an old farmhouse, but planned to suit modern requirements. Probably the cost of building a similar house to-day would be about the same figure as that



On both floors economy and convenience in planning have been carefully studied.



THE DINING-ROOM, WITH WINDOWS LOOKING SOUTH.



R. L. Wall, A.R.I.B.A., Architect
ENTRANCE FRONT AND GARDEN FRONT OF A HOUSE AT ROWLANDS CASTLE, ON THE BORDERS OF HAMPSHIRE AND SUSSEX.

already mentioned in connection with the first example, namely, £2,000 (inclusive of architect's fees).

The house is situated on ground that slopes gradually to the west and has an extensive view over golf links. It is set well back from the road and screened by a fine old quick-set hedge. On the north side is a lane with good hedgerow trees forming pleasant protection.

The lower storey has 11in. hollow walls faced with multi-coloured local bricks, the upper storey being of 9in. brickwork, battened and tile-hung. The windows throughout are of steel,, with leaded lights in most cases.

Old oak beams and posts were used, and oak framing with plaster panels forms the partition wall between the hall and living-room. The entrance is through a roomy porch floored with 9in. by 9in. quarries.

The accommodation on the ground floor includes the hall, a large living-room opening on to the veranda and communicating by sliding doors with a smaller sitting-room. The fireplaces in these rooms, as in the bedrooms above, are faced with small deep-red bricks, and fitted with modern fireclay backs. The living-room fireplace has been treated on ingle-nook lines.

The height of the ground floor rooms is 8ft., which is the lowest that the local by-laws would allow. To many of those accustomed to living in old houses this seems uncomfortably and cheerlessly high, and, though the ancients seemed content to risk a broken head, the extra 2ft. or so would seem to be an excessive amount of clearance even for the tallest of us, and it represents a very considerable amount of extra cubic space to be warmed, besides adding to the difficulties of producing external elevations having that long low effect which is so charming in old houses. The floors of the principal rooms are laid with oak blocks, and the joinery is also carried out in oak.

The kitchen has a floor of 6in. by 6in. quarries, with a 3ft. 6in. dado of white glazed tiles. A covered way give access from the kitchen to the veranda and outhouses and joins the garage to the house for convenience in bad weather.

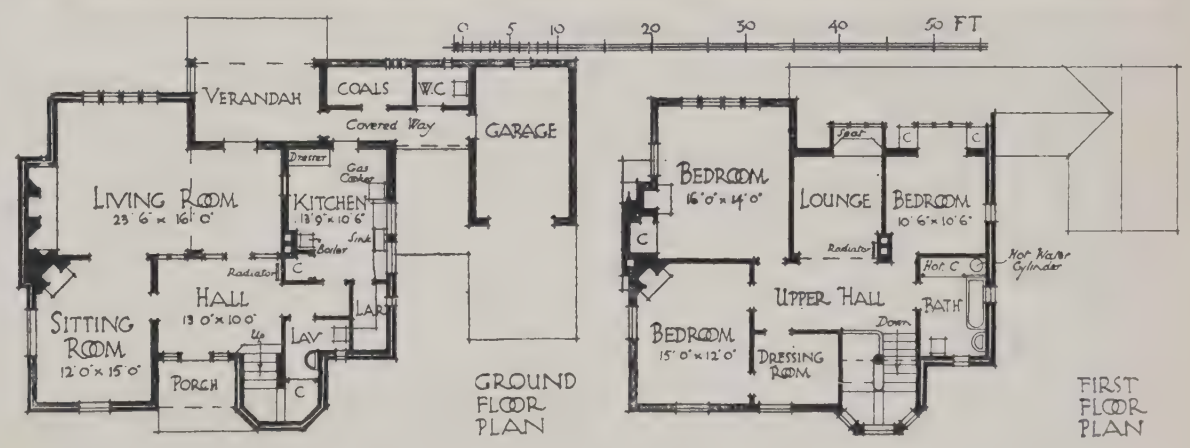
On the upper floor are three bedrooms, a dressing-room and bathroom ; also an unusual feature in the form of a lounge with window seat, from which a fine view is obtained.

The hot-water service is from a boiler in the kitchen, and has been kept as compact as possible ; the hot-water cylinder is contained in an airing cubboard in the bathroom. Two radiators are also run from this system.

Gas is used for cooking, and the house is lit by its own electric plant.

ROBERT STANLEY.





The plans are unusual, but expressly suited to the particular conditions.



A VIEW IN THE LIVING-ROOM.

SATISFACTORY STRIPES

Their Varied Use in Curtains, Chair Coverings and other Details of Furnishing

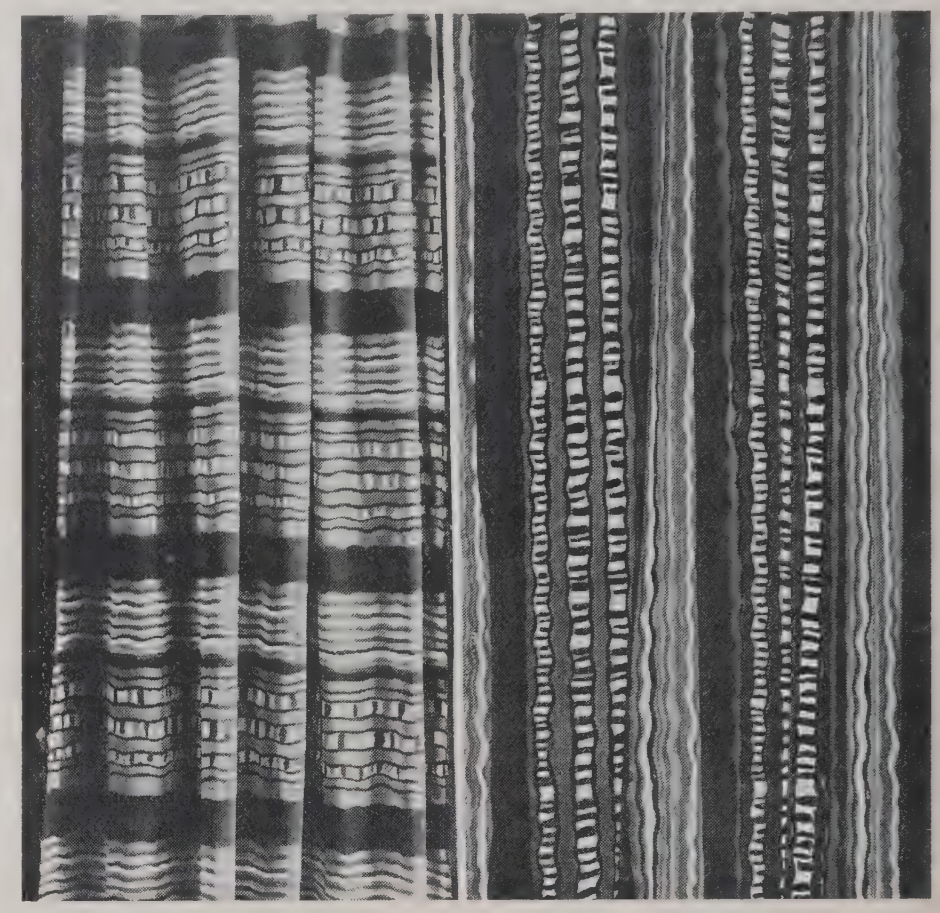
APART from the use of stripes as a change from floral and other patterns, the materials largely used for furnishing to-day must be considered. The Utrecht velvet, tapestry, and silk damasks suited to the sombre dignity of Victorian mahogany, dark in colour and heavily patterned, did not lend themselves to decoration by means of simple stripes, whereas our modern artificial silks, bourette silks in bright blanket effects, cotton taffetas, linens, cretonnes and hand-woven woollen materials are especially suited to decoration by means of bold stripes, shaded stripes, invisible stripes, striped borders, checks, or broad bands of contrasted woven pattern as various and brilliant as Joseph's coat of many colours.

The crinkled paper lamp-shade of yore, all curves and billows, with its wide satin ribbon-tied bow (mercifully in the limbo of departed things), may be contrasted with our accordion-pleated lamp-shades, most charming when decorated with a striped ribbon border or, occasionally, with a line of bright contrasting colour at the edge of each of its sharply pleated folds.



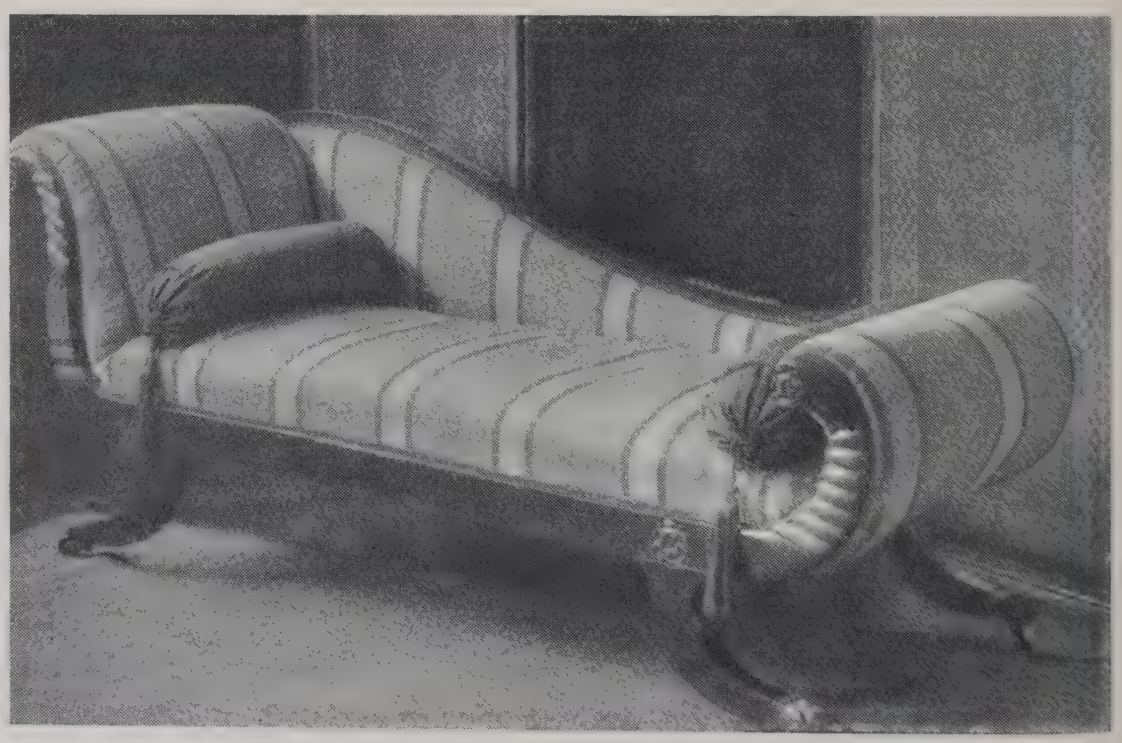
WOVEN COTTON IN BLUE, YELLOW AND BLACK STRIPES IS NOT VERY WELL SUITED TO THIS PARTICULAR CHAIR. A MATERIAL OF LESS MARKED DESIGN WOULD BE BETTER.

Carpets, wallpapers, cushions and chair covers are striped as irregularly as the tulip or as brilliantly as the rainbow. Wallpapers in graduated stripes of soft nondescript shades serve a useful purpose in bridging the gap between the simplicity of distemper or paint in a plain colour and the too-insistent detail of some floral pattern. In a London store, where a display of furniture of modernist tendency was lately held, some French wall-papers having horizontal stripes instead of the familiar vertical ones, in pale colourings and almost imperceptible patterns, were used with good effect. Obviously, such things need great discretion in hanging, if a dwarfing, oppressive effect is to be avoided; but they are very attractive for the papering of an alcove or some narrow, too lofty hall in a town house.



A CONTRAST.
On the left, curtain material horizontally striped. On the right the same stripe used vertically loses much of its effect.

Where curtains are concerned, their much smaller area, and the fact that they are draped instead of being stretched, like wallpaper flat on the wall, makes a very great difference. Two illustrations on this page show how comparatively ineffective is a vertical stripe—however bold and brightly coloured, compared with the same design used in the opposite sense. The stripes tend to lose themselves in the folds of the curtain and break up and spoil their effect, as well as confusing the natural lines made by the fullness of the drawn-back



BOLD STRIPED MATERIAL IN FAWN, GREY, AND BLACK IS IN CHARACTER WITH THIS "EMPIRE" SOFA.



In the drawing-room at "The Gateway"
SHOWING CHAIRS WITH DULL GOLD APPLIED STRIPES ON A BLACK COVERING.

rtain; but when printed *across* the stuff they emphasise e natural folds of the material, and the pattern gives it an erest which plain materials do not possess. Such curtains y also be trimmed with bands of a different material, r the top, or with a border at the foot, to achieve, in a nor degree, the same effect of stripes.

Stripes for upholstery should avoid a middle course, ugh the size of the stripe must, naturally, be regulated the proportions of the piece of niture on which they appear. a rule, a bold stripe, or an ost invisible one, is preferable variously coloured stripes of dium width. The cover of the e-backed armchair here illus- ed is an example of a rather atisfactory striped effect, not roved by its great diversity colour. This is the chief fault many of the striped, woven ons. The simpler the stripe, and fewer the shades appearing in it, more satisfactory, as a rule, is its earance. Witness the bold design he fawn, grey and black cover of "Empire" sofa illustrated, where proportion between the wide and ow lines is admirably arranged.

The shaded stripings of many of new artificial silks depend more he charm of their colouring than he art of the designer. Among r various uses none is more de- tful than when made up into bed- ads. A wide, shaded stripe may from head to foot—deep rose ling to pink, for example, with, either side, a plum-coloured border. As the width of the artificial silk is not sufficient to cover the bed entirely, the plum-coloured edge of another breadth of silk is seamed on at the selvedge to make a border, the seam, coming at the edge of the mattress, being quite imperceptible.

For those who like a bolder use, the woven cotton bed-spreads with horizontal stripings are admirable. They have the effect of reducing the apparent length of the bed in the rather small bedrooms which are the portion of most of those who occupy post-war houses.

On beds of walnut or weathered oak, bedspreads of green, striped with black, fawn and brown, in a widely spaced arrangement, are very attractive; so, too, are the same groupings when carried out in bright canary yellow, with black, red and green bands which remind one of the ever-popular "Roman stripes"—the head-dresses of the Italian *contadine*.

With such bold decoration as this on the bed, one may be content to use rather simple patterns in the curtains or wall hangings—a small, all-over figured design, for instance, or a silk or cotton taffetas.

Checks, which are only stripes in opposite directions, as well as small diaper patterns, can be successfully used with almost all stripes, especially carpets having square or trellis designs.

Peasant pottery, hand-woven materials and embroidery in the primary colours and unlaboured patterns make good companions to the simpler forms of striped cotton materials which are suitable to the country cottage, or for use in some loggia or garden room. The admirable stripes of red and white, or blue and white bed-ticking, the wide awning stripes of some strong cotton sold for sun blinds, may cover cushions for garden chairs, or make the loose covers of sofas and cushions for a divan. There are also wide curtain materials of woven jute, with inconspicuous designs in coloured cotton woven on their string-coloured surfaces, which may be used to make the most attractive wall hangings, especially in those partly outdoor sitting-rooms or sun-parlours, from which they can be removed when the winter begins; and these all have patterns which are perfectly suited to the proximity of striped effects of every sort and kind.

M. DANE.



AN ATTIC ROOM FURNISHED IN MODERN STYLE. THE FLOOR IS COVERED BY A BROWN AND BLACK STRIPED CARPET, AND A SMALLER STRIPE IS USED ON THE SETTEE.

In the Modern Manner

A Bedroom Furnished in the Style of To-day



GENERAL VIEW OF THE ROOM.

Designed by R. W. Symonds and Robert Lutyens

THE modernist style is spreading apace. It has been extensively adopted on the Continent for some years past, and is now beginning to make its way in England. In furniture it has been taken up commercially, and in many a shop window we see suites or individual pieces in this new manner.

The illustrations on this page show a bedroom in a London house carried out to the designs of Mr. R. W. Symonds and Mr. Robert Lutyens. This is strikingly representative of the new manner. Colour is no less a feature than form in the general scheme, and the reader must imagine the effect from the particulars that follow.

The walls are of a pinky tone with blue in it—perhaps most nearly described as azalea—and these walls are flat varnished. The skirting and the small moulding which marks the junction between wall and ceiling are covered with silver leaf which has been treated with the same colour as the walls. The ceiling is almost cream, finished with a high gloss. All the furniture is of unpolished burr walnut, the chest of drawers having flame-coloured tassels in place of handles. The curtains are also flame colour. The bedspread and the covers to the settee and armchair are a pale biscuit-coloured taffetas, and the pipings on the settee and chair are of the same material. Above the head of the bed a fine piece of Chinese silk embroidery is set on the wall. The foot of the bed is treated as a shoe cupboard. The floor is painted grey, and overspread on it are two fine Samarkand rugs of a lavender tone. The door is painted the same as the floor. On either side of the bed next to the wall is a low pedestal bookcase, and on one of these is a bedside light with a pleated shade. Altogether it is a very original and effective scheme.



THE BED, WITH SHOE CUPBOARD FORMING THE FOOTBOARD.

CARPET CHOICE

Right Kinds for Different Rooms

THE carpet is capable of making or marring the effect of any room. It shares with the walls and the covering and curtain fabrics the responsibility of creating a proper setting for the necessary furniture and the other things that make a room habitable.

Obviously, therefore, a matter of primary importance is to study carefully the question of suitable carpets.

Given adequate attention, there will be found to exist a right and wrong way of clothing each particular floor. It is safe to say that there are certain weavings of carpet that are suitable for such and such rooms, and certain others that are entirely unsuitable.

Beginning with the entrance hall or lounge in an average house of simple character, on opening the door it is satisfying to find, not a close-fitting carpet, but one of the many types of woven rugs, Turkish, Persian or Indian, that abound in delightful Eastern designs and colourings ; and then, carrying on up the staircase, there are many makes and qualities of stair carpet, produced by English manufacturers, that will complete the setting.

In preference to attempts to match the real Eastern rug are many shades of plain hair carpets of varying quality. Supposing the rug in the hall to be a Turkey one, it would then be suitable to follow up the stairs with a pile carpet in one of the tones of the design.

There are beautiful and inexpensive Bedouin rugs and long corridor strips in soft natural colourings



VERY EFFECTIVE ON A STAIRCASE IS A STRING-COLOURED HAIR CARPET WITH BLACK BORDER.



A "PANEL" CARPET OF DEEP PILE AXMINSTER.

that fulfil admirably the requirements of hall and staircase.

Many beautiful and simple designs are available in tones to match modern furnishings, in Axminster, Saxony, Wilton and some hair carpets.

For the dining-room with, so often these days, its parquet or wood-block polished floor, the treatment suggested for the entrance hall is also suitable. A good Turkey, Persian or Eastern rug of any kind gives an air of comfort and well-being, and enhances the value of old-time furniture that may be the treasured possession. Well-designed piece goods made up into bordered squares, or woven carpets in plain coloured hair cord, and the Wilton, Saxony and other pile carpets already referred to, are also suitable.

Then there is a large selection of rush, cord and coco mattings that have been so greatly developed

during recent years. We are not in the habit of associating mattings of any sort with other than kitchens and bedrooms, but there are charming mattings of various texture and quality, well designed and serviceable, that may be used with satisfaction in the dining-room and the morning-room. For the music room, reception or drawing-room, whatever its designation, with a suitable and well finished floor, there are delightful carpets, hand-tufted Dolgelly and the like, in all sizes, of oval and round shapes, having centres of soft greys, blues and browns, with striped or gaily patterned borders ; carpets to revel in, deep piled, soft and yielding to the tread, and wearing indefinitely.

Again, there are the possibilities of beautiful settings for fine furniture in plain Saxony carpets, sold by the yard and made up to a suitable size for the room, to be close-covered or finished with a margin, according to individual taste ; these carpets being obtainable in black, various greens, orange, brown, camel, puce, various shades of grey and other tones.

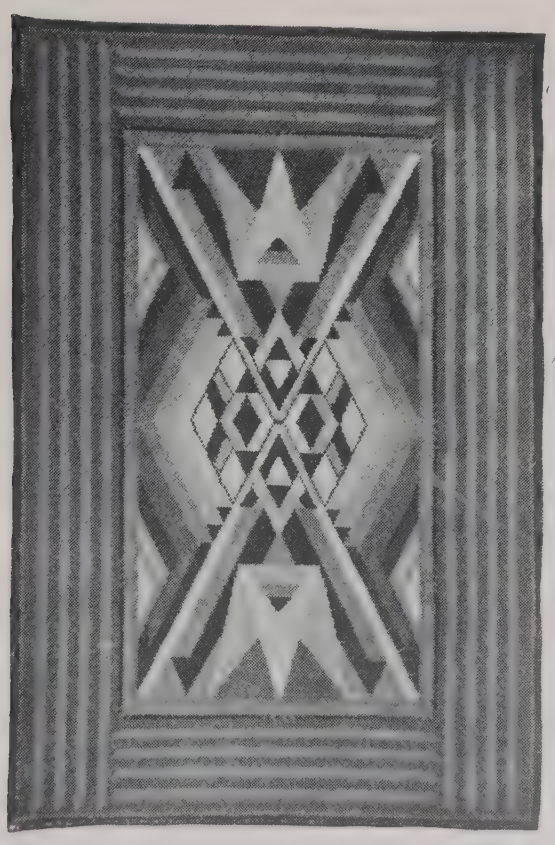


A CORRIDOR RUNNER.

The furnishing of any room is simplified if the foundation be any of these plain and beautiful carpets. Modern designers, while not forgetting pattern, have learnt the art of subtle rather than sudden blendings, and we in England may well feel pride in the productions of our own looms.

For living-rooms, hair-cord carpets, obtainable in a variety of colours, are to be commended, for they look well and wear as well (when of good quality) as the old-fashioned Brussels carpet.

The bedrooms, according to the means of the occupier, may be covered throughout with either plain hair, Axminster, Wilton, Saxony or the woven reversible wool carpets that are so much favoured. Here, again, how changed and improved are the colours and the designs. Where a polished floor may appear cold, felt, in a wide range of shades, may be adopted as covering for a bedroom, in association with rugs woven by hand or the machine-controlled loom. The ever-useful washable and unfadable rugs serve a decorative purpose, and are to be found in a host of colours and designs.



Heal and Son

A MODERN HAND-TUFTED RUG.

A number of beautiful hand-woven wool rugs are available, since the revival of the individual worker on the studio loom, in the colours and designs that appealed to our forebears : Indian dhurries, and rugs in wool or jute are made in a hundred fascinating ways, and are at the disposal of the sometimes bewildered home-maker of to-day.

In passing, it may be noted that the old idea of carpet or felt being "unhealthy" in a bedroom has been entirely dispelled by the vacuum cleaner, by means of which any floor covering can be kept free from dust and dirt.

The foregoing may, perhaps, be inadequate, but it may serve as a sufficient though simple guide when the question of carpets arises. We may learn, at least, that it is expected that, while there is much possible and suitable interchange, there are certain recognised limits : for example, we should not see in the entrance hall a carpet obviously intended for the bedroom. At the same time, to reiterate, we have mattings of all descriptions that may be used in almost every room, and there are rugs of jute and of wool, some real, some imitation, of Eastern designs, that are equally accommodating.

Be it remembered, above all things, the carpet must be complementary to the rest of the furnishings. Thus, while there are colour values, there are also quality values. A cheap carpet detracts from good furniture, and, conversely, a too expensive carpet may make the furniture appear inadequate. And there is comfort to be considered, for the welcome that one carpet gives another lacks.

In all these many points concerning floor coverings the manufacturers and the shopmen are keenly interested. You may not meet the manufacturer, but you can meet the shopkeeper. Ask him, and (assuming him to be competent) rely on his advice, remembering always that most carpets have to suffer constant wear. This last is a most important point to keep in mind, especially in regard to the hall and stairs, the dining-room and the sitting-room, where foot traffic is persistent, and the marks and rubbings of outdoor shoes are a heavy toll on any carpet.

HARRY TRETHOWAN.



A SENNAH RUG. *Celebes Storage Co., Ltd*

A LITTLE PORTFOLIO OF PLATES



E. Guy Dawber, A.R.A., Architect

A VIEW OF A MODERN HOUSE IN WORCESTERSHIRE, SEEN LOOKING THROUGH A TRELLIS ARCHWAY IN THE GARDEN.



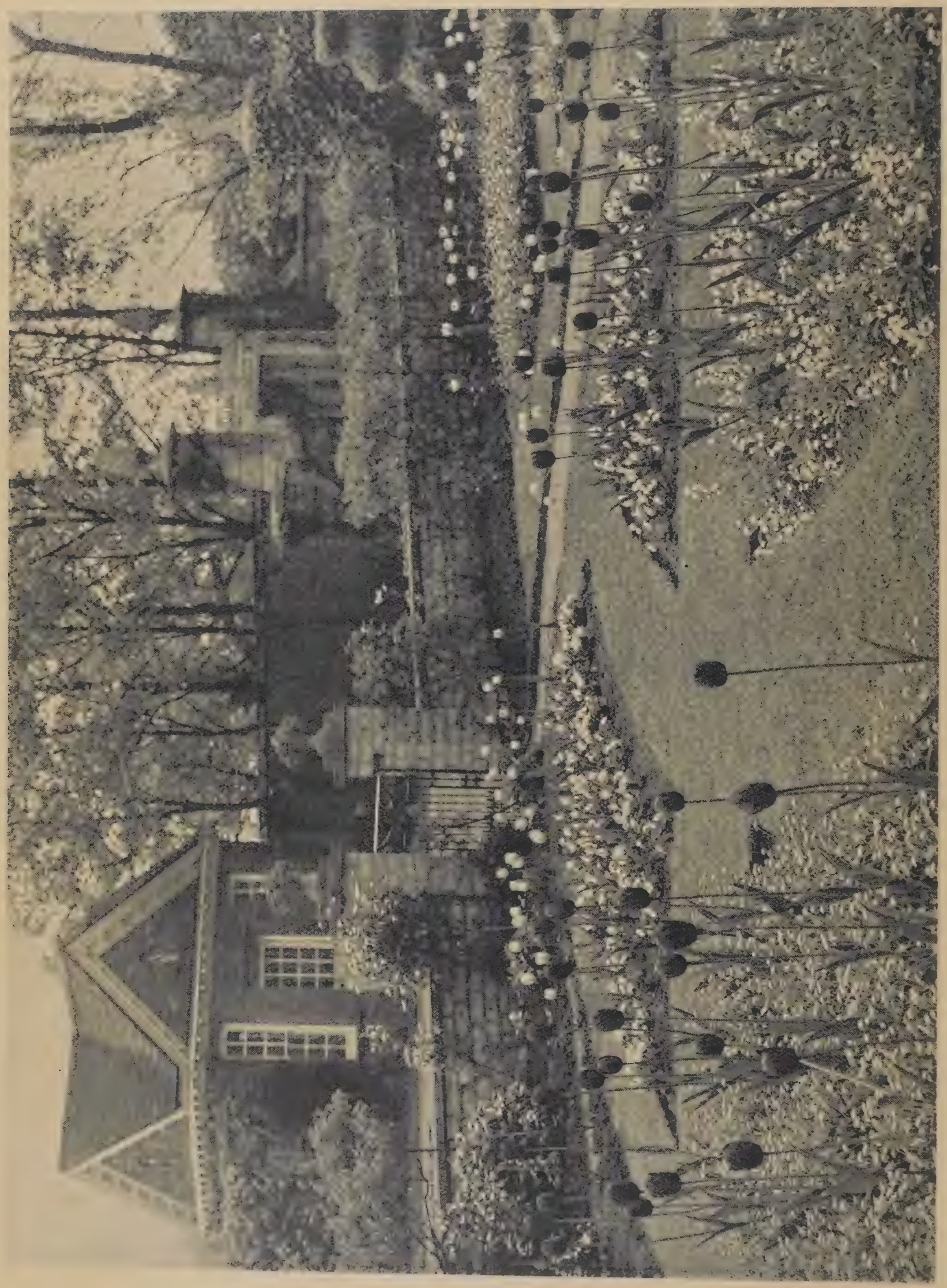
Basil Ionides, Architect

HALL IN A COUNTRY HOUSE, SHOWING A RIGHT TREATMENT OF AN OPEN FIREPLACE, AND OAK FURNITURE IN KEEPING WITH THE SETTING. THE WALLS ARE WHITEWASHED, AND THE FLOOR IS COVERED WITH BRAIDED REED MATTING.

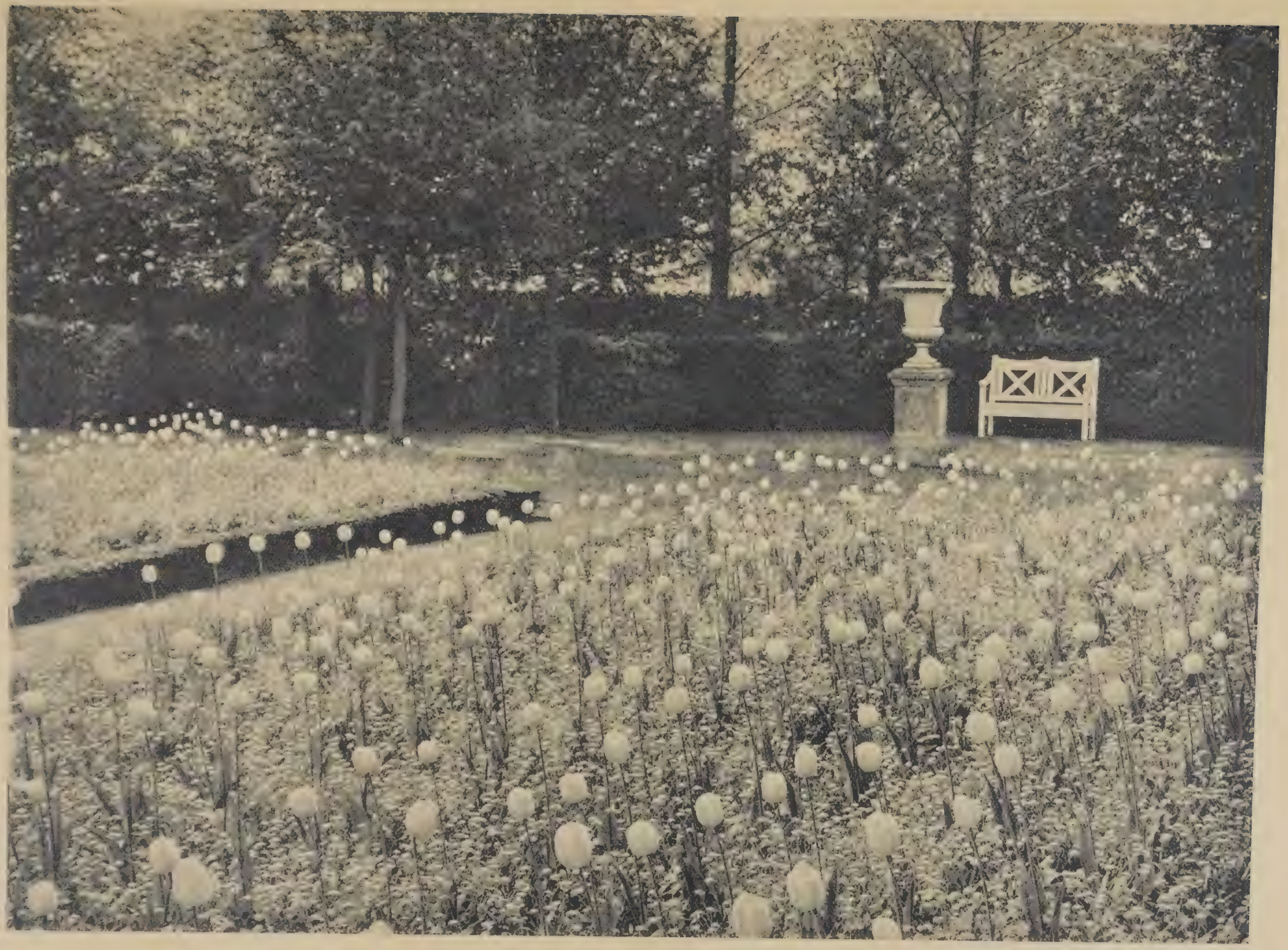


Forsyth and Maule, FF.R.I.B.A., Architects

DINING-ROOM IN A HOUSE AT FALMOUTH, WITH A BRICK INGLE FIREPLACE SPANNED BY A STURDY OAK BEAM. HERE AGAIN THE WHOLE EFFECT IS RIGHT, THE FURNISHING BEING IN ACCORD WITH THE CHARACTER OF THE ROOM.



A GARDEN SCHEME WITH SHAPED BEDS FILLED WITH TULIPS OF VARIOUS COLOURS, SOME IN ASSOCIATION WITH ARABIS, OTHERS HAVING WHITE VIOLAS AND FORGET-ME-NOTS AS THE GROUND COLOUR.



VERY LOVELY ARE TULIPS PLANTED IN A MASS AS HERE SEEN, THE PINK OF THE TULIP CLARA BUTT BEING BLENDED WITH THE BLUE OF FORGET-ME-NOTS.



Basil Ionides, Architect

A GARDEN HOUSE TREATED IN AN INDIVIDUAL MANNER. ON THE WALLS ARE HUNG CHINESE PANELS, AND THE FURNITURE IS DESIGNED TO HARMONISE WITH THESE.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

For the Ironing Board.

An asbestos mat to serve as a rest for the iron may be cut from an ordinary asbestos stove mat (costing two or three pence) and tacked on to the ironing board. This is more convenient than a separate stand, and prevents the iron slipping.—(P. L.)

* * *

Removing Marks on Unwashable Distemper.

Dirty marks on a cream or white unwashable distemper may be removed in the following way: Soak a clean rag in benzine and rub lightly; if the mark is obstinate, a little "Vim" on a benzine rag will remove it. The mark should then be dabbed with a dry rag and allowed to dry. Care is needed in rubbing gently, to prevent the colour coming off. —(F. E. C.)

* * *

An Anti-Moth Powder.

Mix together an ounce of each of the following ingredients: mace, nutmeg, cloves, carraway seeds and cinnamon. Make into a powder and mix them thoroughly. Sew up in muslin bags and store among your clothes. The sachets will impart a pleasant scent as well as keep moths away.—(A. G.)

* * *

A Remedy for Dandruff.

I have found the following preparation an excellent remedy for dandruff. Melt about one tablespoonful of vaseline in a saucer. When melted, add the same quantity of paraffin and mix well. When still warm, thoroughly rub the mixture into the scalp, and repeat the process every morning or evening for about three weeks.—(J. P.)

* * *

Aluminium Pans.

If aluminium pans get discoloured inside, fill them with boiling water to which a little borax has been added, allow to stand for several hours, then pour off the water. Rub well with a soft cloth and the stains will disappear. Burnt marks can be removed by boiling a raw onion in the pan. This causes the burned material to rise to the surface as scum.—(A. P. M.)

* * *

Polishing Linoleum.

It is sometimes necessary to scour linoleum, but when this is done it usually has a "starved" washed-out appearance. Before applying the polishing preparation, rub the linoleum with a cloth saturated with olive oil. Give the oil an hour to soak well in, rub again with a soft cloth, and *then* apply the polish and finish in the usual way. The pattern comes up beautifully fresh if this method is adopted. Tested and now always used.—(F. H. E.)

* * *

Cleaning Carpets.

An excellent solution which I have used for twenty years for cleaning and restoring carpets is made with the following ingredients: Three pennyworth of oxalic acid, three pennyworth of lump ammonia, 1 packet of Hudson's extract and a small bar of "Sunlight" soap. Put the acid, ammonia and Hudson's extract into a pail with 1 quart of boiling water. Have a new hard scrubbing brush handy and dip this in the mixture and rub on the "Sunlight" soap; well scrub the carpet, but do not put your hands into the solution. Then have another pail of clean cold water and rinse with a clean rag, afterwards rubbing with another dry rag, and the colour will come up like new.—(A. E. B.)

A Gas-Oven Hint.

Many a housewife, when baking cakes in a gas oven, is faced with the difficulty of regulating the gas without opening the oven door, and so spoiling a risen cake by the fall of temperature. It is a good idea to place a small mirror on the floor underneath the gas jets. The rise and fall of the flames can then be watched, and the necessary regulation effected with the same ease and accuracy as if the oven door were wide open.—(D. V.)

* * *

When Cooking Green Vegetables.

It is well known that a crust of bread boiled with cabbage, cauliflower or greens of any sort does away with the disagreeable odour of the water after cooking. But the bread boils into a pulp among the vegetables. To obviate this, put the crust into one of the gauze bags supplied with packages of dried peas. The bag need not be tied with twine, but knotted loosely at the end, and it can be used repeatedly.—(A. E. N.)

* * *

Preventing "Fur" Forming in Kettles.

A certain method of preventing fur from collecting in a kettle is to place inside the kettle a piece of unbleached linen folded into three or four thicknesses and sewn together. The linen gathers the "fur" and thus prevents it from adhering to the inside of the kettle. When the material gets thick with the deposit, it can easily be washed free and used again. A quarter of a yard will be sufficient for three kettles. —(M. D.)

* * *

A Cure for Hard Corns.

Soak a small piece of bread in an egg-cupful of vinegar, then tie the bread on to the corn when going to bed. This, if done each night for a week, will draw the corn gradually out by the root. If the corn is a very bad one, it may take a little longer, but it will be found, after about three applications, that the bread will commence to do its work. If you can keep the bread on during the daytime also, by wearing some old shoes, the corn will disappear in a shorter time. This has not been known to fail in the very worst cases.—(K. W.)

* * *

A Substitute for Bean Sticks.

Being short of bean sticks last year, I tried an experiment that proved successful. I planted two rows of the large sunflower, the seed of which is useful for fowls. When the sunflowers are just showing through, plant the beans in between the rows. The beans will climb up the sunflower stems and will be both ornamental and useful.—(J. R. C.)

* * *

For Whitened Hearthstones.

There used to be a good deal of labour expended in my house in keeping the hearthstones looking nice. The whitening took quite a long time to put on, and then it soon rubbed or brushed off, and had to be renewed, until I tried using powdered distemper instead. A large packet of washable distemper costs only 1s. and lasts for months. Just mix a little in a jam pot, and paint it on with a cheap paint brush kept for the purpose. This coating will last quite a long while, and can be freshened up by wiping with a damp cloth, especially when the room is not being used and the hearth is just dusty. If necessary, it can be scrubbed off with warm water and soda. This method is also very good for whitened doorsteps.—(S. H. B.)

YOUR PICTURES

How to Frame and Hang Them

WHEN a friend of mine who had a picture framed remarked to the framer: "What a difference a frame makes," he promptly replied: "Just the difference that the dress makes to the lady."

A frame is intended to show off the picture to its best advantage, to detach it from its surroundings. It ought, in all cases, to be secondary to the work it adorns, and should not dominate it.

There always seems to be something questionable about a picture or its choice of framing when someone remarks on the frame first, and it is wise to bear in mind that the most admirable





WHEN A LARGE PICTURE IS HUNG ABOVE A MANTELPIECE IT LOOKS BEST WHEN KEPT QUITE LOW, AS IN THIS ILLUSTRATION.

frame will not convert a bad picture into a good one. Gold frames do not suit many pictures. Low-toned works look best with a gilt surround, also those which have a preponderance of rich blue and green, which contrasts well with warm yellow gold; but many paintings are completely overpowered by gold, and by the heaviness of ornament on the frame. Sometimes, when a gold frame is nearly, but not quite, right, a narrow black slip will be successful—just as a gold slip is sometimes useful with a black frame. If a wide mount is used, as in the case of water-colour drawings, a narrow frame is most suitable.

SHOWING, ON ONE WALL, A SET OF OLD PRINTS IN BLACK FRAMES HUNG IN A LINE ABOVE THE DADO, AND ON THE OTHER WALL TWO SIMILAR PRINTS FLANKING A LONG FRAMED MAP.

Proportion of frame to picture is always a problem. Most pictures look best in simple straight mouldings. There are cases, however, where the surroundings are all so complicated that a similar frame instantly unites with these, and shows off the picture by its very isolation.

In the case of very large pictures, a relatively narrow frame is sometimes quite successful, and, conversely, very small paintings sometimes look exceedingly well in frames much wider altogether than themselves.

Mounts around water-colours, drawings and etchings may be of any colour



ETCHINGS SHOULD BE FRAMED WITH PLAIN CUT MOUNTS HAVING AMPLE MARGINS. ABOVE ARE THREE GOOD ARRANGEMENTS.

or tone—gold, silver, etc. —to suit the work; but white, grey, black and gilt are most commonly used. Strongly coloured mounts are more difficult to manage, and many pictures are not suited by them.

A water-colour drawing with a gilt mount needs also a gilt frame, not black or white; but white mounts may have narrow black frames, as in the case of drawings and etchings, or they may have white frames. Japanese and other prints sometimes look extremely well in narrow black frames, or *passe-partout* binding, adjoining the print, with no mount, especially when seen against a light-toned wall.

Artists often manage to make gold frames harmonise better with their work by painting certain recurring colour notes of the picture on the frame itself, in the form of bands or patterns. Whistler frequently treated his frames in this way.



JAPANESE COLOUR PRINTS ARE MOST EFFECTIVE IN NARROW FRAMES ON A PLAIN WALL SURFACE.

Before a decision is made regarding the suitability of the framing of a picture, it is better to see it against several different backgrounds, because sometimes the tone or colour of the background, not the frame, is unsuitable. A middle neutral grey, halfway between black and white, will make a good common test. The frame may appear wrong, when all the time the wall colour is to blame. In such circumstances the picture should be hung in a different place or room.

Artists are often on the look-out for real old gilt frames, darkened with age, which they think suit their works better. Many of the more modern brilliantly coloured oil paintings look well in broad matt or enamelled white frames, sometimes just flat, with no mouldings at all, producing an impression of large white mounts.

With regard to the placing of pictures on a wall, it may be said that this is entirely determined by the room and the pictures themselves. The great thing to avoid is a restless effect, so often created when pictures are crowded together. In a panelled room, any pictures should be hung so that they come centrally within the panels —not overspreading the mouldings which enclose the latter. On a chimney-breast a picture often looks best when it is kept fairly low down, instead of being high above the mantelshelf. And where two or three pictures of slightly different sizes are ranged on a wall, it is best to keep the bottom of the frames on the same level.

Where a picture rail exists, pictures are generally hung from it; but, personally, I dislike the effect of the triangles which the wires make. Far more pleasing is the effect of pictures hung so that no cord or wire is visible. This is easily accomplished by stretching the latter tight across between screw-eyes in the frame, and hanging the picture on a **X** hook, which is far neater and better than a nail: it makes only a tiny hole in the wall, and is adaptable to light or heavy pictures, for there is a variety of this hook which has two steel pins for extra strength.

R. A. Wilson.



A PLEASING ARRANGEMENT OF ETCHINGS IN NARROW BLACK FRAMES ON A SITTING-ROOM WALL.

REFRESHING the HOUSE FABRICS

How to Wash Cretonne and Chintz

AT this time of year when spring-cleaning is afoot, attention must be given to the washable upholstery of the rooms—hangings and covers; and it is not only a convenience, but also a considerable economy, if some, at least, of the articles can be cleaned at home.

For curtains and chair covers, cretonnes and chintzes are largely used, and both can be washed by the same method, bran-water being used in this process; but the finishing of the materials is different. Bran contains properties which soften the water, stiffen the material and prevent the fading of the colours, and if only a slight stiffness is required, bran is then used instead of starch.

To Make Bran-Water.

Tie some bran loosely in a muslin bag, leaving sufficient room for the bran to swell, then place the bag in a large pan and cover it with five times the quantity of cold water (cold water extracts more readily from the bran the properties for which it is used, whereas boiling water cooks the starchy matter in the bran, making the contents of the bag gelatinous, and thus preventing the escape of the other constituents into the water).

Place the bag in the water with the tied end downwards—this to prevent the bag from sticking to the bottom of the pan. Bring the water to boiling point and simmer slowly for fifteen to twenty minutes. When nearly boiling it is necessary to watch it, as bran-water boils over very quickly.

When the water is brown, strain it off for use and put on the bran again with the same amount of water and proceed as before. This second boiling is useful for rinsing-water. A third water can even be obtained from the same bag of bran and can be used for rinsing and for slightly stiffening purposes.

To Wash Cretonne.

1. Shake the material well, to free from loose dust.

2. Add to the bran-water an equal quantity of plain water; this water for washing must be only moderately warm to avoid running or fading of colours. Add sufficient dissolved soap to make a lather—very little is required, as the bran softens the water.

3. Wash the cretonne by squeezing and kneading it; be sure not to rub the material. Change the water if necessary, using a second quantity of bran-water.

4. Rinse in a mixture of cool bran-water and plain water (equal quantity of each).

5. Stiffen in cool bran-water—that is, water obtained from the first boiling of the bran, without the addition of plain water.

6. Fold in a cloth, so that if the colours are inclined to run they will stain the cloth and not the ground of the material.

7. Pass through the wringer once, hang by the fire for a short time or out of doors away from the sun, or in a draught until *slightly* dry.

8. Iron on the *wrong* side, as cretonne must have a dull surface on the right side, and use the iron in the direction in which the cord runs; then air well.



CRETONNE SHOULD BE SQUEEZED AND KNEADED, NOT RUBBED IN ANY WAY.

To Wash Chintz.

1. Wash this material following the directions for washing cretonne, but after rinsing in half bran-water and half pure water, rinse the chintz again in plain cold water to which salt and vinegar have been added in the proportion of one tablespoonful of each to one gallon of water.

2. Stiffen the chintz by passing it through thick boiling water starch, but not over-thick or the starch will not penetrate the material.

3. Wring *by hand*; do not pass the material through the wringer; then slightly dry by the fire or out of doors.

4. When the surface is becoming just slightly stiff, place *over it* a cloth wrung out of cold water and fold it in the cloth as directed for finishing cretonnes.

5. Pass it now through the wringer, which will prevent the iron from sticking to the material when it is ironed.

6. Iron with a very hot flat iron on the *right* side, pressing lightly, then glaze or gloss the material. This is termed "calendering."

Calendering.

The glazed appearance of new chintz may be restored after washing by the calendering process. When it is a question of large surfaces and awkward-shaped loose furniture covers, it is advisable to send chintz to the cleaners to be machine calendered, for calendering is not the easiest process, and if not well done the chintz neither looks nor keeps fresh; but small covers or straight short lengths of material, such as casement curtains, can easily be hand-calendered with the polishing iron, the knack of manipulating the iron not being a difficult matter. These irons are inexpensive, they have a polished steel *oval* surface, and can be obtained in different sizes.

To Hand-Calender.

To obtain the necessary hard surface for glossing, remove the ironing blanket from beneath the ironing cloth. Place the material to be calendered on the cloth *right side* uppermost and still damp from the first light pressing with the flat iron. For glazing, use a very hot clean polishing iron. Press the iron heavily forward on the heel, and then draw it back lightly on the toe, working over the material in strips until the whole surface has been glossed or polished. Then air the article well, and, to avoid creases, roll lengths of chintz or fold loose covers lightly and with paper in between the folds.

A. DANTON.

ELECTRIC IRONING

Modern Facilities that are a Great Improvement on the Old Appliances

IN the February issue of HOMES AND GARDENS the electric washing machine was dealt with. Now we go on to consider the electric hand-ron and the electric ironing machine.

The Electric Hand-Iron.

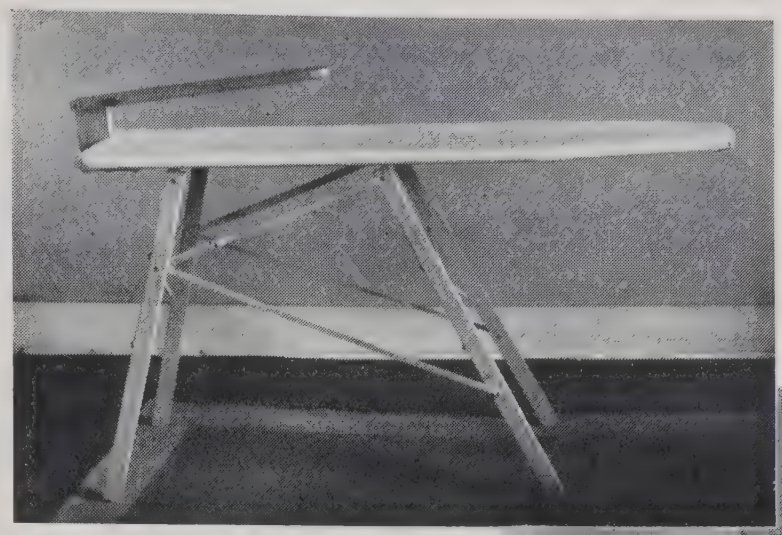
For the majority of households the electric hand-iron will do all the ironing required, and it is particularly useful for small and elaborate articles of delicate texture. The iron heats rapidly and can be used from any wall plug or lamp-holder, and by means of a two-way adaptor on the lighting circuit it is available in the daytime or at night. For general household purposes a 5lb. iron is suitable, although the lighter and heavier weights, 4lb. and 6lb. respectively, have their several special uses. For travelling purposes a small electric iron of light weight is a boon.

One of the main advantages of electricity is its cleanliness in use, and from a laundry point of view this is a paramount merit. An electric iron is nickel-plated and its sole has a highly polished surface. This is always in perfect condition for use, whereas the ordinary "flat-iron," upon removal from the fire or gas, requires a thorough cleaning, besides periodic applications of bath-brick or some other abrasive material.

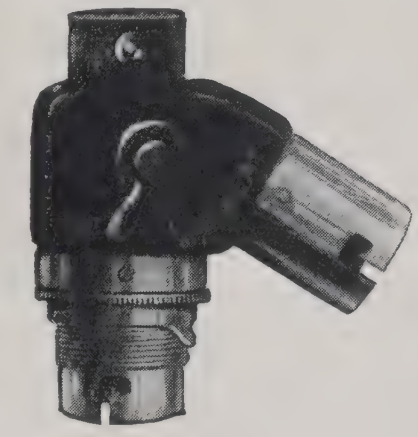
Not only are endless journeys from the ironing table to the fire eliminated by the electric iron, but the work can be done in a much more satisfactory and speedy manner. The ordinary flat-iron is continually losing heat while ironing is in progress, but the electric iron is always maintaining its heat, which can be regulated by switching the current on and off as desired. Moreover, with some electric irons—such as the "Universal"—a finger switch is provided, which does away with the necessity of leaving the ironing table to turn off a wall switch. This is a very economical and handy arrangement. A similar service is rendered by the "Sparosta" iron-rest. With this, when the iron is set down on one side, the current is automatically cut off, whereas when it is placed on the other side the current remains on. Both arrangements effect a considerable saving in current, at the same time doing away with the risks attendant on leaving an electric iron "on" inadvertently.

Most electric irons are designed to stand on end when not in use, so that it is not imperative to use a stand. In this connection it is advisable, when buying an iron, to see that it really will stand upright, for some types are inclined to lean over, with the result that a sudden jerk causes them to fall down. This may mean scorched linen or a burnt hand.

Three further advantages of the electric iron are (1) only the surface of the iron is heated, which does away



A FOLDING IRONING BOARD, WITH SLEEVE BOARD.



General Electric Co.

"MAGNET" TWO-WAY ADAPTOR.

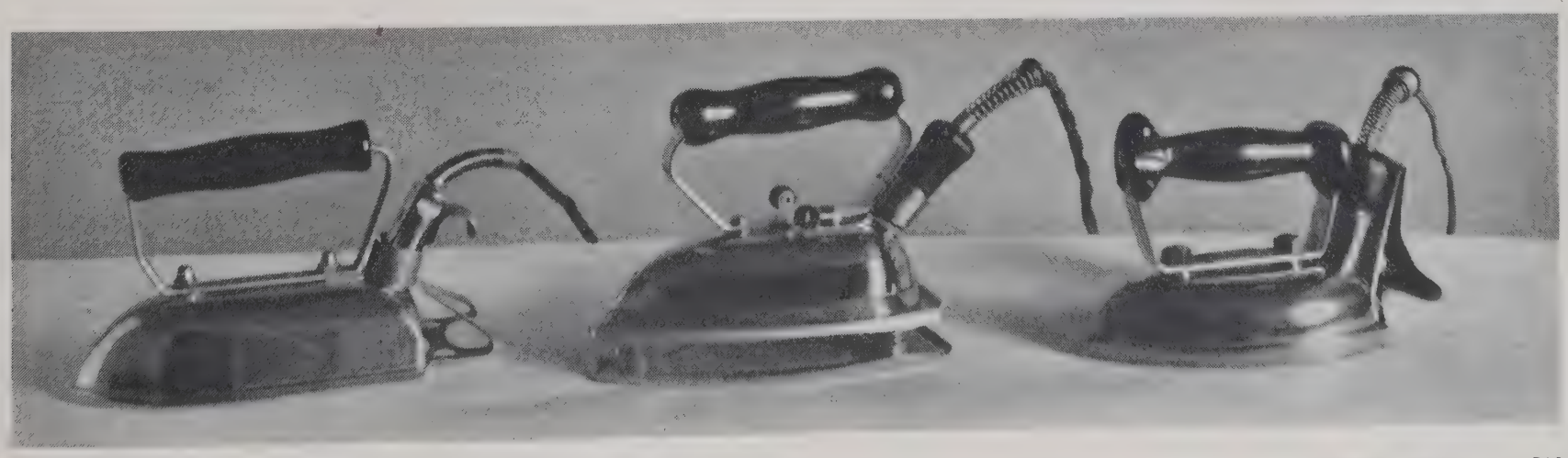
This fits into a lamp socket, and its two arms take, respectively, a lamp and the flex connection to the iron.



Kepston, Ltd.

THE "KEPSTON" IRONING BOARD.

It grips on to any table without screws or clamps, and gives a firm ironing surface, felt-padded.



Siemens-Schuckert (Great Britain) Ltd.

THE "PROTOS" IRON.

L. G. Hawkins and Co., Ltd.

THE "UNIVERSAL" SAFETY IRON ON STAND.

General Electric Co., Ltd.

THE "MAGNET" IRON.

The "Protos" iron is torpedo-shaped, and has the point intensively heated. The "Universal" has a thermostat which automatically cuts off the current when the iron has reached a certain degree of heat, and there is also a finger control switch which enables the current to be turned off or on while ironing. The "Magnet" iron is designed to combine efficiency with economy: it will do 3½ hours' ironing on a current consumption of 1 unit.

with scorched knuckles; (2) most electric irons are equipped with ebonite handles, which do not conduct the heat, so making ironholders unnecessary; and (3) in summertime there is no need for a fire or gas, both of which heat the air in the room as well as the iron.

An ironing board is now generally used instead of a table, as it has obvious advantages over the latter. A folding ironing board, self-supported by lattice legs, is most useful; or there is the "Kepston" ironing board, so designed as to grip firmly on to the edge of an ordinary kitchen table.

The Electric Ironing Machine.

This appliance is of especial value in a house where a large number of flat articles, such as tablecloths, sheets, napkins and handkerchiefs have to be ironed. In operating the machine one or two essential facts should be remembered. Silks and other fine fabrics should be less damp than when hand-ironed, otherwise the pressure of the ironing slipper will make the fabrics harsh and stiff; but for embroidered articles the shoe raises the pattern and also gives a high gloss, when required, as in ironing chintz and similar fabrics.

The "Thor" is a reliable ironing machine, and it can be gas-heated if no electric supply is available. It is provided with stout swivel castors and can be folded up when not in use. It is also furnished with an airer at the side, a tray beneath to receive the ironed article as it passes over the roller, and a seat for the worker while operating the appliance. This is one of the machines which is constructed with an open end and with a table which swings free, thus rendering more easy the ironing of fullness and corners and of circular garments, such as skirts and shirts.

From what has been said in this article and the preceding one in the February issue, it will be realised that, though the electric equipment of the home laundry involves a substantial expenditure in first cost, this is soon repaid by savings in laundry charges, and by saving in labour and time. Even, however, if an electric washing machine is not invested in, the electric iron will prove an invaluable aid. A. H. R.

Concerning Your Lease

BY A SOLICITOR.

WHILE, in these days of house and flat shortage, a prospective tenant has to accept the landlord's terms to a far greater extent than formerly, still there are various points in a lease or tenancy agreement which deserve consideration.

We will assume that you have decided upon a house or flat and that the landlord has sent you a form of lease or agreement for approval. In the first place, it does not matter for practical purposes whether the form is written or printed; headed "An Agreement," or "This Lease"; intended to be signed only, or to be "Signed sealed and delivered." People often protest and say: "I don't see the need for a lease; an agreement will do." But whichever you have, it will cost you the same if a solicitor has prepared it.

This brings us to the important question of "Costs." The landlord is entitled to get his solicitor to prepare the form of lease or agreement, and in London and most parts of the country the tenant is liable for the costs. These are on a fixed scale. They are —£7 10s. for the first £100 per annum of rent, £2 10s. per £100 afterwards up to £500, and £1 5s. for each additional £100 per annum. And in all cases one-third is added. Also, the tenant pays all stamp duties, at the rate of £1 per £100 of rent, plus a fixed sum of 5s. for the "Counterpart." The latter is a copy of the lease or agreement, signed by the tenant and handed to the landlord in exchange for the original signed by the landlord.

On a rent of £150, therefore, the costs of the landlord's solicitors will be £7 10s., plus £1 5s., plus one-third, which equals £11 13s. 4d., and the stamp duty will be £1 10s., plus 5s.; making a grand total of £13 8s. 4d. If your own solicitors advise you in the matter, they are entitled to one-half of the £11 13s. 4d. in addition.

If you want to "bargain" about costs, do it with the landlord at the start of negotiations.

Form of Lease.

Turning now to the form of the lease or agreement, you will find after the heading, names of the parties and description of the house or flat, an agreement to pay the rent. Is it made payable in advance? Do you mind if it is? There is a difference in paying, say, £25 for a quarter's rent now and paying it in three months' time. A useful compromise I have occasionally met with is where the rent is legally made payable in advance, but the landlord privately arranges not to collect it until the end of the quarter, so long as the tenant is a good one.

There may or may not be an agreement to pay rates and taxes. If you are to pay these in addition to the rent, you should not agree to pay more than "usual tenant's rates and taxes." If the agreement reads: "All rates, taxes, charges and assessments," it may make you liable for unusual rates which are still met with in some districts and for which the owner is responsible.

If the landlord is to pay rates and taxes, he should agree, towards the end of the document, to do so, but his solicitors frequently omit to put in the necessary words until they are asked to.

Structural Repairs.

The agreement as to repairs comes next. If it is a fairly long lease (fourteen or twenty-one years), of a house, you may be expected to do all repairs inside and outside, to paint and decorate the inside every seven years and the outside every three years. Or, in the case of a flat, the agreement may be to keep the inside only repaired and decorated. Wherever possible you should endeavour to obtain a "non-repairing" agreement, and should try to get, after the words "to keep in good and tenantable repair," the words "fair wear and tear excepted," put in. With these words inserted, your only liability is to do nothing by way of wilful damage.

There is always an agreement by you not to assign or underlet without consent. The new Landlord and Tenant Act implies that consent shall not be unreasonably refused in the case of a responsible new tenant. And if you anticipate letting the place furnished, the landlord may be asked to agree that consent shall not be required to a furnished letting for six months or so at a time.

Miscellaneous Points.

The remaining agreements vary. They may restrict you carrying on any business or profession on the premises; from keeping dogs or cats; from hanging out washing; from playing musical instruments after certain times. These you can consider for yourself.

A provision that on the rent being in arrear for so many days the landlord may re-enter is always inserted, but does not mean what is stated. The landlord cannot re-enter before starting an action, although he may "distrain" for overdue rent at any time, and may seize the goods of anyone—whether the tenant's or not—if the goods are on the premises.

There should be a provision that if the premises are burnt down or damaged by fire, the rent shall cease until repairs are carried out. Otherwise your liability to pay the rent goes on whether the house or flat is intact or not.

This short article can only deal briefly with the various points that arise, but I think the most important have been mentioned. The golden rule is always to read the document carefully before signing, and if you cannot understand it, a solicitor's fee is a wise form of insurance.

THE TELEPHONE in THE HOUSE

And Accessories that Facilitate its Use

NOW that the telephone enters more and more into our domestic life, it behoves us to get the utmost use, with the least inconvenience, out of it. Telephone rooms, ensuring peace and privacy, are not for the average house-owner or the dweller in a flat, but it is generally possible to choose some relatively quiet spot, away from street noises (which, with summer's open windows, can be almost unbearable) and not too near the wireless set, so that listening-in and telephone conversations can be carried on without disturbing each other.

While a position in the hall is the most suitable for giving orders to tradespeople, calling up the taxi rank, and all the miscellaneous business increasingly transacted by telephone by every member of the family, it is, obviously, unsuited for gossip, or private conversation of any kind. Few householders seem to realise the convenience of an extension from the general utility telephone to morning room or study, and its extremely modest cost. Indeed, like the card-index, the typewriter and other conveniences primarily introduced to the business world, the telephone is far more intelligently used in the office than in most homes. The long-arm extension, for instance, which brings the instrument exactly to the required spot, leaving the hand free to hold pen or book while waiting for a number, or for the resumption of an interrupted call, is rarely made use of. Again, when the necessity arises to write down an address or a message given by telephone, there is a frantic search for a pencil and a scrap of paper, often plainly heard by the person patiently (or impatiently) waiting at the other end of the wire to give the required message. So many neat and practical note blocks being available, this scramble need never occur; the best clip on to the pillar of the instrument itself, so that they can never be removed, while a pencil attached in the same manner circumvents our incorrigible habit of pocketing every pencil that is put into our hand.



A clip-on tablet is handy for taking messages, and an alphabetical file facilitates reference to telephone numbers.



Two other alternatives—a loose block tablet and a rotating file on which names and numbers are quickly found.

The introduction of automatic exchanges will make the subscriber more than ever dependent on the Telephone Directory, and the manner in which this book grows in weight and size every half-year makes it increasingly troublesome to use. A careful compilation of the telephone numbers most frequently used by every household will repay a thousand times the work spent in putting it together (writing the names and exchanges in the clearest and most legible fashion).

For some, the familiar hanging list alphabetically divided into ten or a dozen spaces for each letter will suffice; but where a more extensive index is needed, a contrivance delightfully speedy and practical in use is provided by the "Bates" telephone index, which has a device bringing immediately into view any of the 720 names it holds, by means of a small knob which turns up the initial letter in a couple of seconds. The index is written, or typed, on a strip of paper wrapped round a tiny drum, and occupies no more room than an inkstand.

But the Telephone Directory—however good our private index—will always be indispensable as well. The eyesore of its blue or red cover may be dissimulated in a variety of ways. The most appropriate in rooms furnished with antiques is provided by the bindings of old leather-covered books whose contents have long ceased to be of interest. Covers of these forgotten quartos in fine old calf bindings tooled in gold with, perhaps, the arms of some long-dead prince of the Church, are rescued from the scrap-heap to begin a new life on the library table. Either made into a loose cover, into which each half-yearly volume may be slipped, or shaped like a box-file, these fulfil a useful and very decorative purpose.

Small Chinese pagodas of silk or lacquer, to stand on the boudoir table; dolls in *robes de style*, whose petticoats, like immense tea cosies, dissimulate the instrument, are for those who, either from dislike of its utilitarian appearance or because they do not wish to be reminded of the telephone except by the ringing of that insistent bell which even Prime Ministers and film stars dare not disregard, prefer that it should only take its place in their home decently disguised like a masked guest at a Venetian ball.

A small calendar in the near neighbourhood of the telephone, now that this unceremonious method of issuing invitations so often supersedes more formal cards, may save many a wrecked *rendez-vous*, due to misapprehended or forgotten days and hours; but for the ready wit which enables one to find a polite, plausible and acceptable excuse for refusing an invitation, no mechanical substitute is yet available. A. R. J.



A fanciful red lacquer box that houses the telephone.



This little lady with hooped skirt is another means of concealment.

THE SMALL GARAGE

Various Ways of Providing the Necessary Accommodation



AS A SEPARATE LITTLE BUILDING, WITH HEATHER-THATCHED ROOF.



AS AN ANNEXE TO THE HOUSE, WITH COVERED PASSAGE BETWEEN.

IT is evident that the garage is now being regarded as an essential item of house accommodation, judging by the many moderate-sized houses that have been provided with garages by the architect as part of the original scheme.

Where an existing house is not so desirably complete, the question arises—how best can the car owner make good the deficiency? As to this, everything depends on the space available and the amount that can be expended. Let us pass in review some possible arrangements.

Where space is limited the garage may conveniently be of the lean-to type, or it may be set adjoining the house but cut off from it by a covered passage-way. One advantage of this arrangement is that a communicating door between the house and garage may be provided, which will prove a boon on a wet day. Another advantage is that the garage adjoining the house can be heated quite easily by a radiator connected to the hot-water circuit in the house, and as easily supplied with artificial lighting and water.

If the garage is next to the house, it should, as far as possible, be built of the same materials, otherwise the effect may be displeasing. But if it is at some distance from the house, the question of material is not so important, so long as the essentials of weatherproofness and durability are met.

As a permanent structure, the garage can be brick-built, or constructed of concrete, or, less permanently (and at less expense), a strong and weather-proof garage of wood can be erected.

There is also the portable garage which remains a tenant's fixture, in so far as it has no foundations in the earth. There are several firms who



WITH THE GARAGE (A LATER ADDITION) INCORPORATED IN THE MAIN BODY OF THE HOUSE.



BRICK-BUILT, WITH TILED ROOF.

Concrete wash-down in front, laid to a "fall" to a central drain.

specialise in these portable buildings for accommodating either one or two cars. The main thing about the portable garage is to see that it is thoroughly well made, and, if supplied in sections, that these really can be assembled by a person of average skill. When considering the price, it is well to make certain whether or not the flooring is an extra charge. Unless a brick or concrete foundation already exists, a wooden floor is, of course, essential.

Some of these portable structures are built entirely of wood with boarded and felted roof, others have wooden walls with a corrugated iron or tile roof, others again are of timber framework covered with asbestos cement sheets, and with a roof of the same material. But whatever form of construction is selected, it is essential that the structure should be really weatherproof; and it is just in regard to this matter that one needs to pay a reasonable price.

Turning now to matters of detail, there are several points which should be given careful consideration. Taking the floor first, this is best of concrete, but it is most desirable that some provision should be made against "dusting," a trouble to which ordinary cement finishes are very subject. There are preparations on the market known as hardeners which can be applied as a surface dressing to overcome this defect.

With regard to the walls and roof, an excellent material for lining these is "Celotex," which not only gives insulation from damp, but also keeps the garage warm, so reducing the trouble from frost in winter.

The roof of a garage is subject to the same possible variations as in any other structure. It may be a tiled or slated pitch roof following the style of the house, or it may be an almost flat roof of corrugated asbestos-cement sheeting, or laid with a material such as "Ruberoid," or "Rok" roofing.

Doors are among those details of a garage to which careful consideration also must be given. The simple coach-house type is the cheapest to provide; but here again they should be of stout material—not less than 1in. timber—and should have good strong braces, otherwise they are liable to warp and create difficulty in closing and bolting. These doors should be hung on sturdy hinges of the "cross-garnet" type.

A new form of garage door of the sliding type is mounted on a rail which runs round at the side of the garage as well as across the front. By this means the doors can be opened to any extent or pushed round on to the side wall, leaving the front entirely free.

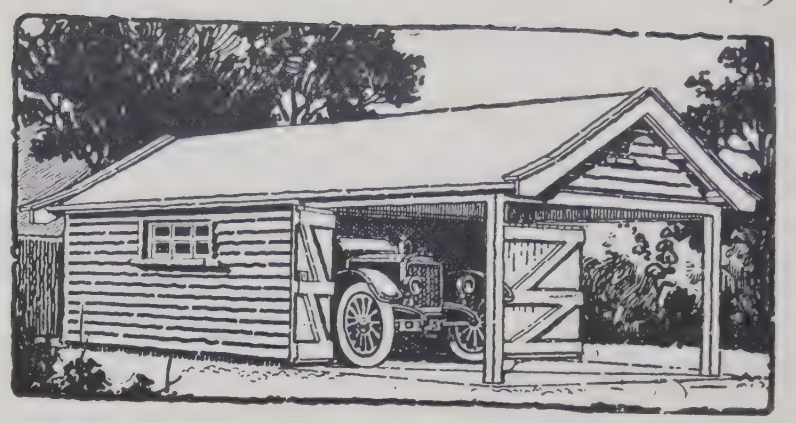
Then there are "Esavian" doors which are made up of a series of narrow widths, hinged and mounted together in such a way that they can be folded against one another, the whole capable of being pushed back to the right or left, occupying very little space. And latest of all is the "Esavian" overhead type. This is constructed with four horizontal panels, and, by an ingenious arrangement of coil springs, the door is neatly balanced and can be raised like a roll-top desk, so as to lie flat along the underside of the roof or ceiling.

In some garages it is found convenient to have doors at either end so that the car can be run out on to a "wash-down" at the back.

In planning any type of garage, ample window space should be provided, including a top light if possible.

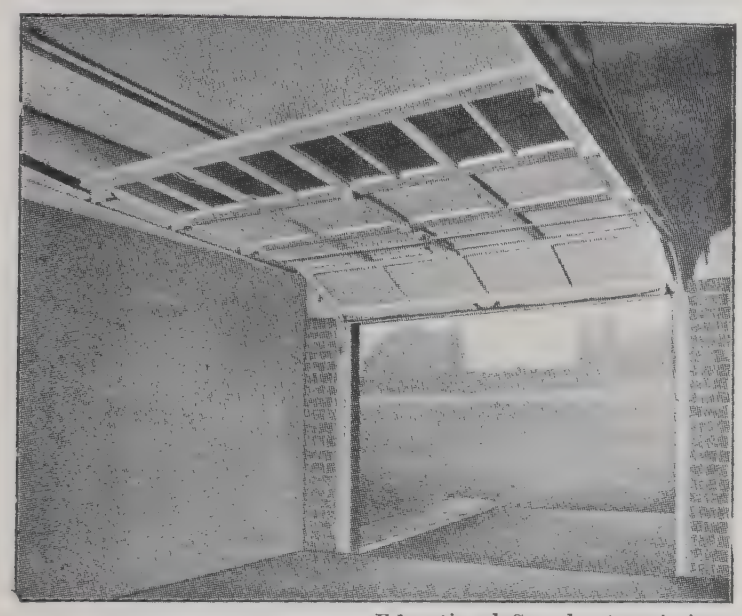
With regard to auxiliary fitments, the primary requirement is a work-bench in a good light, under a window. Besides this it is well to remember that there are a number of odds and ends which are sure to accumulate in the garage, and some shelving will be handy for accommodating these.

A. J. B.



Browne and Lilly, Ltd.

A "PORTABLE" GARAGE, WITH COVERED SHELTER.
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Educational Supply Association

THE NEW "ESAVIAN" GARAGE DOOR.
It is made in hinged sections which can be raised like a roll-top desk, leaving the opening entirely free.

DOOR LOCKS AND FASTENINGS

Some Points for the House-Owner to Consider

THE following notes on door locks and fastenings are intended chiefly to be of use to those who are building houses for themselves and who, consequently, are particularly interested in the minor, as well as the major, items of equipment; but they also include points of interest to every house-owner.

Entrance Doors.—These should be fitted with "night latches"—those of the Yale or barrel type are quite secure and have small keys. A barrel bolt, top and bottom, affords extra security when desired.

Interior Doors.—The "mortise lock" let into the edge of the door is the most satisfactory. A cheaper form of lock called a "rim latch" is fixed to the inside face of the door, but it requires an ugly "box staple," fastened to the frame, to engage the bolts.

A "two-bolt" lock has a spring bolt that automatically engages the staple on the frame, and, in addition, a "dead bolt," which locks the door and provides security when the key is removed. This is a most usual and generally useful arrangement.

When only the dead bolt is provided, the term "dead lock" is applied. Another type has only the spring bolt, which may be operated from one side by a knob, and from the other by a key; the key may be used from either side, and, by giving it two turns, will secure the bolt against being drawn until the key is again used. Such a lock is called a "locking latch."

Norfolk and Suffolk thumb latches are used on unimportant doors of the ledged and battened type. If such doors are to be secured from the outside, it is usual to fix a "dead" rim lock. When the door opens outwards, and the lock is consequently exposed to the weather, it should have a wooden case, and is then described as a "stock lock"; its key is generally of a large size, but this is sometimes considered of assistance in preventing its misplacement when not in use.

Hinges.

Battened doors are fixed with "cross garnet" or "T" hinges, as they are otherwise called. Wide and heavy doors should have strap hinges, preferably with ball and socket bearings.

Framed doors are hung with "butt" hinges. These may be of pressed steel, wrought iron, cast malleable iron, brass or gunmetal. When the knuckles of the hinges are exposed to the weather, it is an advantage if they are of brass or gunmetal; if the doors are heavy, these hinges should have steel washers to take the wear. The saving resulting from the use of cheap hinges is small and never worth while. Baldwin's Butts are known throughout the building trade as good serviceable hinges, and it is common practice for architects to specify these, adding "or equal," in order that other hinges of similar high quality, but less renowned, may not be ruled out.

ARCHITECT.

MODERNISING the COUNTRY COTTAGE

A Personal Account of What was Achieved in an Out-of-the-Way Place

WHEN my husband's work necessitated our leaving town and going into the country to live, the inconvenience of inadequate facilities was at once experienced. We left a comparatively modern house, equipped with gas for lighting and cooking and with up-to-date bathroom and sanitary arrangements, and we came to a house which, though very desirable in many ways, seemed to me an almost impossible place in which to live. There were no sanitary arrangements whatever, and we were many miles from any public gas, electric or water supply.

Somewhere at the back of the house was a well, and the water from this was pumped up by an old-fashioned pump which stood in the scullery over a very large slate sink, almost black in colour, and hopeless to keep free from grease.

There was no bathroom, of course; and all cooking had to be done on a kitchen range, which consumed enormous quantities of coal and spread dust and dirt throughout the kitchen.

We struggled on for a few months, but then decided that drastic alterations must be made. Someone told us of the "Valor Perfection" oil cooker, and, though the idea of using paraffin did not appeal to me, we bought a two-burner model. Being only two in family, we found it quite large enough for all our requirements, and though that is nearly seventeen years ago, the same stove is still in daily use and has been used constantly during the whole of that time. The oven, chimneys and flame spreaders have been renewed, but we have not needed a new hot-plate, though this can be obtained if necessary.

Then came the question of water supply. Finding that there was a never-failing supply from the well, we decided we could and must have water laid on in the house, so we set about turning the bedroom over the scullery into a combined bathroom and lavatory. First of all, a properly ventilated soak-away pit was built at the end of the garden, to take all the drainage from the house. A semi-rotary pump was then fixed where the old pump stood, and the water is now pumped up into two 50-gallon tanks which are placed under the roof above the bathroom. These tanks supply the w.c. cistern, the taps over the lavatory basin and bath, and the taps in the scullery.

A medium-size white porcelain sink has taken the place of the huge dark one, and that alone is a very great help to the washer-up, besides giving much more space in the scullery.

Our next consideration was the hot-water supply. For this we installed a small independent boiler ("Sentry Minor o") in a recess near the kitchen range. This has been a very great success. We never use the range now, the "Sentry" giving quite sufficient warmth in the kitchen.



FAR FROM THE MADDING CROWD, BUT ALSO FAR FROM PUBLIC GAS, ELECTRIC AND WATER SUPPLY.

Having only daily help, it is rarely necessary to keep a fire in the kitchen during the evenings, and a very few hours' firing each day in the "Sentry" gives an ample supply of hot water for baths and all household purposes. Consequently, the fuel consumption is very small. We find that crushed coke or anthracite ovoids are the best fuels for this purpose.

For lighting we are entirely dependent on paraffin, as income is too limited to allow the installation of a self-contained electric or gas plant. We have not, of course, the brilliancy which comes with lighting by either of these, but we can fairly claim that our lights are good, and certainly that they look pretty and home-like. For sitting-room use we find the "Aladdin" incandescent mantle lamp most successful. We do not use the opal shade supplied with the lamp, but have had a wire carrier made which fits on the brackets which formerly carried this shade. The carrier extends about 2½ins. beyond the brackets, and on it we use a silk Empire shade which tones well with the other furnishings.

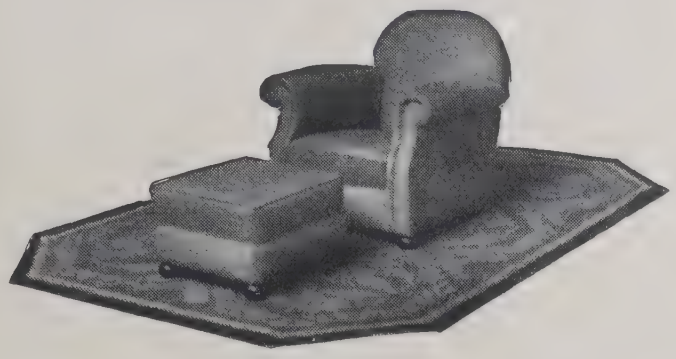
For hall use and for other parts of the house where a less brilliant light is necessary, we have some dainty lamps which are most economical in use, yet give quite sufficient light. For the base of each lamp a brass candlestick is used. Into the socket of the candle-stick is fitted a small lamp with a spring at the bottom of the bowl, and the whole is surmounted by a coloured silk shade. These lamps look charming when lit, and during the daytime they add a gay touch of colour to the various corners in which they are placed.

A reading lamp with green shade is a useful asset for bedside tables or elsewhere; and a good hand-lamp is sufficient for scullery use.

Absolute cleanliness and care are essential with paraffin, but if these are consistently practised and the cooking stove and all lamps are filled and trimmed each morning, there will never be any failing of lights, and no smoke or smell will be created.

The improvements which we have carried out have involved an outlay of money, but they have resulted in a house which is now most comfortable and pleasant to live in, and fairly easy and inexpensive to run. We have not all the labour-saving devices we should have if we were building a new house, but I think we have proved that it is quite possible to secure the advantages of country life combined with many of the advantages one usually associates with town houses, even though the country cottage be situated in a remote part.

M. J. B.



A CHAIR—A STOOL —AND A CARPET

THIS easy chair and stool will either pursue separate vocations, or they will, if you like, co-operate for your special comfort. When drawn together your repose assumes a grateful horizontal character; apart, the one acts as an exceptionally comfortable easy chair, the other as occasional seat. The idea is thoroughly practical and novel.

The hair-stuffed chair costs £5 10s. covered in cotton—the extension Stool to match costs 35/-; the octagonal Axminster Carpet—cornerless to avoid tripping—costs £9 12s. 6d., size 8ft. 3in. by 5ft. 8in.

ILLUSTRATED CATALOGUE OF EASY CHAIRS, UPHOLSTERY AND CARPETS WILL BE SENT ON REQUEST.

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LONDON

CAKES FOR EASTER

Two Excellent Recipes



GATEAU DE LANGUES DE CHAT.

AT holiday seasons, when cakes are in demand more than usual, the housekeeper may find it difficult to provide a few which are a little different from what she generally supplies. Here are two recipes which may be useful, these cakes being attractive additions to the tea-table and delicious to eat. The foundation mixture is of a sponge-like texture. One is a cream layer cake, in the decoration of which those very thin sweet biscuits termed "langues de chat" are used (they can be readily bought at any large confectionery store). These biscuits keep well for a short time in a tin box, but it is not advisable to store them for long, as they are apt to become rancid after a time.

As in the case of all cake mixtures, to ensure success, it is necessary to give attention to a few points which are important. Prepare tins and all ingredients before commencing to make the cake and have everything weighed or measured at hand. Have the oven at the right temperature to receive the cake directly it is mixed. Mix all ingredients in lightly, add the baking powder, when used, with the last tablespoonful of the flour, as the action of the raising agent begins to take place immediately it becomes moist and, therefore, the cake or cakes must go into the oven as soon as possible after the baking powder is added.



CREAM BASKETS, DAINTY AND DELICIOUS.

CREAM BASKETS.

Ingredients :

6 ozs. of flour
4 ozs. of butter
4 ozs. of castor sugar
2 eggs
½ teaspoonful of baking powder
Vanilla essence
¾ gill of cream for filling baskets
Castor sugar
Flavouring
Angelica for handles
Icing sugar.

Method :

1. Grease some small round cake tins or deep patty pans.

2. Sieve the flour, beat the butter and sugar together with a wooden spoon until white and of a cream-like consistency, beat in the yolks of eggs one at a time and stir in half the flour, whisk the whites stiffly, mix these in lightly and alternately with the remainder of the flour, the baking powder with the last tablespoonful.

3. Half fill the prepared tins and bake in a moderate oven for 15 to 20 minutes until firm and well risen.

4. When cold cut a thin slice from the top of each, and cut these slices across into two pieces to form the lid of the basket.

5. Place a half lid on the top of each cake, then pipe on the other half of the top of the cake a little whipped cream, sweetened and flavoured, as a filling for the basket, and arrange the other portion of the lid to give a half-open effect to the basket.

6. Cut some thin dried strips of angelica, previously steeped in hot water to soften it, and use for handles; dredge the lids with icing sugar and place the cakes in small paper cases.

GATEAU DE LANGUES DE CHAT.

Ingredients :

8 ozs. of fine flour
8 ozs. of castor sugar
4 ozs. of melted butter
4 eggs
1 teaspoonful of baking powder.

Cream Filling :

1½ gills of cream
½ gill of milk
½ gill of icing or castor sugar
White of 1 egg
Flavouring.

Decoration :

Langues de chat biscuits
Glacé cherries
Icing sugar.

Method :

1. Whisk the eggs and sugar in a basin over hot water until thick and frothy; if overheated these ingredients become "sticky" and make the cake mixture heavy.

2. Stir in the melted butter and the sieved flour alternately and very lightly, adding the baking powder with the last tablespoonful of sieved flour.

3. Put the mixture into two shallow tins lined with buttered paper and bake in a moderate oven for 45 minutes.

4. Cool on a rack, and when cold split the cakes in halves.

To Make the Filling : Dilute the cream with the milk and beat until stiff, then add the sieved sugar and whisked white of egg and the flavouring. Any flavouring essence or liqueur essence may be used.

5. Spread each layer lightly with the filling and a little upon the topmost layer, then arrange the biscuits around the cake and secure with a narrow ribbon tied in a bow.

6. Decorate the top of the cake with a few biscuits and with the remainder of the cream, piped on with a plain or fancy forcer, and with glacé cherries. Sprinkle a little icing sugar over the biscuits forming the top decoration.

S. E. N.

LEMON CURD

Now is the Time to Make it, when Eggs are Plentiful and Cheap

LEMON CURD, on account of its pleasant acidity, is a popular variation to jam as a filling for tarts and tartlets, and it may be used in other ways, recipes for some of which are here given. For layer cakes it makes a delicious filling; it is useful for coating small cakes in the place of jam and as an ingredient for puddings; and children love it as a filling for a sweet sandwich.



LEMON CAKE.

LEMON CURD.

Ingredients :

6 eggs
4 lemons
¼ lb. of fresh butter
½ lb. of loaf sugar
½ lb. of castor sugar.

Method :

1. Wash the lemons, rub the loaf sugar on to the rind of the lemons to extract the flavour, beat the eggs, sieve the castor sugar.

2. Put all the ingredients into a basin or earthenware jar and place it in a saucepan of hot water or use a double saucepan.

3. Stir gently until the sugar is thoroughly dissolved and the mixture thickens.

4. Strain into clean warm jars, and cover with parchment paper as for jam. The curd will keep for some time if stored in a cool, dry place.

Note : It can be cooked over a moderate fire in an enamel-lined pan, but greater care is required to avoid the risk of curdling the mixture, which should be of the consistency of honey when ready.

LEMON CAKE.

Ingredients :

5 ozs. of flour
4 ozs. of castor sugar
½ teaspoonful of baking powder
3 ozs. of butter
Rind and juice of half a lemon finely grated
Finely chopped almonds or pistachio nuts.
Lemon curd

Lemon Icing :

¾lb. of icing sugar
Strained juice of a lemon
1 white of egg
Yellow colouring (Breton).

Method :

1. Line a small cake tin with buttered paper.

2. Sieve the flour, peel the lemon very thinly and chop very finely.

3. Beat the butter with a wooden spoon, add the sieved sugar, and beat both together until they are white and the mixture drops readily from the spoon: thorough "creaming" is essential to the lightness of the cake mixture. Stir in the flour lightly, then the lemon juice, and add the baking powder with the last tablespoonful of flour.

4. Put the mixture into the prepared tin and bake in a moderate oven for about an hour.

5. When the cake is cold, split it into rounds about ¾in. thick and spread each with lemon curd.

6. Put the rounds together and trim the top slice.

To Make the Lemon Icing : Rub the icing sugar through a hair sieve, slightly whisk the white of egg, put this into the centre of the sugar in the basin and work well with a wooden spoon, adding the lemon juice as required, and beat until white and glossy; add a little lemon colouring and mix in well. Use this icing for coating the cake and for decoration on the top.

7. When it is of a spreading consistency, cover the top with a thin coating, using a palette knife dipped into hot water for this purpose.

8. Brush the sides of the cake with a thin layer of lemon curd or icing and sprinkle with the chopped nuts.

9. Work in a little more sieved icing sugar to the icing to make it sufficiently stiff for piping, and with a bag and forcing pipe make a bold icing design on the top of the cake.

BAKEWELL PUDDING.

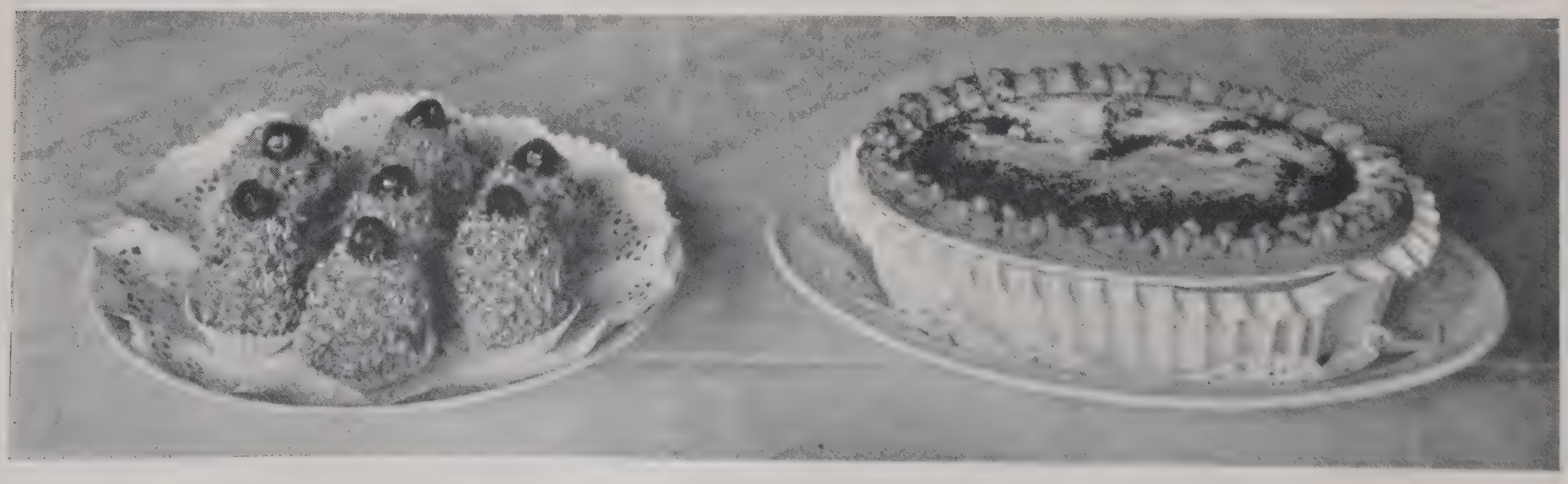
Ingredients :

Pastry (short) :
4 ozs. of flour
3 ozs. of butter
Cold water
2 tablespoonfuls of raspberry jam
2 tablespoonfuls of lemon curd.

Almond mixture :
3 ozs. of cake crumbs
3 ozs. of ground almonds
3 ozs. of castor sugar
2 ozs. of butter
2 large eggs
Rind and juice of half a lemon.

Method :

1. Prepare the short pastry and line the pie dish with it. Roll the pastry out into a long strip and cut it into strips about 2ins. wide; these should be wide enough to line the dish half way down.



ALEXANDRA CAKES.

BAKEWELL PUDDING.



COMFORT *and* ELEGANCE

YOUR home will take kindly to the Pillow Divan Settee — an upholstered piece to be proud of. Made with three cushions, 6ft. 9in. wide; or with two cushions 5ft. 6in. wide, it has a deeply sprung elastic edge seat, is stuffed with best curled horsehair, and the cushions, interlined swansdown, are filled with the finest grey down, or, if price is a consideration, with best grey goose feathers, as you wish.

Choose a covering to match your own colour scheme. The Settee shewn here is covered in a black and gold silk damask of English manufacture, trimmed ruche braid.

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Pedestal Cupboard to match .	Extra	£3 : 15 : 0
We can supply the same Suite in an ordinary dark Oak finish, with black handles, complete with two Chairs, for . . .		£36 : 10 : 0
Pedestal Cupboard to match .	Extra	£3 : 7 : 6
4 ft. 6 in. Bedstead to match . . .		£7 : 5 : 0



4 ft. 6 in. Bedstead with canted corners to match the Wardrobe, complete with strong iron sides
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Oak Fireside Chair with shaped back and arms; there is a deep Cushion seat covered in either striped or plain Repp
£1 : 15 : 0

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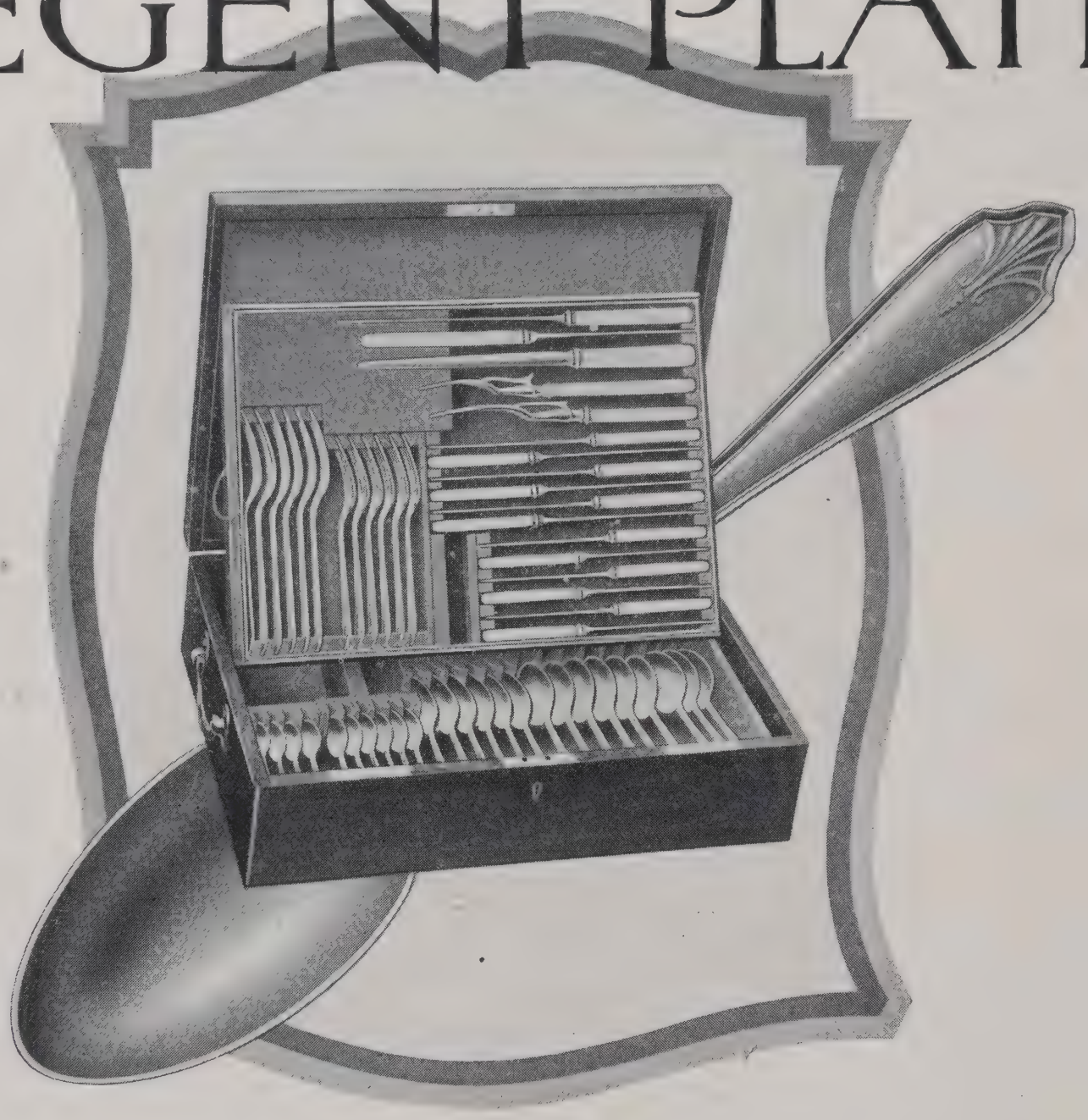
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NO BRANCHES

2. Wet the edges of the pie dish and line the rim and inside with the strips of pastry, pressing it on well.

3. Wet the edge of the pastry and cover it with small rounds (plain or fluted, using a cutter for this purpose) of pastry, one overlapping the other. To keep these in place, press the tip of the handle of the pastry brush into each round as it is put on.

4. Spread the jam in the bottom of the dish and spread the lemon curd on the jam. Cover the lemon curd with the almond mixture.

Preparation of Almond Mixture : Cream the butter and sugar by working them together with a wooden spoon, add the eggs one at a time, beating in each well, then mix in thoroughly the cake crumbs, ground almonds and the grated rind of the lemon, and, lastly, the lemon juice.

5. Bake in a moderate oven for about an hour.

6. Dredge the top with castor sugar and serve the pudding either hot or cold ; it is lighter if eaten hot.

ALEXANDRA CAKES.

Ingredients :

4 ozs. of flour
4 ozs. of butter
4 ozs. of castor sugar
2 eggs
½ teaspoonful of baking powder
Lemon curd
Finely grated rind of half a lemon
Chopped browned almonds or
Browned desiccated coconut
Glacé cherries.

Method :

1. Grease eight or nine dariole tins.

2. Put the butter into a *slightly* warm basin, work with a wooden spoon until soft, add the sieved sugar to it, beating the mixture well until of a cream-like consistency.

3. Add the lemon rind, beat in one egg, then lightly mix in half the flour, beat in the second egg and the remainder of the flour, adding the baking powder with the last tablespoonful.

4. Half fill the little tins and bake in a moderate oven, until firm and well risen, for about 15 to 20 minutes.

5. When cold, level the bottom of each cake if necessary, split each into three, brush over the slices with lemon curd, put them together, and brush the outside of each cake lightly with the curd.

6. Sprinkle them with the almonds or coconut and place a cherry on the top of each cake. Serve them in small paper cases.

Note : These attractive little cakes can be made with Madeira or sponge cake, and it is an excellent way of using up cut cake. Stamp out rounds about ½in. thick and 1½ins. in diameter and then proceed, following the directions given above. S. E. N.

COOKING WITHOUT A COOK

A book which every housewife should have is "Cooking Without a Cook." This contains a selection of recipes from HOMES AND GARDENS, brought together in a handy form for reference. The recipes given include dishes for every meal of the day and every season of the year. "Cooking Without a Cook" can be obtained for 3s. 10d., post free, from The Publisher, *Country Life*, Limited, 20, Tavistock Street, Covent Garden, London, W.C.2.

WISDOM IN WASHING-UP

By Doing the Work Systematically, Much Time and Trouble are Saved

ARE we not all too familiar with the appearance of the sink as used by the average inexperienced maid — surrounded by a jumble of dirty plates, saucepans, glasses, plate and china. Yet, how unnecessary it is that this recurrent task should be made more disagreeable than it need be, anyone who has systematised the work for herself very well knows.

In the depressing *ensemble* of unassorted objects the enamelled sink-tidy (so called) is the worst offender, when filled to overflowing (and overflow it invariably does) with vegetable refuse—far better consigned straight to the fire or the dust-bin. Its utility even for draining tea leaves is a doubtful one, for these and coffee grounds may be harmlessly emptied into the lavatory pan, ensuring a dry dust-bin and obviating those brown tannin stains on the white sink which require so much scrubbing to remove.

Old newspapers accumulate very quickly, and a good supply of newspaper on to which fragments of food may be immediately scraped with an india-rubber plate-cleaner before the plates are stacked in a pile, while knives and forks are wiped clean of jam or butter in the same way, will eliminate the most disagreeable item in the washing-up routine.



WELL ARRANGED FOR DEALING WITH THE EVERYDAY TASK.

The well-sorted piles of glass, china and silver now bring nothing to the sink that hot water and a mop will not wash away. The sight of greasy dishes, bones and fragments of food seems to make it imperative to wash up after every meal; but if the family is a very small one, this incessant washing-up is really rather a waste of time. Breakfast china may be very well laid in a bowl of cold water and left to be washed and put away with the rest of the china after the next meal.

It is in the sorting of the various table appointments that the efficient worker saves labour and achieves perfect cleanliness. Table glass, best washed in cold water, is tackled first. Drained, dried and polished with a linen glass-cloth, it is quickly got out of the way. Then the silver. This, washed in hot soapy water, rinsed in hot water and dried on a soft cloth, will only occasionally need the application of plate powder ; and be it noted that the most efficient producer of a good lather is the small soap-saver, consisting of a wire cage with a handle which can be moved about briskly in very hot water, saving one's hands and utilising small ends of soap.

Glass and plate having been disposed of, the knives can next be washed in a gallipot filled with hot water and a pinch of soda, so that their handles are never immersed.

China washed and rinsed in hot water and placed in racks will quickly dry by itself. There remain the saucepans, baking tins and pie dishes. These will not present much difficulty if they have been previously left to soak.

The washer-up who has thus methodically cleared everything out of the way may complete her labours with a final rub at the bottom and sides of the sink with some good cleaning powder, with the assurance that that greatest of trials, a waste pipe choked with refuse, can never occur when potato parings, tea leaves and the rest are never permitted near the sink. A. R. D.

KITCHEN CONTRASTS

The Old and the New

THE two illustrations on this page speak for themselves, but a few words of comment may, perhaps, give them additional interest. The old kitchen illustrated is of the sort which was common thirty and forty years ago, and relics of it still linger in Victorian houses. The inadequate little range, the stone sink set awkwardly in a corner, the tall, open dresser with inaccessible shelves, the varnished wallpaper soiled by grime, the gas burner of the old " bat's-wing " kind, the heavy iron kettle, iron saucepans and kindred utensils of a labour-making sort—all these go to the making of an inefficient kitchen. In striking contrast to this is the illustration below, of an admirable kitchen-scullery in a house near Battle which Mr. Harold Heal has recently built for himself. Here we see everything arranged to enable work to be done in the easiest possible manner. On the right, barely visible in the photograph, is an enamelled range which does away with blackleading, and in an excellent light under the window is the sink with its double draining boards. On the inner walls, store cupboards are provided, stained blue and enlivened with red knobs ; the floor is covered with a blue and white check linoleum ; and opening out of the room is an alcove which serves as the maid's sitting-room. Everything has been well thought out, and the result is a thoroughly efficient domestic workshop. P.



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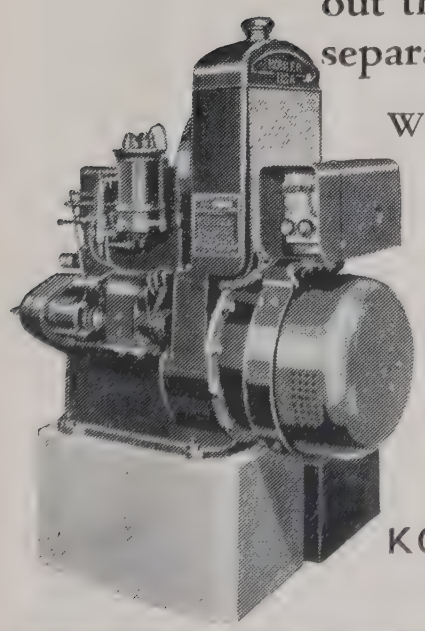
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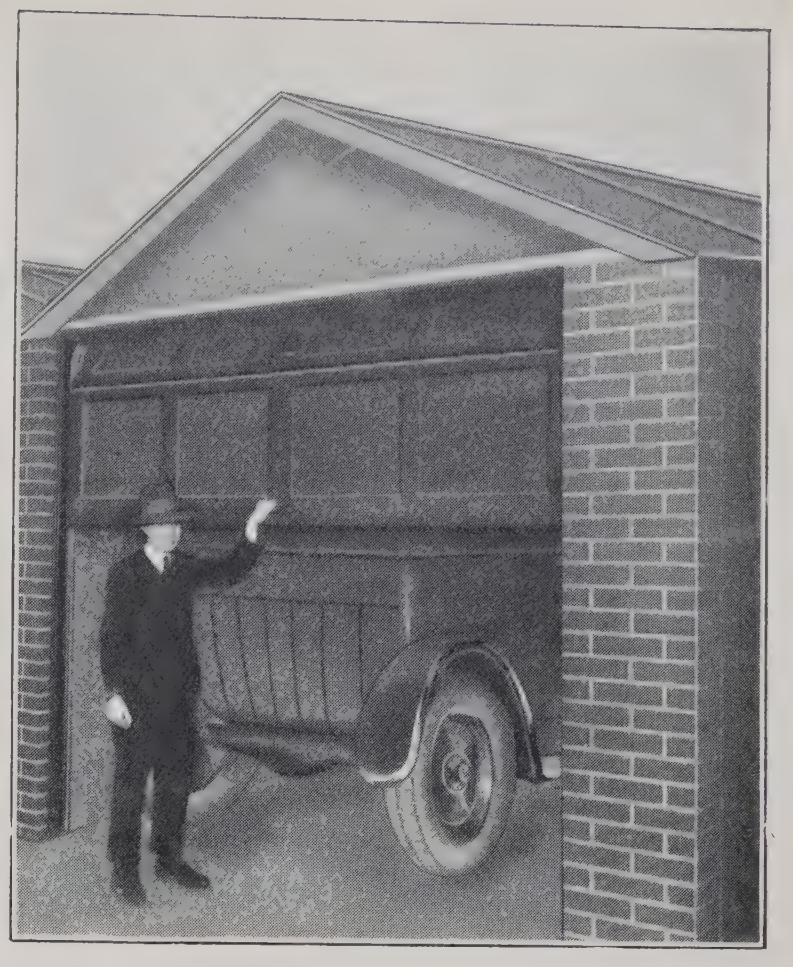
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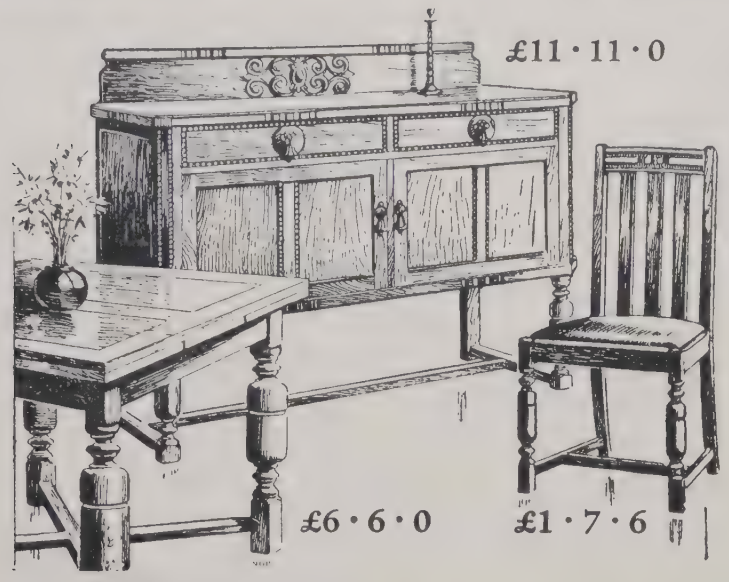
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The Garden section commences on page lxxi.

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The Garden Section commences on page lxxi.

SIX SCHEMES for the DECORATION OF A SITTING-ROOM

In a recent issue we published an outline sketch of a sitting-room and invited readers to send in suggested schemes for its decoration and furnishing. Below is a selection from the large number of schemes submitted.—EDS.

JADE GREEN AND BLUE.

THE following is one scheme I would suggest for this sitting-room:

Walls: Pale jade green paint stippled over a white ground (or, if this is too expensive, distemper varnished). Note: A small applied cornice mould would greatly improve the room, this cornice being painted in with the walls.

Woodwork: Same colour as walls, with various members of the mouldings tipped with silver.

Ceiling: Very pale greenish white, to tone with the walls; the whole varnished.

Floor: Surround stained and polished oak colour. Carpet, plain pearl grey pile.

Curtains and Furniture Coverings: Blue and green shot silk repp, or, alternatively, putty colour edged with jade green. Cushions, jade green taffetas with gold galon.

Furniture Woodwork: Satinwood, or silver grey wood.

Fireplace: Mantelpiece, green and silver as walls, with armour-bright steel grate and Cippelino marble slips and hearth. On the chimney-breast a bevelled Vauxhall plate, with blue mirror band surround and glass-headed fixing studs.

Pictures: Old coloured prints of flowers in grey frames.

Vases and Flowers: Shell flowers, delphiniums and magnolias in Swedish opalescent glass bowls.

Electric light bowl and candle shades on mantelshelf, silvered wire frame with small panes of mother-o'-pearl.

Door and cupboard knobs and finger-plates, blue cut crystal. M. S. WILLS.

WITH BLUE-GREEN AND WINE RED.

The walls and ceiling are to be distempered in a shade between the green of a duck's egg and the blue of a thrush's egg; the paintwork is a tone darker, with a flat finish; and the mantelpiece is in flat stone colour.

For the floor, an Axminster carpet having a light beige ground, a small conventional design in mouse colour, and a line border in the same darker tone, the whole giving a soft mole effect.

The curtains are of silk in a deep gentian blue shot with green. The settee and chairs have loose cretonne covers with an all-over design of mauve, puce and blue lupins with green leaves on a beige ground. The cushions, massed on the settee and chairs, are of artificial silk in gold shot with blue, and a few of puce or of deep wine colour shot with blue. I suggest that the central cushion on the settee be a large round one.

The old mahogany chairs are covered in that warm red wine shade which reminds one of a loganberry. It is the introduction of this wine red which prevents the scheme from being in the least cold in effect.

For the incidental items, the electric light shades are in pinky beige parchment bound with gold galon; there is a pair of tall gold Italian candlesticks with wine-coloured candles; and the central light bowl is of a warm pink beige alabaster.

The pictures, if in oils, should have dull gold frames; if water-colours, a narrow simple black frame with a plain gold slip will look well.

I suggest only a few, but well chosen, pictures on the walls, and if a mirror is preferred over the mantelpiece it should be framed in antique gold. A few large pictures and flower vases look much more dignified than various small ones, which only lend a fidgety appearance to a room of this size.

All flowers, leaves and berries look well against the blue green background; pictures and china also gain in value. On hot summer days the scheme is most restful and satisfying, and so it is when lighted up at night, for then the stone paint of the mantelpiece seems to take on a faint green tinge, and the cushions a silver sheen. As for the ceiling, this lights up with splashes of gold, of faint rose from the fire flames and deep sea green shadows in the far corners. Then the eye comes to rest on the warm puce of a cushion or the arm of a chair whose gay flowers make one think of summer gardens, and the green light on those drawn curtains of gentian blue make a delicious harmony, so that the scheme, which may at first sound a little daring, proves to be most restful in the result. K.



OUTLINE SKETCH OF THE ROOM TO BE CONSIDERED.

PARCHMENT WALLS WITH BLACK WOODWORK.

Considering its sunny aspect, I should like this sitting-room to be in rather subdued colouring. Here is a description as I see it in my mind's eye:

The carpet is a heavy Axminster or Wilton pile in a fawny shade with the very slightest hint of grey in it—perfectly plain. The walls and ceiling are parchment colour, toning with the carpet, though many shades paler. All the woodwork is black, with an eggshell finish, except the inside of the cupboards flanking the fireplace. These interiors (wall and shelves) are done the same colour as the walls. All the large chairs and the settee are covered with a silk mixture damask in a rosy shade of purple—perhaps mulberry describes it, or dark heather colour. There is a hardly noticeable pattern on the damask, suggesting the shade of the carpet in a conventional design, but the general impression is of the deep rose purple. One or two smaller chairs have worked seats in soft shades of purple, rose, blue, fawn and green. The woodwork of the furniture is mainly walnut, waxed. There is a bureau of this wood between the windows, and against the end wall is a baby grand piano in walnut.

The fireplace is all of tiles—not too glossy in finish—in a shade between the parchment of the walls and the fawn of the carpet. The fender is black and inconspicuous.

The long curtains and pelmet are of deep rose purple velvet, edged with dull gold galon, and lined with thin silk to match.

The electric lights on the mantelpiece are of black lacquer with shades of pleated dull gold net lined with yellow silk, edged with a narrow gold fringe. The silk lining does not show, but gives an agreeable colour when the lights are on.

Elsewhere in the room is a standard lamp (not too tall) of black lacquer, with a similar shade, and I should prefer wall lights to the central light: if it must remain, then it should be of the least ornate design possible, and fitted with a warm yellowish fawn shade of alabaster.

The few pictures have dull gold frames, and there is a restful absence of unnecessary ornaments in the room—some pieces of old Bow and Chelsea china in the fireplace cupboards, some pieces of old brass, and some deep brass bowls for flowers. DORA A. DODD.

A SCHEME WITH RUSSETS AND BEIGE.

My idea of a colour scheme for this room is taken from the cover of the November number of HOMES AND GARDENS. The golds and russets are those of the trees, the vivid greens those of the grass, the pale green that of a November sunset sky. The Indian red of the roofs in the picture might also be the brighter colour of autumn leaves. The scheme would be restful and cheerful, but not glaring, in a light south room, and all the flowers, except some shades of pink and crimson, would harmonise with it.

Ceiling: Ivory.

Walls: A pale shade of duck's egg green jaspé paper.

Woodwork: Light beige with matt finish and tiny line of orange. There should be a narrow wooden beading of this where the wall joins the ceiling. The spaces above the bookshelves should be painted; also the wooden valance boards.

Fireplace: Painted the same, with ivory eggshell tiles and kerb.

Carpet: Russet brown pile. Oriental rugs in Indian reds and dark brown with touches of orange and green.

Curtains: Block-printed linen with bold all-over pattern of wallflowers on beige ground; 6in. border of Chinese green fadeless casement cloth; beige lining. Blinds of linen to match walls, which will give an effect of green water with sunshine.

Settee and Easy Chairs: With plain loose-fitting covers of golden leaf colour, fadeless jaspé cotton repp, piped with same.

Settee Cushions: In the centre, Chinese green and gold embroidery. On the left, brown and Indian red Liberty velveteen. On the right, Indian red and gold figured silk.

Easy Chair Cushions (not shown in illustration): On the right, oblong cushion, beige and green figured Liberty silk. On the left, orange, beige and brown striped cushion.

Small Chair on Left: Tapestry in Indian red, green and yellow.

Pictures: The one between the windows, marigolds in decorative black frame; over settee, oil landscape in autumn colourings.

Mirror over Mantelpiece: Lacquer, black and gold.

Centre Light: Clear amber glass.

Candlesticks: Antique brass, with beige parchment shades having lines of orange.

Vases: On the mantelshelf, copper lustre jug; on left, green pottery; on right, amber glass bowl.

Wall not shown: This should have, in the centre, a good piece of furniture, such as a black lacquer cabinet or Queen Anne bureau or chest of drawers on stand, and small chairs on either side. The table shown on the left should be a writing table with a third small chair, and the table on the right a card table. G.

A PALE LEMON YELLOW SCHEME.

Walls: Pale, rather cold, lemon yellow distemper, or preferably paint, stippled over a white ground, the whole flat-varnished

Woodwork: Same colour as walls, with mouldings wiped to show high lights

Ceiling: Pale straw colour or honey colour, lighter than walls in tone, highly varnished

Floor: Surround, highly polished plain black inlaid linoleum. Chinese carpet in which blue and yellow predominate.

Curtains: Glazed chintz of an old bamboo or palm-leaf pattern in dull green on an ivory ground. A shaped pelmet would improve the look of the windows. Both pelmet and curtains should be bound with a ½in. band of a plain dull green material.

Loose Covers on Furniture: Holland piped with green similar to the edging to the curtains. Cushions, black taffetas.

Furniture: Old Chinese lacquer, yellow and gold.

Fireplace: Black and gold marble surround, or, failing real marble, it is a simple matter to have the surround painted, veined and varnished to represent black and gold marble. Steel grate with Portland stone slips and hearth, or, if preferred, matt-surfaced dove grey tile surround and dull black tile hearth. Mirror over fireplace, in a Chinese lacquer frame.

Pictures: Japanese colour prints in narrow black frames.

Flower Vases: Chinese bowls, blue or green.

Electric Light: Chandelier of parchment with gold cords; candle-shades of parchment.

Door and cupboard knobs and finger-plates, white cut crystal. T. WILLS.

WITH CORN-COLOUR WALLS.

Helped by its sunny aspect and pleasant proportions, my colour scheme for this room gives it an atmosphere of amber sunlight; glowing colour, not just *colours*—a very different thing.

The walls are papered—a plain satin surface paper of the colour of ripe corn. The eye is carried to the ceiling by a narrow concave cornice, shaded from the gold of the walls to a paler tone in the painted ceiling. The centre light has an undershade of tortoiseshell hung on dull gilt chains.

The floor and skirting are stained and polished the colour of deep mahogany. Three or four Persian rugs in subdued colourings are adequate covering.

The mantelpiece and kerb, the woodwork of the china cupboards, the door and the curtain fixtures are all in mahogany, the mouldings discreetly gilded. The window frames are stained to match the floor, with ledges of mahogany.

The window curtains are of silk taffetas, a rich petunia purple shot with gold, with a dull gold braid 2ins. from their edge, and a lining of soft gold silk. They reach from ceiling to floor, giving dignity to a room that is not unduly lofty. The outlook is pleasant and needs no disguise nor interior protection from inquisitive passers-by; so the panes are left clear. If a curtain were required, it should be net of gold or corn colour, falling the full length of the glass.

The upholstered furniture with its loose cushions is in corded repp of a petunia shade, deeper if anything than that of the curtains. On the settee is a bolster cushion of gold tissue, piped and tasselled with gold and lacquer red. There is a floor cushion of lacquer red brocade, and the Queen Anne chairs and stool are covered in deep red damask. Any other cushions and decorative features are kept to the same red in varying tones, or to dull gold.

The fireplace tiles are fire red flecked with gold, and the fireplace furniture is of brass.

Above the mantelpiece, which is narrow and unadorned save for two old lacquer candlesticks having half-shades of gold tissue, hangs an antique red lacquer mirror. An old lacquer chest is an enviable addition to the room, as are also a fine Boule writing cabinet and two Boule and tortoiseshell tables. The standard lamp is of carved and gilded Florentine work, with a shade of gold tissue lined with red.

Two or three pieces of old needlework framed in narrow gold and black take the place of pictures on the walls.

Blending all component parts, and bringing out subtleties of light and shade, there are always flowers in this room: masses of blue delphinium, golden chrysanthemum, purple iris, every month bringing to it a new scheme of colour. E. L. H.

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COUNTRY JOYS in LONDON

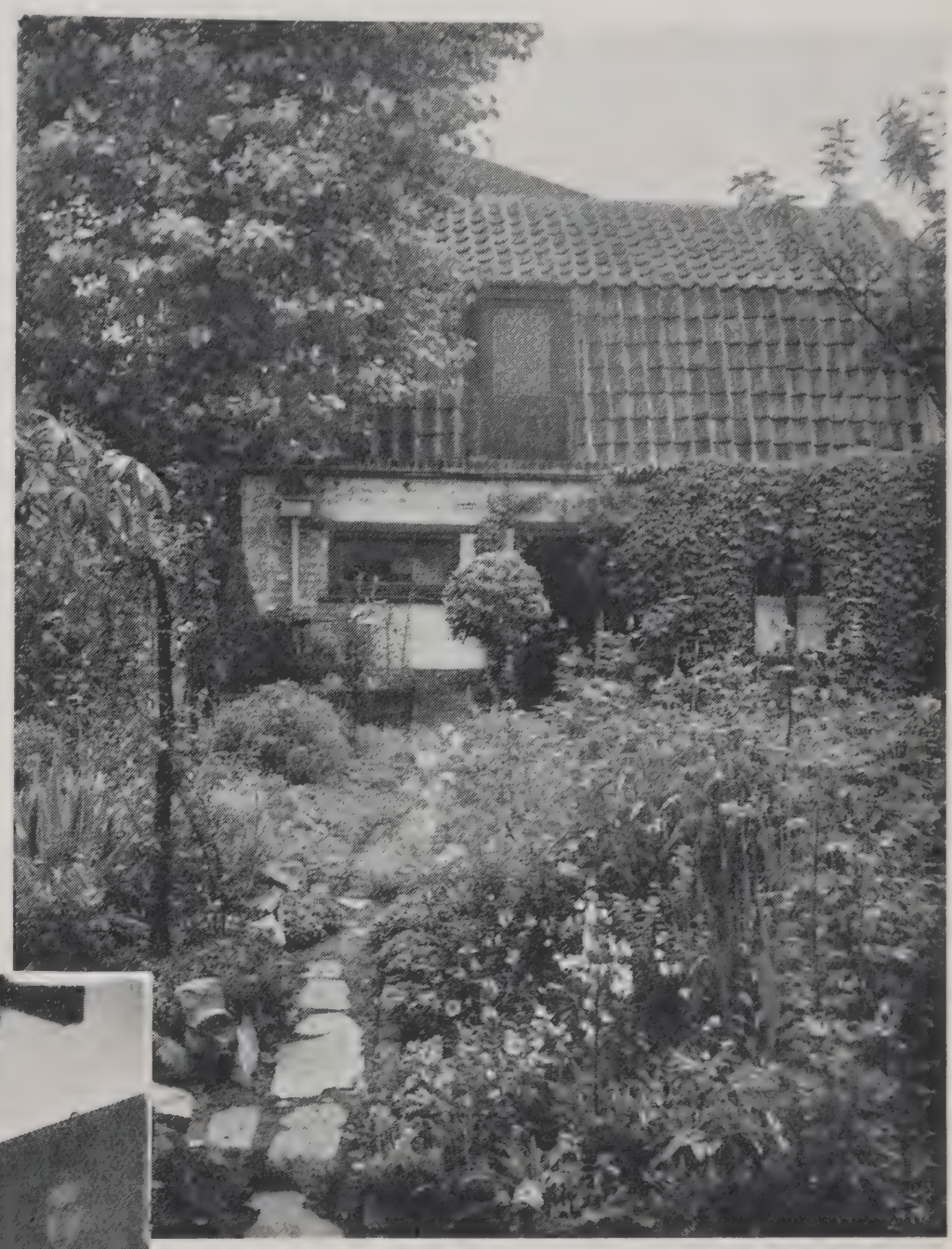
An Artist's Peaceful Retreat in the Midst of Busy Streets

MOST of us find that if we are condemned to live in London we must live as Londoners do. If in a flat, then we must submit to the communal front door which guards all the other flats in the building as well as our own. If in a house with a garden, then in full view of all the surrounding houses, and sometimes of their gardens too. But here and there, even in this great changing city, there are a few people who contrive to keep the spirit of the countryside alive in their dwellings as well as in their gardens.

To the great majority this is obviously impossible; and to a large percentage of that majority it is hardly even desirable. The ordinary urban existence demands ordinary amenities, and provides little leisure for the personal care and attention without which no garden like the one you see in the illustrations could thrive.

Bought services would be practically useless, for where, among the gardeners accustomed to London gardens, would you find one with the necessary point of view?

Formal beds and borders, extremely sane "crazy paving," self-conscious little rockeries and tidy window-boxes are the things they are used to, because these are the only substitutes for a country garden that most Londoners can create. But here is a scrap of real country at the end of a very ordinary London street. A few years ago, if you had examined the building and the plot of land which have combined to make this alluring picture, you would have found a tumbledown cottage surrounded by a wilderness of overgrown trees and immense quantities of weeds.



AT THE BACK OF THE COTTAGE, WHERE LONDON SEEMS FAR AWAY.



IN THE SITTING-ROOM THE FEELING OF THE COUNTRY COTTAGE IS ALSO MAINTAINED.

Obviously the cottage was very old; but only if you had been gifted with vision, and a considerable amount of energy, could you have conceived the present-day cottage and garden, or the studios which are attached to the cottage (though they do not appear in the illustrations).

The photographs here reproduced show some of the treasures of this little property, but not all. They show you that the old fireplace still exists and that the rooms are filled with cottagey furniture; they also tell you a certain amount about the garden; but a great deal, naturally, still remains to be filled in.

First you must imagine the cottage itself. There is a tiny flagged garden in front, which you open a gate and descend two steps to enter. Inside is a small square entrance hall, and the staircase leads up out of the second little sitting-room to the three rooms above. That, as far as the cottage is concerned, is all, except

for the tiny kitchen, and for details of pictures and prints, tables and chairs, amusing oddments of china, and curtains which came from the Caledonian Market eighteen years ago, and from who knows where before that.

The two studios in which the owners of this corner of the country in London work are attached to the cottage, and although they were so recently built the simplicity with which they have been treated makes them one with the general scheme.

The garden is filled with just the things you do not expect to find in a garden in London. There is a mulberry tree which bears as lavishly as if it lived in the depths of the country, and there is a very old well shaded by a fine catalpa tree. Hollyhocks rear themselves against the black-painted walls of the surrounding fence; lavender has grown into luxurious bushes, and rosemary reminds you of all the best herbaceous borders you have known and loved.

Clematis and jasmine, wistaria and nasturtiums climb about the walls; nicotine and night-scented stock waft their sweetness through the windows; and roses, lupins and lilies, fuchsias, delphiniums and campanulas, sweet williams, lad's love and love-lies-bleeding are only a few of the flowers you see from the open studio door or from the stone seats in the garden.



A CORNER OF THE GARDEN WHICH FORMS AN OUTDOOR SITTING-PLACE.

On both sides of the stone-flagged paths are quantities of the low-growing people like violas, pansies, verbena and the vast family of sedums.

Here and there among the wealth of colour and foliage in the borders you see a flash of vivid antirrhinum, a group of swaying Japanese anemones or robust gladioli, a blaze of marigolds or a drift of love-in-a-mist. At the corners of the winding paths you may come upon large fuchsias in pots, an aspiring everlasting pea or a pair of aloes; and lime and poplar trees and a "ladder of Heaven" tower overhead.

On hot days, when the pavements burn and the houses seem to stretch interminably in every direction, this is a garden to fly to for rest and refreshment. And on days when fog, rain and cold are doing their best to depress you beyond endurance it is a garden to remember and dream about.

ELIZABETH ASHLEY.

FOR THE RAINY DAY

WITH proper equipment there is no need to stay in for what we are accustomed to term "bad weather." As a matter of fact, there is no "bad weather," other things being equal, for those who are appropriately shod and clad. And certainly robust health cannot be retained or gained unless we make a practice of going out once a day at least in all weathers. The housewife especially, perhaps, busy though she be, should note this simple dictum.

It is equally, if not more important, that children should be regularly out of doors; and a glance at shop windows or advertisements of children's necessities will suffice to show that the daily walk and scamper, or play in the garden, is easily and safely possible for any normal, active youngster on an inclement day.

Thanks to the spread of wholesome, hygienic knowledge relating to child welfare, most sensible mothers of to-day send out their children regularly in any weather short of a hurricane, because they are able, owing to the inventive thoughtfulness of manufacturers, to procure just the little hats, caps, coats, gaiters, leggings, "waders," boots, shoes, etc., that afford the small folk happy freedom, together with protection against pools and puddles and from showers of rain.

As for grown-ups, this England of ours possesses a magic something in her atmosphere, in her soft airs and fragrant rains, worth everything to the woman who wishes to preserve the complexion that belongs peculiarly to the English girl. Walking in the rain, in suitable shoes, 'mac" or raincoat and small brimmed weatherproof hat, is one of the finest of beauty cosmetics.

The modern girl does not spend hours at the casement window "watching the variations of the sky, observing the direction of the wind, imagining an alteration of the air," as did her great-great grandmother, in order to discover whether the gentle constitutional were possible or not! If it happens to be raining, and she wishes to go out, she slips on her colourful storm-proof coat, her little unspoilable felt hat, her neat, wet-proof shoes, and off she goes! This is very different from the days of yore, as pictured, for instance, by Jane Austen. In one of her novels she says: "It began to rain—not much—but enough to make shelter desirable for women." And in the same story the hero says to the heroine: "Let me advise a chair" (a sedan chair, that is), when it begins to rain, and when Anne insists upon walking with Captain Wentworth under his "new umbrella," we are made to feel how brave she is, and how risky to her health is this venturesome proceeding.

To-day, from the standpoint of clothes, a rainy day is, in its way, almost as charming as a fine one; for the drab-hued heavy, cumbersome mackintosh of a few years ago, the black shiny mackintosh hat, the stiff boots that we all hated to don, are things of the past. We have, instead, weatherproofs that are delightful in form and colour, and waterproof hats in the most suitable styles for adverse weather conditions—and equally pretty and becoming for ordinary occasions. Furthermore, these hats are made in light, flexible, unspottable, fine felts, and in a variety of colours, and possess the additional advantage of being uncrushable, whereby they commend themselves to the holiday-maker with limited suitcase space.

Shoes also, to-day, in order to be thoroughly useful and strong need not, on that account, be clumsy and unsightly. Neat, trim, sound workmanship, elegance of line and material are combined with the weatherproof qualities so indispensable in this age of travel and work.

Shoes made by a reliable firm are never ruined by rain, or their wearing qualities lessened, provided that care is taken to allow slow and thorough drying, and to see that the same pair be not worn two days in succession.

On returning from a country tramp, with shoes caked round with mud and earth, remove it with a wet sponge, dry off with a clean cloth, and then "tree" the shoes as usual. This is a quicker and a better method than allowing the mud to dry on the shoes, and then trying to brush it off with a stiff brush.

Lastly, choose your weatherproofs—coat, "mac," shoes, boots, hat, gloves, gaiters, "rubbers," "waders," for yourself and your family—or overhaul and renew the contents of the wet weather wardrobe and shoe cupboard—at your leisure, on a fine day, so that when wet weather does set in, you will have the satisfaction not merely of defying it, but of absolutely enjoying it.

ETHELINE HEWSON.

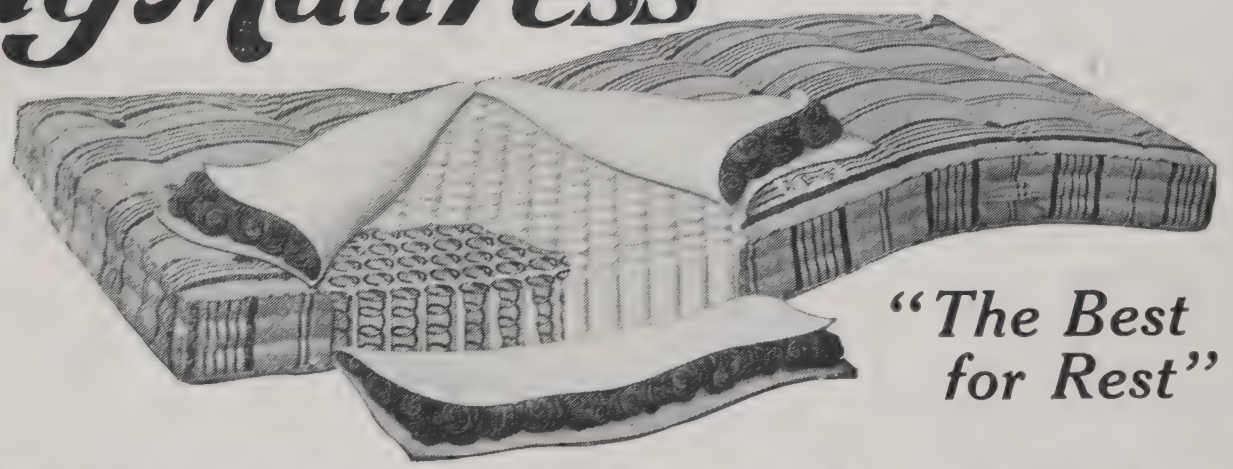
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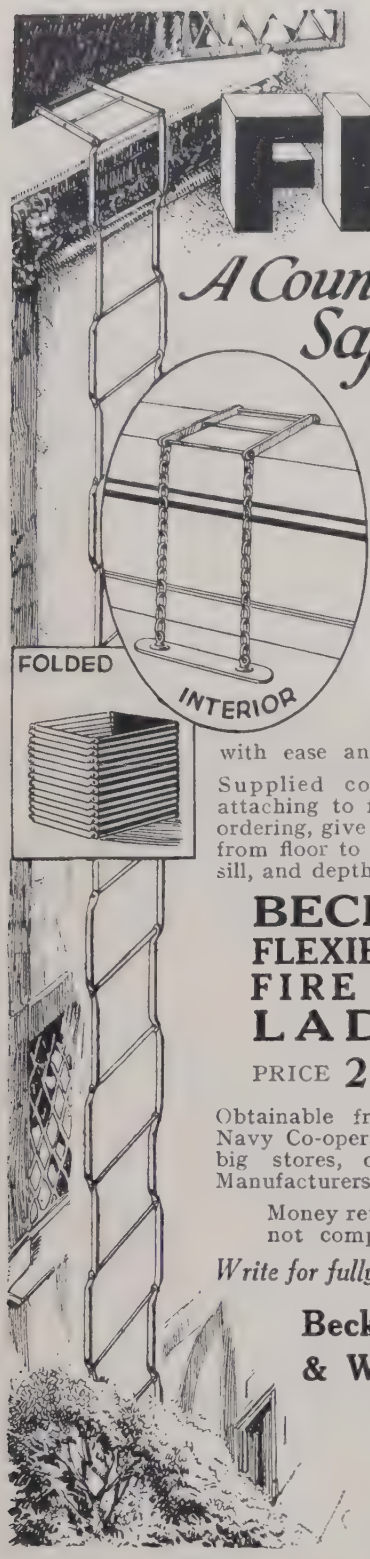
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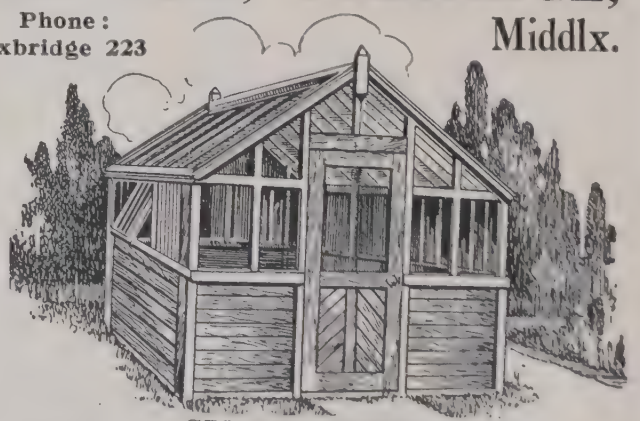


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THE VOGUE of the BRICK FIREPLACE

IN recent years there has been a revived interest in the brick fireplace, and we often see it in the sitting-room or dining-room of a new house. It can be made a very effective feature, but to be successful there are two principal points to be borne in mind. The first is, that as the bricks are frankly exposed and are so near to the eye, it is essential that they shall be of the right sort; that is to say, they must be bricks possessing good qualities of texture and varying colour. The texture of brickwork—*i.e.*, its surface quality—is of the greatest importance, and as regards colour it is most desirable that there shall be varying tones so as to give relief to the general effect of the brickwork. In this matter it is necessary to get away from the old idea of exact "matching." This was a common and bad practice of the nineteenth century, when tiles and bricks which did not happen to be as alike as two pins were sorted out in different so-called qualities, whereas they could with far better effect have been used together, as they were in the old days when brickwork was a fine craft. There is no difficulty in getting suitable bricks; indeed, many firms specialise in them, and in London there is one showroom where they are most admirably set out, not only in complete fireplaces, but also in separate sections of walling.



A SIMPLE TREATMENT, IN A DINING-ROOM.

The second important point to bear in mind is that a brick fireplace should be given a right setting, and it should not be tricked out with inappropriate ornaments. It looks best, I think, in a room with plain whitewashed or light-coloured walls, or it can be equally happy in association with simple oak panelling. As for ornaments, let these be such things as pottery figures or plaques. Old brass candlesticks are also in keeping; but do not put little silver vases and photograph frames on a brick mantelpiece.

It is a matter of opinion as to whether anything in the nature of an enclosing wood moulding should be used with a brick fireplace. Personally, I think that the effect is better without any such moulding, though it is quite admissible to have a wood mantelshelf. Combinations of brick and tile are extremely effective,



Kieffer and Fleming, Architects

A HALL FIREPLACE, WITH COURSES OF TILE AS RELIEF TO THE BRICKWORK.

the tile being used either in horizontal courses or to form projecting surfaces which give shadow relief.

Some examples of brick fireplaces are here shown, and elsewhere in this issue two other examples are illustrated—one on page 389 and the other on page 397, the latter showing a complete brick ingle treated in a straightforward, solid way which is exactly in keeping with the room.

R. S.



A BRICK INGLE FIREPLACE. *W. T. Lamb and Sons*

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ECONOMY GAS FLUES

A Modern Development that Effects a Considerable Saving in Costs

THOSE who have built their own houses know how the costs have a way of soaring beyond the limit originally imposed. So many happy little afterthoughts one has ; so slightly does each increase the bill ; yet what a total they make !

One may commence to pare down the costs—decide to " make do " with inferior materials here and there—just the " incidental " things—forgetting that most important consideration, the market value of the house. For, some day, a change of residence may, very possibly, be desired, and then the owner may find how pound-foolish his penny-wisdom has been.

There is, for example, both a good and a bad way of taking advantage of the fact that coal fires are rarely lighted in bedrooms. The projecting chimney-breast occupies space that could be put to much better purpose. What is even more to the point, it costs money to build that could well be saved. Besides, if there is no chimney-breast there are fewer corners. Housework is thus lightened ; and less material is needed for cornices, skirtings and picture rails on a flat wall. And in addition to the chimney-breast there is the large brick chimney stack on the roof. Also to be counted is the cost of constructing coal fireplaces—with foundation concrete, brick footings, trimming joists and trimmers, concrete hearths, and the rest.

So, one may be tempted to omit flues entirely in at least some of the bedrooms of one's new house. But the wise will resist the temptation, for such exclusion of flues cannot be justified. A flue fulfils two functions : besides carrying away the smoke or products of combustion from a fire, it helps to ventilate the room. Ventilation needs two vents, an ingress for fresh air and an egress for foul air. Normally, an open window serves the purpose of the one and the chimney that of the other. A room without a flue, therefore, is not properly ventilated (unless, indeed, the door as well as the window is kept constantly open).

The Gas Fire.

Everything points to an indefinite continuance of the popularity of gas fires.

Now, there is a certain minimum size of flue needed alike for ventilation and for the products of combustion of a gas fire. One sees houses in which a 3in. earthenware pipe is run up the wall to do duty as a flue. But so small a duct is inadequate, alike for carrying away the products of combustion and for properly ventilating the room. It is, besides, not easy to build a round pipe into the brickwork ; and if the size of the pipe is increased, the difficulties are increased in proportion. Moreover, these pipes are usually terminated in a 9in. by 9in. air-brick, which, even if the flue were large enough and of the right shape, would prevent it working properly. Even though the pipe ran through the roof and terminated in a cone cap, or something similar, it would not make a satisfactory flue.

Yet the orthodox 9in. by 9in. brick chimney flue is a waste of money. Fortunately there is a satisfactory alternative, known as the " Economy " flue. Flues of this kind have been installed in thousands of houses, of all sizes and descriptions, with complete success. Any shaft of a suitable area, however terminated, will not serve the purpose. The flue must, for one thing, be

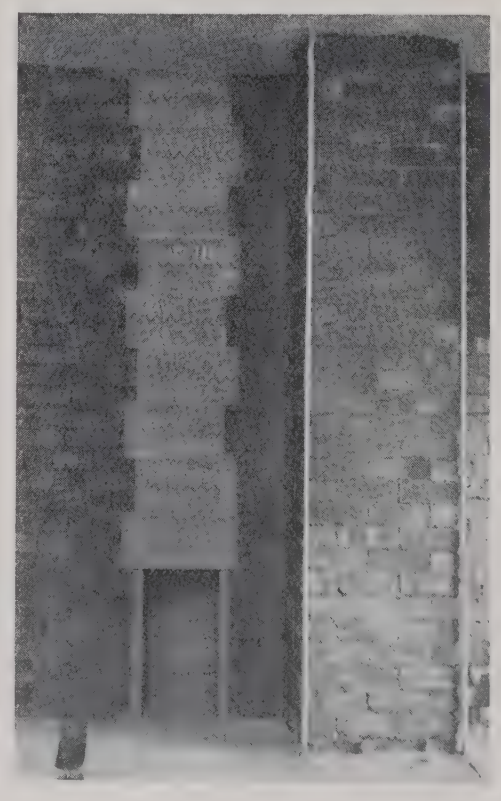


A BUILT-IN GAS FIRE THAT DOES AWAY WITH THE NEED FOR A CHIMNEY-BREAST.

smooth inside. The precise size needed to maintain a healthy and comfortable atmosphere in rooms, both when gas fires are burning and otherwise, as well as the most satisfactory material, shape and method of termination, were originally ascertained by a series of experiments.

Minimum and Maximum.

It must be remembered that, just as there is a minimum measure of ventilation below which a room becomes stuffy, so there is a maximum beyond which a tendency to draughts develops. This is a factor that



SHOWING HOW " NAUTILUS " ECONOMY FLUES (OF CAST-CONCRETE BLOCKS) ARE BUILT INTO THE WALL.

weighs heavily in the balance in favour of the " Economy " flue ; for unquestionably the ventilation provided by the 9in. by 9in. brick chimney *is* inclined to be excessive. Testing the point with gas fires of the Radiation " Injector-Ventilating " pattern, it was found that the flue area should be 24 sq. ins. with gas fires up to seven radiants, and 37½ sq. ins. with gas fires of larger sizes.

The Question of Shape.

Now, 24 sq. ins. is 24 sq. ins. in the matter of ventilation, but as a flue for satisfactorily carrying away the products of combustion of a gas fire it is 12ins. by 2ins.—not 8ins. by 3ins., or 6ins. by 4ins., for instance. In the same way, 37½ sq. ins., is 15ins. by 2½ins. For the *shape* of a gas flue is a matter of considerable importance. That a round flue is unsuitable is one of the reasons why a pipe, even of comparatively large diameter, should not be used for the purpose. It is to be remarked that the best gas stove makers have ceased for years to fit their gas fires with circular flue-outlets. By a fortunate chance, moreover, a flue area of 12ins. by 2ins. permits of the *external* width and depth (back to front) of the flue being of suitable measurements for bonding with the brickwork of the wall. It is a prime attribute of the " Economy " flue that it can be built into a wall without projecting.

Constructional Details.

In the important matter of the material, several points have to be considered. First, the flues must be expected to last as long as the house itself. Otherwise they will add an item to the list of repairs to be done from time to time. They must be as durable, as permanent, as the brick chimney-flue they supersede. Many substances, light in weight and substantial enough perhaps for other purposes, must therefore be set aside. Secondly, they must be capable of withstanding heat and of absorbing, without rotting, the condensation formed by the products of gas combustion when these encounter a cold surface.

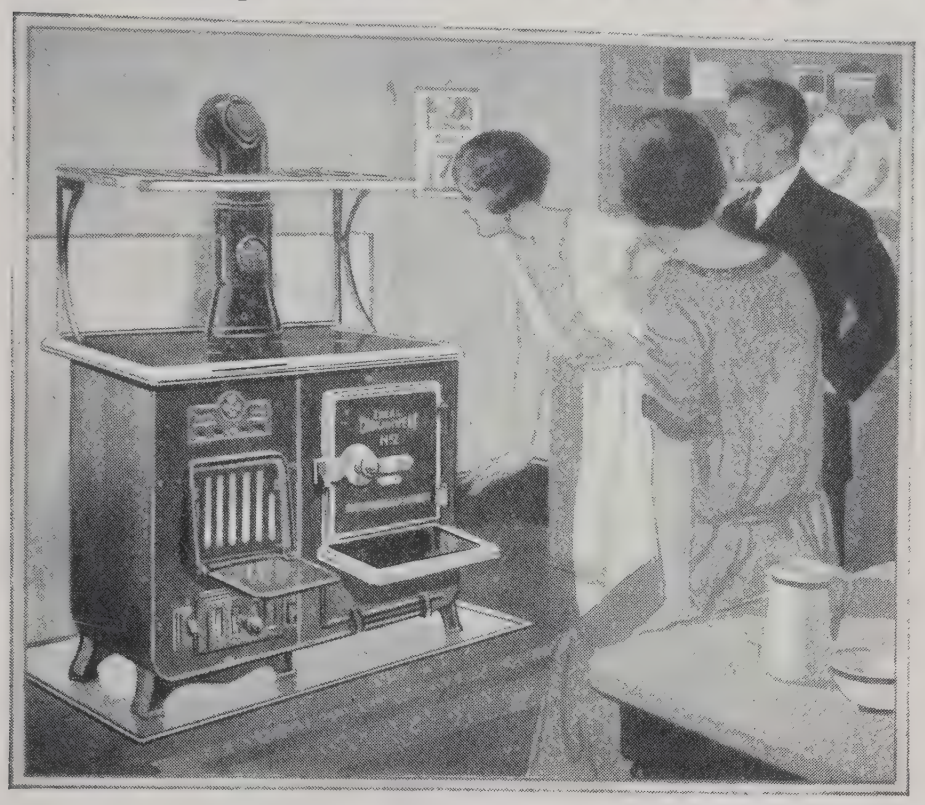
These conditions are completely met by concrete of a certain aggregate. Extensive experiments have failed to evolve an equally satisfactory alternative.

" Economy " flues of cast concrete of that particular aggregate are to be obtained in the convenient form of blocks. They have a central cavity, so that when fixed on top of one another in the wall, they form a continuous shaft.

There is only one right place to terminate a flue, and that is on the roof. Whatever the type of flue, an ordinary 9in. by 9in. air-brick is, as already stated, insufficient even for ventilation, and certainly unsafe for discharging the products of gas combustion, since those products are likely to be forced back into the room by a strong wind blowing against the air-brick. The cast-concrete " Economy " flue needs only a small concrete stack, but this must be so designed as to prevent down-draught and protect the flue from rain.

Concrete " Economy " flues can be used in buildings constructed of any material ; indeed, they have a special utility in houses in which the chimney would be the only part built of brick. And, since there is nothing to prevent their being built against a

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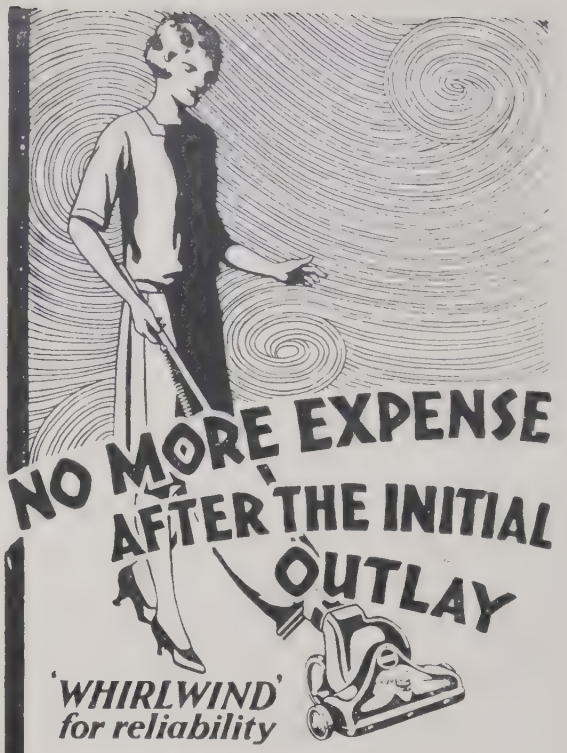
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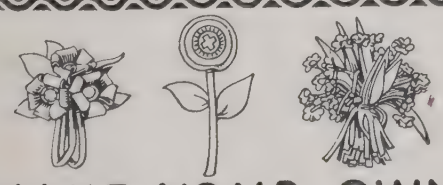
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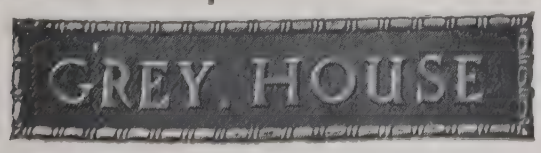
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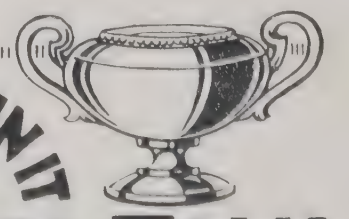
for Lawns, Lily Ponds, Palm Courts Conservatories, etc. The legs are unbreakable and being heavy make the figure stand firmly.



These prices include packing and are carriage free.

No.	Height.	Price
423	19ins.	18/-
422	27ins.	36/-
422a. (above)	18ins.	36/-
267	38ins.	50/-

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Telephone: Barnet 2059. **London, N.20**



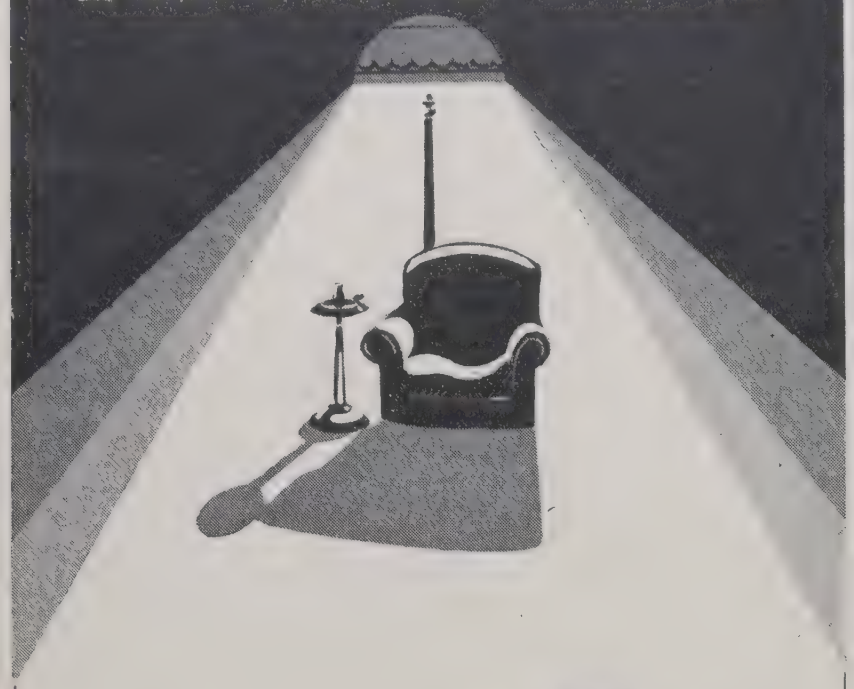
Metal Polishes are too coarse for cleaning silverware. Use "Town Talk." That's what craftsmen have done for over 20 years. Unequalled also for plated fittings of motor cars

Sold by Jewellers, Silversmiths, Ironmongers, Chemists, Boots' (Cash Chemists). 8d 1/4, 2/6 *Per Bottle*

TOWN TALK POLISH CO., MANCHESTER.

The Garden section commences on page lxxi.

ELECTRIC LIGHT



PRACTICAL POINTS ON COUNTRY HOUSE LIGHTING!

If you are considering the installation of a lighting set, let us answer your doubts about running costs. You will find our leaflet "Practical Points on Country House Lighting" most helpful in settling all the questions you are asking yourself.

Ask for a copy now.

You can obtain an A.W. lighting set for less than £100.

Sir W. G. Armstrong Whitworth and Co. Ltd.
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It is rude —
to stretch but one can be forgiven if it is to reach CARR'S
TABLE WATER BISCUITS
They are so good, so crisp, so thin and are made only by
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The Garden section commences on page lxxi.

partition wall, they have often proved the only means of providing flues in rooms created by partitioning off—as, for instance, in the conversion of large houses into blocks of flats.

These concrete "Economy" flues are to be recommended not only on negative grounds. Given the right size, shape, material and method of terminating, they have positive advantages of their own that claim the serious consideration of all who contemplate building. Though the sums they save in structural costs are very substantial, far from reducing the market value of a house they tend rather to increase it. They widen the possibilities of design for the architect by removing any necessity for the fireplaces in succeeding storeys to be in line with those in the rooms below; in point of fact, they enable the fireplace to be set in any position in every room—in the corner or between windows, if desired.

And finally, being approved by the Ministry of Health, the London County Council and other authorities throughout the country, these concrete "Economy" flues can be embodied in buildings in almost any district without bringing the owner into conflict with the local by-laws.

C. C. LANE.

THE MUSIC OF THE DISCS

Some Noteworthy New Gramophone Records

Schubert's "Winter Journey."

THIS is the year of Schubert's centenary, and it is a reminder how much of the immortal song-writer's work remains unrecorded for the gramophone. I say "song-writer," for, though Schubert was much else, it is as a song-writer that he was unique in his generation, and so remains.

We are sure to have an immense output of Schubert records this year. Plenty is to be done in the way of his instrumental works. Records of the G major quartet and the entrancingly beautiful C major string quintet are overdue. But Schubert's songs (of which more than 600 were composed in his short life of thirty-one years) are an almost untouched field. So far, only a scattered few of the most popular are available for the gramophonist. But with Schubert "the most popular" is not to say the only good ones, or even the best. There are dozens of splendid songs by Schubert which are never heard even in the concert room. It will be interesting to see by the end of the year how far this wondrous mine is explored.

A good beginning has been made by the Parlophone Company in issuing a series of six discs of the "Winter Journey" song-cycle, sung by a German lyric tenor, Richard Tauber. They contain twelve of the twenty-four songs. "The Winter Journey" (1827) was one of Schubert's last works. In the closing years of his life his genius positively blazed. He seems to have composed as fast as pen could move across paper, and practically everything in that period is of the first order of interest.

The recorded songs begin with the sorrowful departure—"Good Night." Then we have the most popular song of the cycle, "The Linden Tree," in which the unhappy man passes the tree where once he had carved his sweetheart's name. In "The Water-course" he imagines his tears to form a brook which will flow past the faithless one's house. "Dreams of Spring" tells of a vision of the season of his happiness. He wakes, and the only flowers are the frost-flowers on the window pane.

In "The Post" he hears the postman's horn—which has no good news for him. "The Raven" is a fine song. The bird of ill omen has been following the wanderer. He calls it his only faithful friend, and promises it his bones to pick. In "The Stormy Morning" he rejoices in the wild weather—a fit setting for his own agitation. "The Sign Post" tells of the sign he sees in his mind's eye leading to death; and "The Inn," of the inn at which he counts on eternal repose. "Courage" is a cry of revolt against gods and men. The last song, "The Hurdy-gurdy Man," is a wonderful conclusion. It is as though grief and rage had exhausted themselves and had left nothing but a sort of bitter weariness. The wanderer sees a starving old organ-grinder. "What a picture of misery!" he says, and proposes to go into partnership with him.

These immortal songs are so well sung by Mr. Tauber that it is to be hoped that we shall have the other songs of the cycle from him too. They are, of course, in German. For the benefit of gramophonists who would like to follow them with an English version, I would recommend the admirable renderings in "Schubert's Songs Translated," by A. H. Fox Strangsways and Steuart Wilson, published by the Oxford University Press. Mr. Tauber's singing is charming in tone and sympathetic is expression. His records make us want to hear him in person.

Holst's "Uranus."

One of the most brilliant of recent orchestral records is that of Gustav Holst's "Uranus," the sixth number of his famous orchestral suite "The Planets" (H.M.V.). The conductor is Mr. Albert Coates. Uranus is, according to Mr. Holst, a magician. The brass and drums of the orchestra announce a sort of solemn formula which seems to have the effect of wakening to life the rest of the instruments and engaging them in a wild revel. Holst, the master of the orchestra, has written nothing more brilliant or exciting. There is a marvellous moment towards the end, where, after a gigantic crescendo, all the strange monsters suddenly disappear, like an apparition, leaving behind a mysterious quivering in the air. Then, very softly, the "magic formula" of the opening bars is heard on harp harmonics. A few years ago it would have been unbelievable that the gramophone could so well reproduce such a complicated orchestral score.

Another very delightful record in the same company's list is one of Beethoven's seven variations for piano and 'cello on the duet, "The Manly Heart that Claims our Duty" (Pamina and Papageno), from Mozart's "Magic Flute." It is an early work of Beethoven's, having been published in 1802, and is, of course, in no way profound, But the air is delightful and the players are faultless, being Pablo Casals and Alfred Cortot.

The new Paderewski record (H.M.V.) is admirable in execution and reproduction; but the music—a nocturne by Paderewski's American pupil, Ernest Schelling—is not of great interest.

Casals as Conductor.

Pablo Casals is supreme as a 'cellist, but he also aspires to shine as a conductor, and Londoners have more than once heard him in this rôle. A new H.M.V. record gives us his reading of Brahms' orchestral variations on Haydn's "St. Anthony" tune. The work is a great favourite. It dates from 1873. The theme is extremely simple, and Brahms does not work at it in any very showy way; but there is such a sense of purpose and good musical reasonableness in his developments that the work never palls. Gramophonists are urged to get this record. Perhaps they may think the music a trifle tame at first, but they may be sure of feeling a real affection for it after a time. Mr. Casals' reading is full of care and piety. The reproduction is capital as regards the upper range of the orchestra.

A Strauss Waltz.

Johann Strauss the Third conducts, on a new Columbia disc, one of his father's best waltzes, "Voices of Spring." Only very supercilious persons sniff at the great Viennese waltzes. They have a sure place of their own in music. This one is a magnificent example—irresistible to anyone with dancing in his blood. Such a waltz as this will be known and delighted in when all present-day dance music is dust. On the other side of the disc is the Radetzky March.

Also in the Columbia list are two records by Gasper Cassada, a fine Spanish 'cellist, whose master was Casals. He plays a languorous and charming dance by Granados, and arrangements of Handel, Schumann and Fauré.

Mr. William Murdoch has made an effective record of Liszt's Twelfth Hungarian Rhapsody (Columbia).

Some Singers.

Enrico di Mazzei, a new Italian tenor, is heard in a rather hackneyed series of operatic excerpts on Parlophone discs. He is a singer worth knowing. He has an extremely powerful and thoroughly well produced voice. He strikes one as a trifle rigid. The middle part of his voice is the best. Mme. Guglielmetti achieves the difficult Second Air of the Queen of Night from "The Magic Flute" with brilliance (Columbia). The Proch variations on the other side of the disc are hardly worth hearing, no matter how well sung, and much the same must be said of the music on the new Galli-Curci disc (H.M.V.)

A truly beautiful voice is that of Mme. Elisabeth Rethberg, who sings two Wagner excerpts—"Elizabeth's Prayer" and "Elsa's Dream"—on a new Brunswick disc.

An out-of-the-way record is Mr. Basil Maine's two Shakespeare speeches (Parlophone). Mr. Maine's voice is well known to wireless listeners. He speaks an admirably pure English, avoiding both northern roughness and southern flabbiness of enunciation. He is, as a matter of fact, a Norfolk man. The extracts are John of Gaunt's speech from "Richard II" and the Dagger speech from "Macbeth." Though the sound is a trifle distorted, as if by an echo in the recording room (but this may, perhaps, be due to an unsuitable sound-box), it is certainly a record not to be missed by those interested in elocution. The idea should be followed up.

MARCATO.

SEEN IN THE SHOPS

New Tableware.

Tableware which has the appearance of china, and yet is almost unbreakable, is a new invention which should make the too-frequent crash in the kitchen a thing of the past. The new ware is made in a range of delicate self-colours, with translucent mottled effects: it is odourless, non-inflammable and possesses the advantage of extreme lightness, which makes it particularly useful for such occasions as picnics. In the nursery it will enjoy a far longer life than either glass or china. Also, this ware, which is made in stainless steel moulds under great heat from a special composition known as "Beatl," will take boiling liquids without becoming damaged. It should not, however, be placed in a hot oven, or washed with water containing soda or strong alkalies, otherwise the delicate marble-like surface may become roughened. Full particulars of it can be obtained from Messrs. Beatl Sales, Limited, 49, Wellington Street, Strand, W.C. 2.

* * *

"True-to-Nature" Cretonnes.

At this season of the year, when fresh schemes of decoration and furnishing are being considered, the question of suitable cretonnes has to be decided. Anyone who has this matter under consideration is well advised to write to Mr. Edward Jenner (Dept. H.G. 15), 27, Grosvenor Gardens, Victoria, S.W.1., for some yard-length samples of "True-to-Nature" cretonnes. These, as their name suggests, are designs which show flowers and foliage in natural forms and colourings, and very delightful they are. A portion of one of them, showing a rhododendron design, is here reproduced. These cretonnes are produced in a very wide range, so that one or other of them will suit and enhance the charm of any scheme. In HOMES AND GARDENS for March (page 355) another cretonne by the same firm was shown, but we understand that this design, which was a conventional one, is no longer produced.



A COLOURFUL CRETONNE: "RHODODENDRONS."

* * *

"Dursley" Rugs and Carpets.

On the occasion of their recent visit to the British Industries Fair, Their Majesties the King and Queen evinced great interest in the fine display of "Dursley" carpets and rugs manufactured by Messrs. John B. Champion and Sons, Reliance Works, Dursley, Gloucestershire. This firm is well known in this country and abroad for its fine range of reversible wool hearthrugs and carpets, which are obtainable in a large variety of designs and colourings. They also carry a guarantee for wear.

* * *

Garden Furniture.

Carefully chosen garden furniture can impart character and interest to its surroundings if properly placed in the garden. Many designs of garden seats and tables in deal or oak are now obtainable, and several excellent examples are illustrated in the catalogue of Messrs. Rowland Brothers, Fenny Stratford Saw Mills, Bletchley, who specialise in English oak furniture for outdoor use. Pergolas, garden arches, gates, trellis screens and wheelbarrows are also supplied by this firm.

* * *

Colour in the Home.

To the inexperienced, the choice of a colour scheme—of a pattern for a wall covering, or a curtain—may seem a simple matter. But failure in arriving at a successful result usually arises through difficulty in visualising the effect as a whole from patterns which are necessarily small. Aspect and structural features of the room are matters of the greatest importance in any decorative scheme, and the ability to make due allowance for all such factors comes only with long experience. A firm which specialises in this is Messrs. B. Burnet and Co., Limited, 198, Regent Street, London, W.1. For nearly a century they have been associated with furnishing and decoration in the home. In their various departments they have experts who can advise on all matters relating to interior decoration and furnishing in town or country, and schemes and estimates are prepared free. Readers who are interested in the subject should write to Messrs. Burnet for a copy of their attractive brochure, entitled "Colour in the Home."

* * *

Clock Maintenance.

Clocks do not usually receive the attention that is necessary. To ensure reliability they must be maintained in good condition, regulated with precision, and wound methodically according to the requirements of the movement. So, it is really an economy to have them periodically examined by an experienced craftsman. For this purpose, The Goldsmiths and Silversmiths Company, Limited (112, Regent Street, London, W.1), offer a complete service for winding, regulating and maintaining all kinds of clocks in perfect repair. Full particulars of this service can be obtained from them at the address given above.

* * *

Quaint Garden Ornaments.

An added charm can be given to a garden, whatever its shape or size, by a little figure such as the laughing gnome supplied by Mr. V. Alexander, 65, Baker Street, London, W.1. Made of earthenware, it is most attractively coloured, and it is guaranteed to be absolutely weatherproof. In various sizes, this little garden figure was shown at the recent Ideal Home Exhibition, and they can be seen at the showrooms at the above address. They are also obtainable from Selfridge's and other stores. A figure 2ft. high costs 2 guineas.

* * *

Oriental Rugs.

The demand for Oriental work in the home appears to be on the increase. This is especially true of Oriental carpets and rugs, which are eminently suitable floor coverings for modern houses. A Persian or Turkish rug on a polished floor, its varied tones harmonising with the walls and furniture, is certainly "a joy for ever." Those who are seeking such a thing should note that the Celebes Storage Company, 133, Upper Thames Street, London, E.C., have a huge stock of the choicest carpets and rugs from Turkey, India, Persia and China. They are direct importers from the Orient, and are always ready to show their stock to visitors.

* * *

Lace Nets and Curtains.

Those who are desirous of draping their windows with filet net or lace curtains are well advised to write for the catalogue of Messrs. S. Peach and Sons, Limited, The Looms, Nottingham. This contains many attractive designs in fast coloured nets, which form dainty and attractive window hangings that have excellent resisting qualities in the face of the sun. The prices are remarkably low. For example, a net 40ins. wide, in tones of fawn and blue on an ivory ground, costs only 1s. 7½d. per yard. Numerous patterns of lace curtains in white or écru, Swiss curtains, and a large variety of casement muslins and cretonnes are also obtainable from this firm.

* * *

A Useful Food-Locker.

For keeping food in good condition during hot weather, there are several excellent appliances now available. One of these, the Musgrave patent food-locker, is made in "Invicta" fireclay, white glazed inside and out. It can either be built into a wall or can stand on a stool or low table, and is fitted with wire grid shelves and a stout wood door. To keep it clean and hygienic is a simple matter, all that is necessary being a rub with a damp cloth. Altogether it is an excellent item of equipment. It needs to be seen to be thoroughly appreciated, and a visit is therefore suggested either to the showrooms of Messrs. Musgraves (Liverpool), Limited, at 16, Cook Street, Liverpool, or to their London showrooms at 49A, Rathbone Place, W.1.

* * *

Lampshades.

The selection of lampshades demands careful thought if they are to be used to the best advantage in the decorative scheme of a room. The new range of lampshades exhibited at the British Industries Fair by Messrs. Aladdin Industries, Limited, 118, Southwark Street, London, S.E.1, offers a wide choice of various shapes and sizes suitable for any room, some designed to harmonise with simple fittings and others for more elaborate ones. The materials from which the shades are made are varied, and include specially suitable silks, and papers, used in lampshade making.

Now—send for the Booklet—to-day!

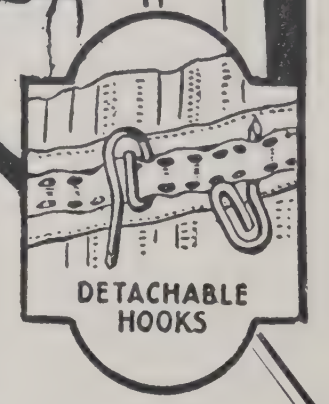
Tested and Approved SERIAL No 2 — Good Housekeeping Institute London — Conducted by Good Housekeeping Magazine

The **Challenge**

Original Patent

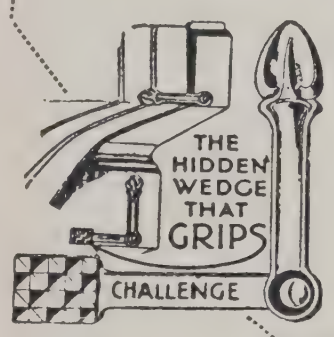
Rustless Roller Bearing CURTAIN RUNNER





Any weight curtains "glide at a touch" along the FLAT, easy-to-bend-to-shape-required "Challenge" rail. You can fit it to any of your windows at small cost, it is entirely rustless, consequently it will give efficient service for years. And what a difference in the *hang* of the curtains and the *time* they wear! The perfect runner—and if you use the patent **"Challenge" Curtain Tape,** as illustrated (with the pockets that do away with hook stitching), the perfect *window*, *labour*-saving and *money*-saving.

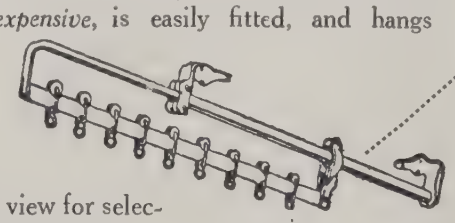
"CHALLENGE" Patent Stair Carpet Clips



These inexpensive clips will hold your carpet with absolute safety, yet they're hardly noticeable (unlike stair rods) and do not require *cleaning*. One screw fixes the clip to the stair-rise and the carpet can be released at any time by simply raising the swivelled arm. Ask for List H. Clips from 1s. 2d. per pair.

"CHALLENGE" Patent Extending Wardrobe Rail

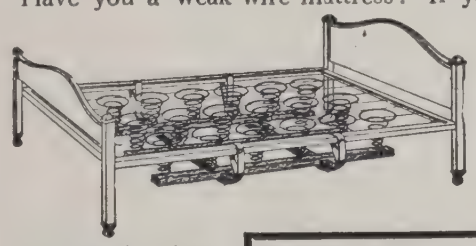
If you're bothered for space in the wardrobe (and most people are) here is the *real* solution to your problem. The "Challenge" Rail is *inexpensive*, is easily fitted, and hangs garments on roller-bearing runners neatly one behind the other. A touch will *extend* the rail, bringing clothes into full view for selection. Full details in Booklet H.



The **"Challenge" SPECIALITIES** repeated their huge successes of previous years at the 1928 Ideal Home Exhibition.

"CHALLENGE" Spiral Spring Mattress Support

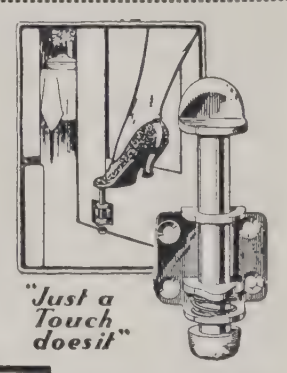
Have you a weak wire mattress? If you have it will only *cost a few shillings* to equip it with the "Challenge" Support, and then you will enjoy all the *luxury* of an expensive "box" mattress.



Multi-spiral springs support the body—yielding maximum comfort. All sizes supplied. Get Folder H.

"CHALLENGE" Door Holder

This little fitting is so inexpensive that it is definite economy to put one on every door in the house. Then you will not scratch the paint or damage the panels by *banging* the door open—a touch of the foot applies the rubber buffer, and it grips securely on *any* floor surface.



Folder H will give you full details.

FREE Everyone should write for the "Challenge" Booklet H. It lists Runners **from 1/- per foot complete,** and gives details of many other interesting specialities for up-to-date homes. Quite FREE—simply send a p.c. to:—

CHALCO Ltd. (DEPT. H), 35, Summer Row, Birmingham



In 1d., 2d., 3d., 6d., 1/-, 2/6 and 4/- canisters.

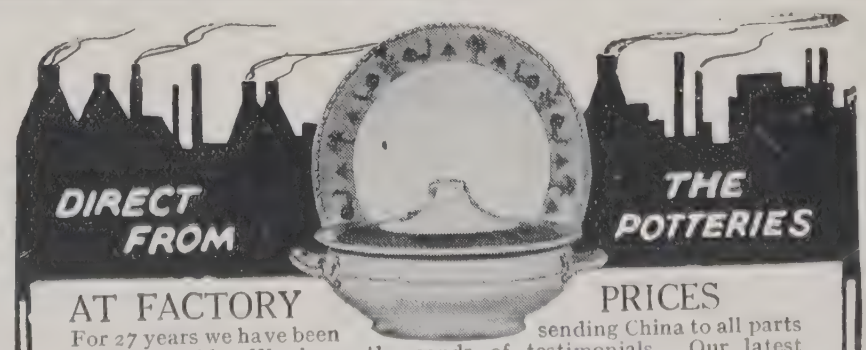
"The Shine of the Times"!

Knives and other cutlery brighten up like new with Oakey's Wellington Knife Polish. Famous for over three generations and still acclaimed the best. Gives a keen edge to the knife.

OAKEY'S

WELLINGTON KNIFE POLISH

JOHN OAKEY & SONS, Ltd. Wellington Mills, Westminster Bridge Rd., S.E



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For 27 years we have been sending China to all parts of the world. We have thousands of testimonials. Our latest DESIGN, "THE MAYFAIR," Registered No. 704,312, in the FINEST THIN SEMI CHINA as here shown, in splendid Swansea Blue Colour, 3 SERVICES (70 pieces) for 6 persons—TEA, BREAKFAST, and DINNER, HOT WATER JUG, TEAPOT (lock lids), Tea and Breakfast Set Gold finished. THE LOT,

PACKED FREE. CARRIAGE PAID. **£3** WORTH DOUBLE Safe Delivery guaranteed.

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Post Free. Showing China, Glass, and Cutlery of every description for the Household, Hotels, Schools, Regiments, etc. Goods shipped to all parts of the world. Specimen Pudding Plate 1/- Post Free. Bazaar Crates a speciality.

THE FENTON POTTERY CO., HAWKIN ST., FENTON, STAFFS.

EVERYMAN'S DOG

The Fox-Terrier—Friendly, Hardy and Sporting



This dog has substance with quality, a long head, straight legs and short back. His neck is graceful and his ribs deep and capacious.



A virile terrier with clean, well laid shoulders, straight front and round feet. Does not show as much quality in head and neck as his vis-a-vis.

TWO GOOD SPECIMENS OF SMOOTH-COATED FOX-TERRIERS.

THE late W. H. Hudson described fox-terriers as the doggiest of dogs, or something to that effect. He might also have said that they were Everyman's dogs, for, no matter where we go, they are to be seen, and they have done a good deal of colonising as well, having conquered all parts of the earth.

Why should this be so ? The explanation, I suppose, is that they are friendly, hardy, sporting, and cheap—cheap to buy and cheap to keep. Household scraps, supplemented by a bit of biscuit, will feed them, and a sugar-box or small basket does for a bed. They are a paradoxical breed. While discards from pedigree litters may be had for very little, the best show specimens are among the most expensive, being worth anything from £100 to £1,000. Wire-haired fox-terriers are the most popular of the show dogs. Perhaps it is that they appeal to the gambling instinct inherent even in the most sedate. We never know the prize that may appear in a litter. That, of course, is not the only explanation. A really good fox-terrier, wire or smooth, is a smart little gentleman that looks well in any company. A common one is just plebeian in appearance, though his disposition may be the same.

Although the general taste has improved, I regret to state that we still see some dreadful specimens of fox-terriers about the streets—legs not straight and deficient in bone, goggle eyes and round heads, out of which appear weak-pointed muzzles. The dispositions of some of them have become so perverted under the spoiling of over-indulgent mistresses that they have not the pluck of a lap-dog.

A passably decent fox-terrier should have a short back, deep, narrow chest, sloping shoulders, straight legs and round feet. The skull is flat and moderately narrow, decreasing in width to the eyes, and the jaw is strong and muscular. The "stop" or depression below the eyes should not be very pronounced. The eyes, dark in colour, are small, circular in shape, and rather deep-set.

The description in the Fox Terrier Club standard is as follows: "The dog must present a general gay, lively and active appearance; bone and strength in a small compass are essentials; but this must not be taken to mean that a fox-terrier should be cloggy, or in any way coarse—speed and endurance must be looked to as well as power, and the symmetry of the foxhound taken as a model. The terrier, like the hound, must on no account be leggy, nor must he be too short in the leg. He should stand like a cleverly made hunter, covering a lot of ground, yet with a short back."



A WIRE-HAIRED REPRESENTATIVE.

Note the short coat on body and neck, and the whiskers which improve the jaws.
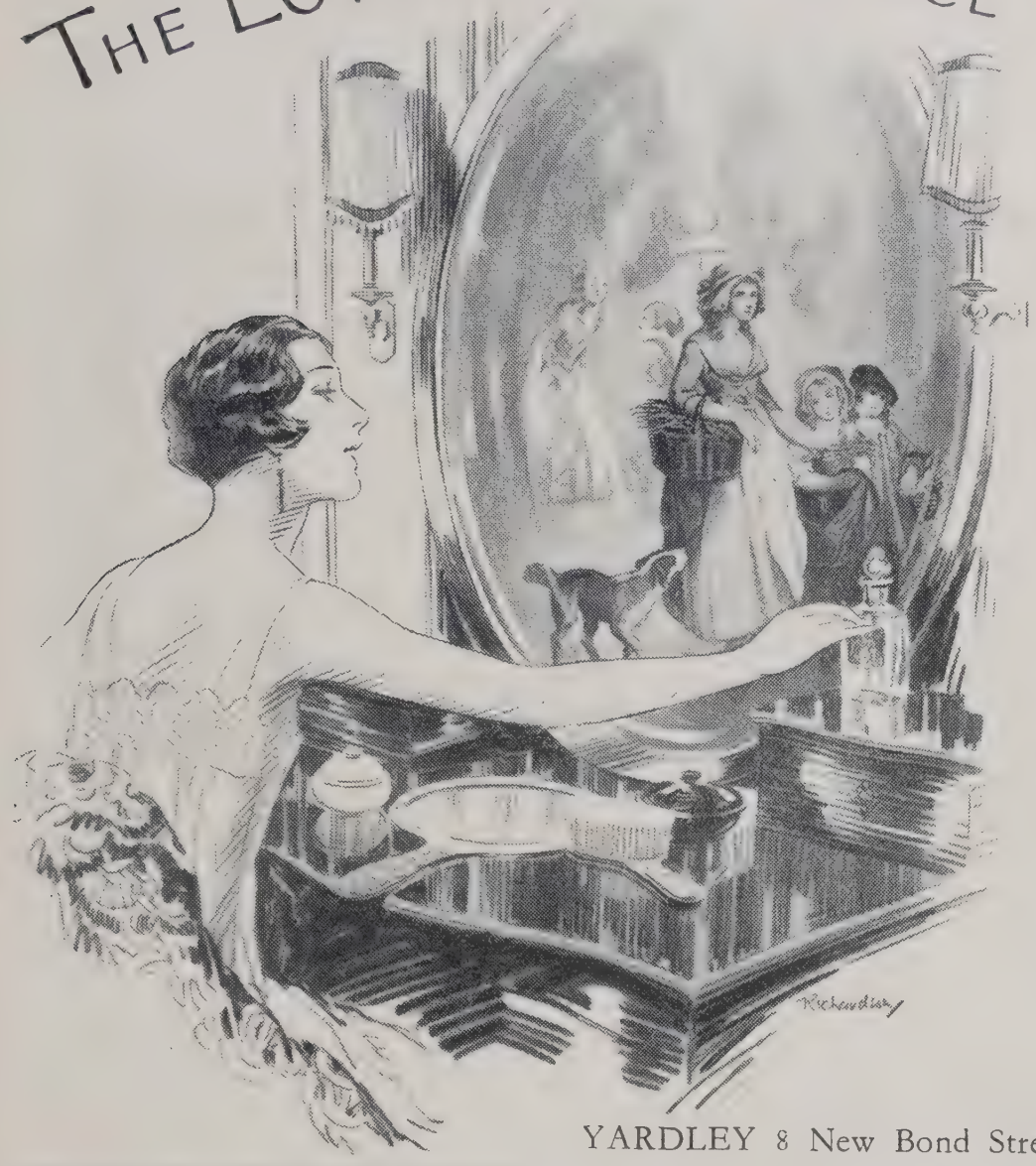
The principal objection to the wire-haired variety is that, unless they receive occasional attention from an expert, their coats often become long and fluffy, effectually concealing the outline, and making the neck look short and podgy. A practical demonstration from anyone who understands the business should enable you to trim a dog well enough for everyday purposes. Special cutting combs are advertised, and the fingers will remove the dead hair. Washing softens the coat, which should be harsh and wiry, and for this reason the interval between baths should be as long as possible. Dry-clean by rubbing in bran, flour that has been lightly browned in the oven, or chalk. A subsequent brushing will remove most of the dirt.

By sensible training a fox-terrier can be made a biddable, friendly companion. If you have him under control, and check him from talking to every dog he meets, he is not so likely to indulge in fighting. Most of the terriers are excitable and inclined to bark. It is natural for them to be all the time on the go; but judicious schooling will prevent them becoming a nuisance to your neighbours. Fortunately, they exercise themselves a lot if they have the run of a garden; but, for all that, they delight in a walk, especially in the country, where they can enjoy the pleasure of hunting hedgerows in search of rats and other vermin.

Now that well bred terriers are common and cheap, there is no excuse for getting one that looks more like a mongrel than anything else.

A. CROXTON SMITH.

THE LOVABLE FRAGRANCE



YARDLEY'S Old English LAVENDER

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Name .....
(Mr., Mrs., or Miss)

Address .....

Occupation .....

(Exact date of Birth) .....

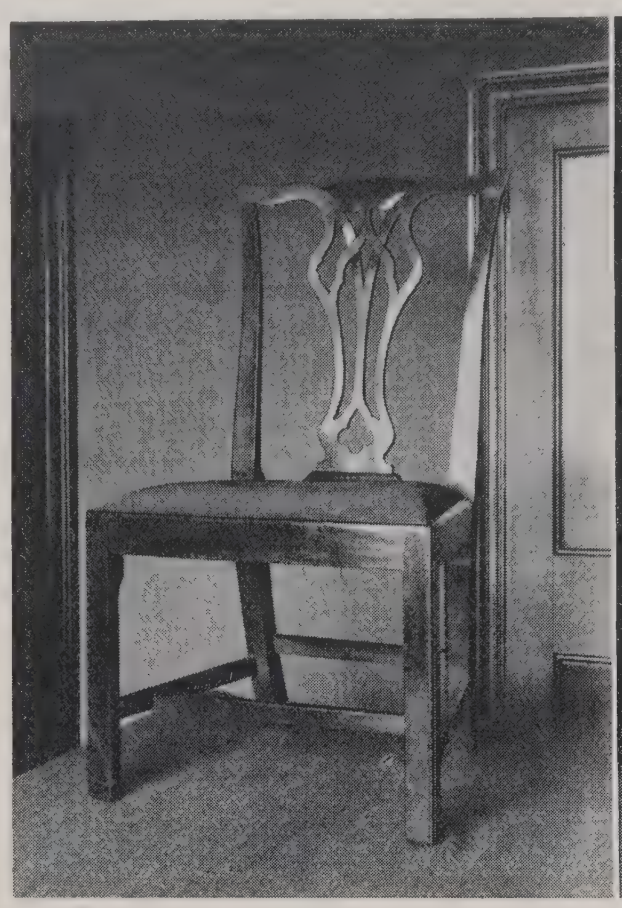
Homes and Gardens, April 1928

THINGS YOU WANT TO KNOW

Four Eighteenth Century Chairs.

(A. S.).—I send photographs of some old chairs in my possession which are all in good condition. Can you give me some information concerning their age and value?

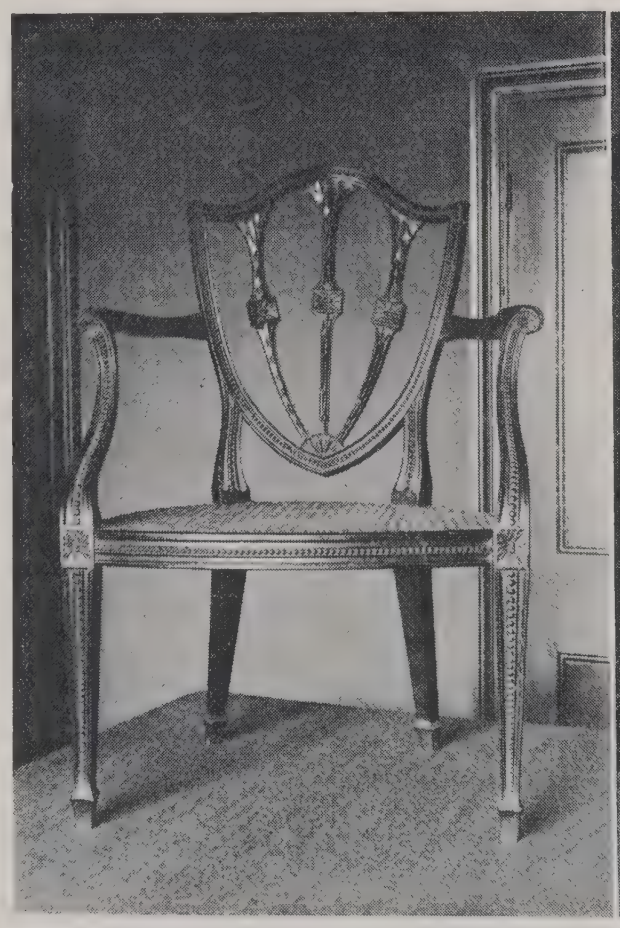
[Your photographs show four very good and interesting chairs. I will deal with them in what I consider to be their chronological order. No. 1 is a simple but charming chair of Chippendale type dating from 1755–60, and worth about £10. No. 2 is a curious Chippendale design of undoubted country origin. The pierced splat is unusual in outline and the general proportions are not so good as No. 1. It dates from about 1760, and is worth something like £10. No. 3 is a very fine chair in what is generally termed the Hepplewhite style. It shows distinctly the influence of Robert Adam, the contemporary architect who designed much furniture for important houses. The detail seems beautifully rendered and the workmanship excellent. As a single chair it must be worth about £50 and dates from about 1770. No. 4 has something of the character of No. 3, but is some years later—about 1790 I should think. It is of a form which dealers usually bring within the name of Sheraton



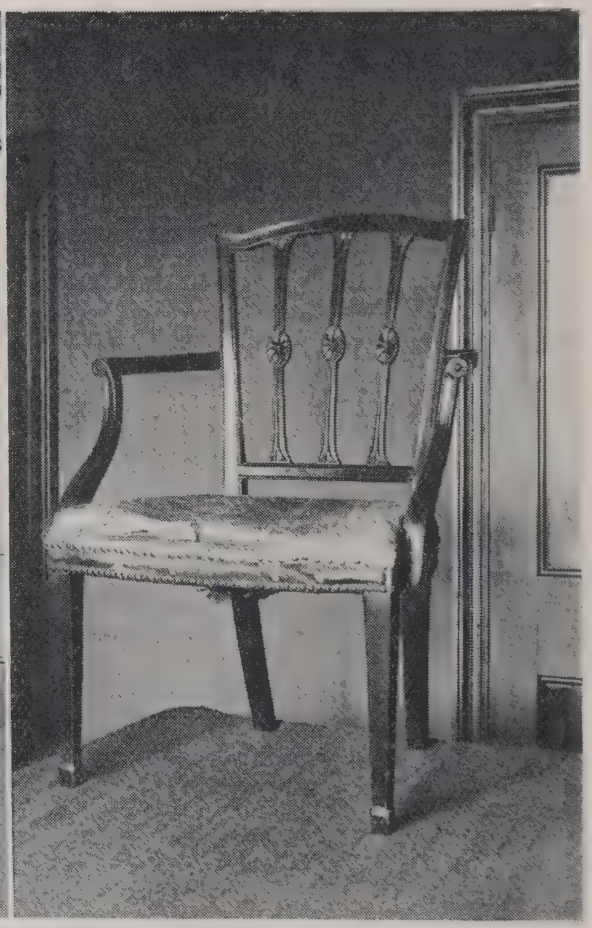
1.—*Of Chippendale type.*



2.—*Also Chippendale, but a country-made specimen.*



3.—*In Hepplewhite style, showing the influence of Robert Adam.*



4.—*Of a type usually known as Sheraton.*

FOUR EIGHTEENTH-CENTURY CHAIRS.



A Charming Queen Anne Pattern

IN the early 18th century when tea was 16/- a lb., tea drinking was not merely a friendly incident, or even a formality: it was a solemn rite, and the tea-service itself received attention befitting the occasion.

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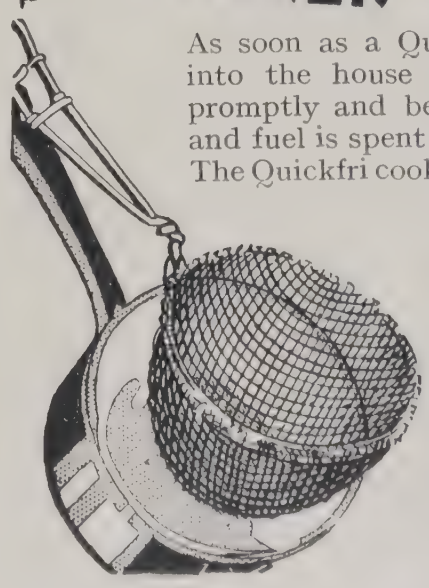
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SEND a postcard NOW and we will forward you our free booklet explaining just what the Quickfri is and what it can do

QUICKFRI

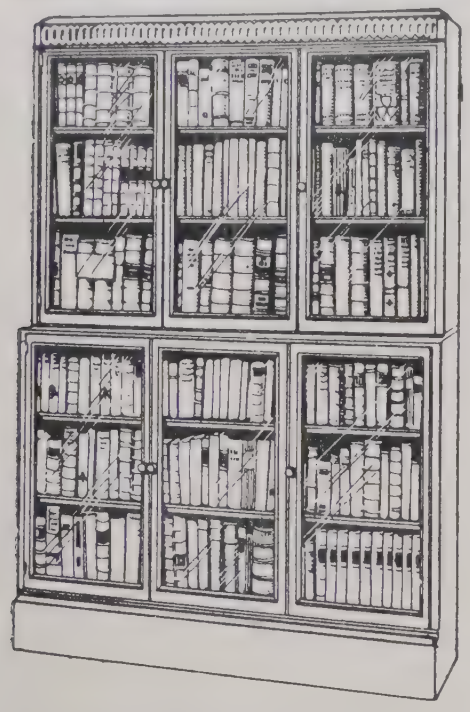
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THINGS YOU WANT TO KNOW—*Continued.*

A very nice simple specimen of the period and worth about £15.—J. C. R.]

* * *

Old Lustre Ware.

(C. S.).—I have a tea service similar to the one described in your January issue as old lustre. The decoration, however, shows horses and stags with a landscape background, and the colouring of this is black instead of purple. Could you give me some information concerning this tea-set

[The tea service which was illustrated in our January issue belongs to the first twenty years of the nineteenth century, as indicated by the shape of the cups. No doubt yours is of about the same date, and the decoration is evidently "black transfer" printing. This was done, sometimes on earthenware, but also on porcelain. If the service is of porcelain (translucent when held up to the light), it is very likely Liverpool ware; but other factories made a good deal of black transfer porcelain in the first quarter of the last century. In the absence of a mark, the factory can only be suggested by the nature of the porcelain. Swansea (Bevington's) made some excellent china thus decorated, the porcelain being hard and very transparent. The Newhall factory, at the close of its career, did likewise. Many of these factories sent their ware, in the white, to be printed at Liverpool. A complete tea service, as described, might be worth about 10 guineas. —C. W. C.]

* * *

Uneven Floor Boards.

(F. N.).—The floors in two of my rooms are very uneven, the boards in the centre being 2ins. lower than those at the sides, with a slight ridge over the beam. The flooring is less than 1in. thick and very worm eaten, but the worms have not penetrated to the rafters. How can I most easily make the floors level and kill the worms in the wood?

[The best remedy will be to take up the floor boards, and nail shaped strips of wood to the tops of the joists to form a level surface upon which the boards can be refixed. This will give you an opportunity of taking the boards outside the house, and liberally coating them with hot "Solignum," which will destroy the larvæ of the beetles.—L. E. W.]

* * *

An Old Water Colour.

(D. E. F.).—(1) Can you tell me the value of a small water colour entitled "The Wild Poppy" and signed "Aug. Bouvier 1847"? It was one of a set of three, the other two being "The Balcony" and "The Sea Shell." The original cost of the set was 35 guineas. (2) During the last few months tiny black insects have appeared on the mounts of most of my pictures. What can I do to remedy this?

[Augustus Bouvier exhibited at the British Institution in 1848 and gained some prominence at that time. I think it is correct to say that his work was then at its highest figure. He is but little appreciated to-day, and I doubt very much if you could obtain more than half the sum paid for the three pictures in 1867. The trouble you have with insects seems to be due to damp. Clean the frames with a disinfectant, burn the old backings and provide new material; dry the pictures, but do not bake them, and rehang the frames so that they tilt away from the walls.—S. C. J.]

* * *

A Ceiling Treatment.

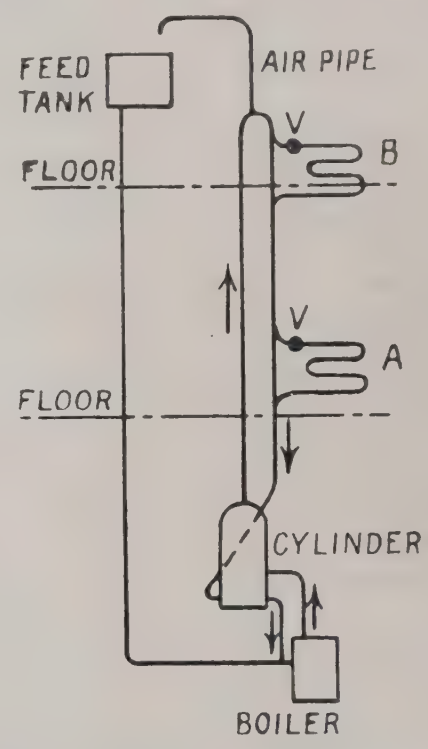
(C. S.).—One of my ceilings is badly cracked, and the room is rather low in proportion to the size. I have been advised to paper the ceiling. Do you consider this a desirable treatment for a low room?

[Yes, you can gain quite a pleasant effect by papering the ceiling. For instance, in a particular case, paper of corn colour, with a decided canvas effect, was used for the walls. A frieze was arranged by finishing the wallpaper level with the top of the door, and there making a break by running around the room a 1½in. border in shades of brown with touches of gold. The space between this and the ceiling was filled in with a deep cream "Silk Fibre" paper, which also served as a ceiling paper. This treatment gave additional height to the appearance of the room. An article on simple ceiling treatments appeared in HOMES AND GARDENS for June, 1924.—J. R. W.]

* * *

An Unsatisfactory Hot-water System.

(P. B. J.).—The accompanying rough sketch (not reproduced) shows my present system of hot-water supply. Coil A never gets hot, as the rising water passes it. How can I correct this? During the summer, Coil B is unnecessary. Can the circulation of water be stopped at a point just above



SUGGESTED PIPING ARRANGEMENT FOR HOT-WATER SUPPLY TO RADIATORS.

Coil A by the placing of a stop-cock? If so, please state where one should be put. Can you suggest any other improvements?

[There is probably an air-pipe, not shown on your rough sketch, in continuation of the flow pipe to Coil B, to a point above the feed tank; a stop valve would convert the system into a high-pressure one and be dangerous. I should prefer to alter the circuits, so that the main riser from the tank had no connections, but turned over in a loop at the top, with an air-pipe connected at this point, both Coil A and Coil B (and any draw-off lines) being connected to the return, with any necessary valves, and special bends as used on radiator circuits. The accompanying sketch shows the suggested treatment.—E.]

* * *

Overhanging Branches.

(R. P. A.).—In my field is a row of tall elm trees. The owner of the next field wishes me to trim them, as he says they keep the sun off his field, and so damage his grass. I particularly do not want to trim the trees for three reasons: (1) the expense would be considerable, (2) the trees are ornamental, and (3) they help to secure privacy for my house. What would you advise me to do?

[The general rule to be applied when the branches **of** a tree belonging to one

The Garden section commences on page lxxi.

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Our Upholstery is well known for its Comfort and Quality

The "DAFFODIL" CHAIR

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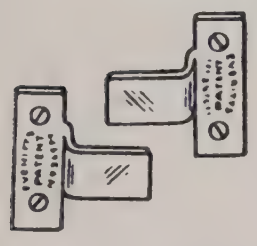
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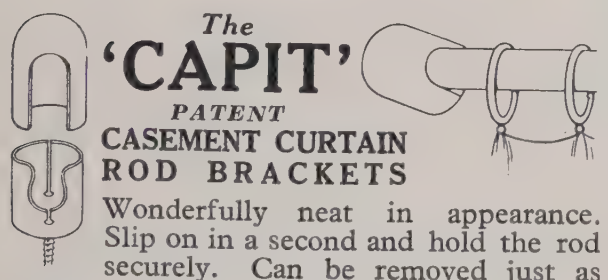
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Price 3d. per pair.

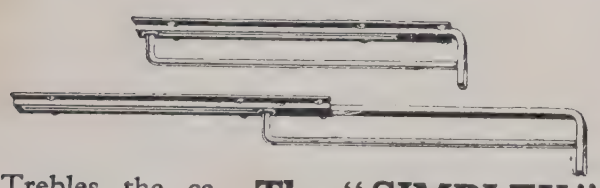


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THINGS YOU WANT TO KNOW.—*Continued.*

man hang over the land of another is that they must be cut back to the boundary line, and if the owner does not do this, the person over whose land they spread is entitled to do it himself, apparently without any obligation of notifying the owner of the trees of his intention. In carrying out his object, however, he must only take back the branches as far as the boundary, he must do no more damage than is essential, and he must return the wood to the owner of the tree. Applying this rule to your case, you are obviously liable to cut back the branches yourself or to allow your neighbour to do so, and I would advise you to do it yourself, as this would save any further trouble. I am afraid the fact that the trees are valuable ornamentally, that they provide privacy for your house, and that it would be expensive to cut them back will not relieve you of your liability. By allowing your branches to hang over your neighbour's land you commit a kind of trespass, and there is no necessity for him to prove that they are doing any damage, although it seems he would, as a matter of fact, be able to do so, and could therefore claim compensation for it.—H. A. S.]

* * *

A Table in Chippendale Manner.

(N. K.).—I should like to know the age and value of the table of which I send a rough sketch (not reproduced).

[Your table is an interesting provincial specimen of the Chippendale style, and dates from about 1765–75. The tapering legs, I assume, are square in section. If the flaps are supported upon hinged wooden brackets, it is of the type known as Pembroke. Judging by your sketch, however, the flaps are rather too wide for this method of support. If a leg is made to swing out as a gate on either side, your piece is a folding dining-table, and I should value it at about £15.—J. C. R.]

* * *

An Old Plate.

(E. M. S.).—I have an earthenware plate, thick and heavy, with a bright glaze. The wheatear design is raised and very roughly coloured on a rich deep blue background. The centre and back of the plate are a curious mixture of yellow, bluish green and browns running into each other. Do you think it is slip-ware? It bears the letters SK with L underneath.

[From your description I do not feel convinced that the plate is slip-ware: but I must admit that this kind of earthenware is difficult to describe, although it is quite easy to identify when actually seen. Moreover, I have never seen the initials you mention on slip-ware. In slip-ware, the soft, watery clay was coloured and then trailed across the vessel to form a raised pattern. Thus the relief and the colour exactly coincided. If your specimen shows this feature, it may well be slip-ware, and valuable. Period, about 1610 to 1770.—S. C. J.]

* * *

Decorative Uses of Old Dutch Tiles.

(M. M.).—I have a charming collection of old Dutch tiles and should be glad to know how they might be used to best advantage. They will need cleaning before being set up.

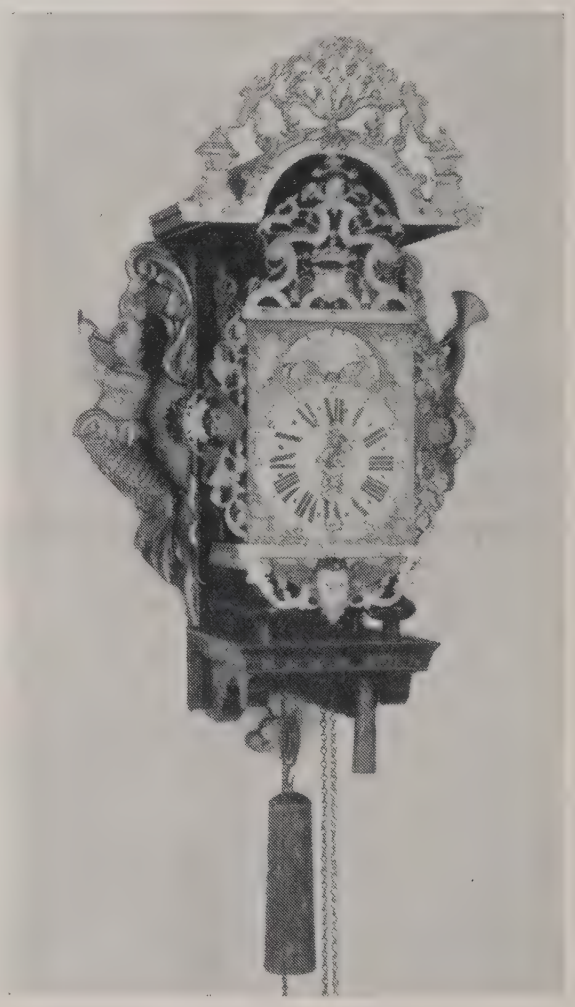
[Old Dutch tiles can be used most successfully as a surround to a fireplace, and also as a dado or a surround in a bathroom. The actual assemblage of the tiles for a fireplace surround, and their setting-up, is not an undertaking that would normally fall within the competence of an amateur. The professional's help must be called in. But the preliminary lay-out of the design is most important, and a matter that must be done by the amateur himself. It is also advisable that he should clean the faces of the tiles, if not also free the edges from plaster or mortar. A very weak application of spirits of salts, or some such acid, will assist matters greatly. The edges can be rubbed level on a flat stone, but the process may chip the edges of the glaze if carelessly performed. Forethought is also required in selecting the actual fireplace that is to be surrounded by Dutch tiles, and I would refer you to the issue of HOMES AND GARDENS for December, 1925, where the subject is fully dealt with.—J. R. W.]

* * *

A Dutch Clock.

(J. R. L.).—The Dutch clock shown by the accompanying photograph is decorated in blue and gilt. The chain was renewed when it came into my possession, but otherwise it is in its original condition. Can you suggest its age and value?

[Your photograph shows a clock made in the Friesland province of Holland. The



A DUTCH BRACKET CLOCK IN BLUE AND GILT.

case—or rather the hood—follows the traditional lines and ornament of the late seventeenth century productions of that district, but the dial suggests that this clock is of the third quarter of the eighteenth century. I do not suggest that the movement and hood are not contemporary, but that, while the former has developed, the latter has retained its early form. Some years ago there was a keen demand for these clocks, but latterly it seems to have died down, consequently values are low at present. I should expect yours to realise £6 or £7.—B. M.]

* * *

Defective Building.

(R. W. B.).—In the contract of my house, which was recently built, I specified "a good substantial job is required. All materials and labour to be first-class." I now find that two of the bedroom ceilings and the upstairs landing ceiling are cracked from side to side, and this in spite of the fact that they have been covered with paper

What is this Beatl-Ware

Beatl-ware is as beautiful as porcelain, far lighter than china, and of amazing durability. It will withstand treatment that with ordinary crockery or glass would be fatal.

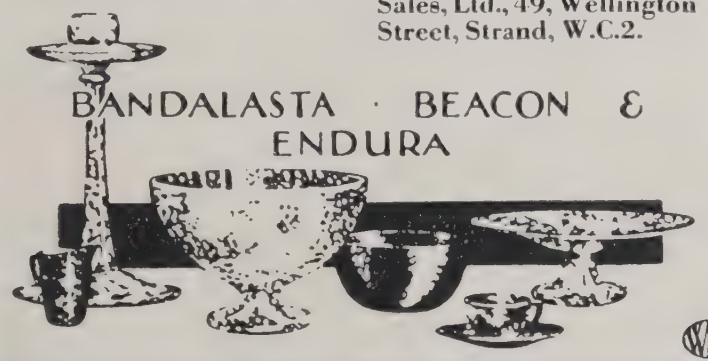
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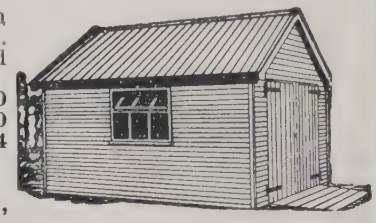


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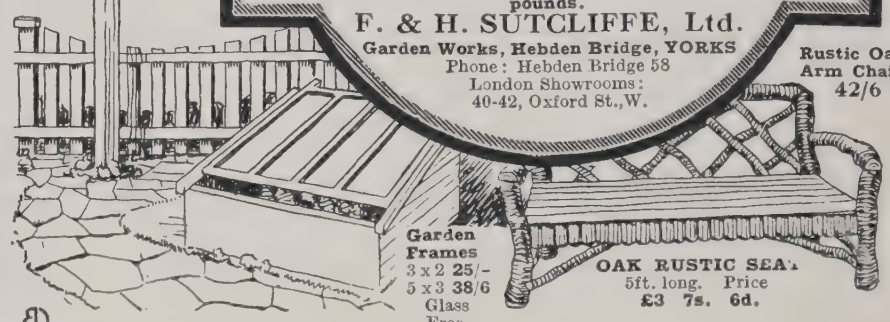
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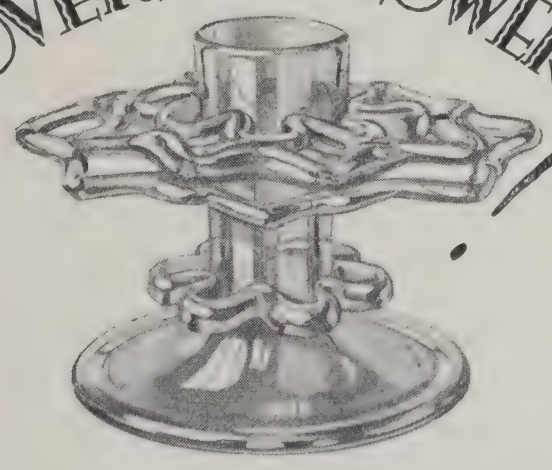


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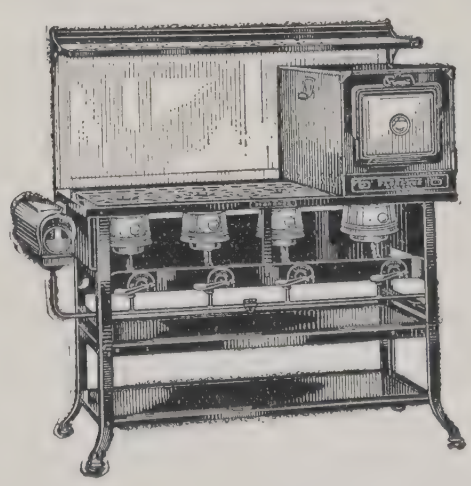
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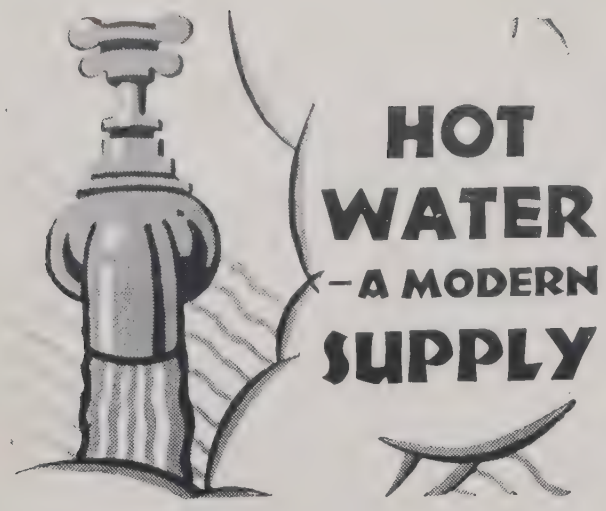
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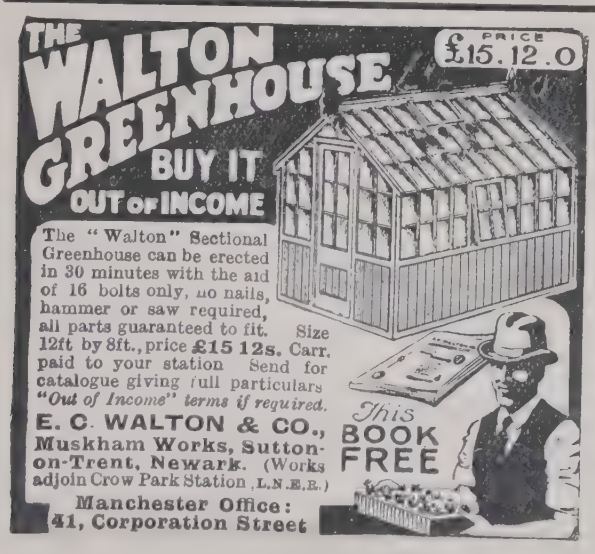
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The Sole Experts of Chemical Sanitation in Europe.



THINGS YOU WANT TO KNOW—*Continued.*

and given two coats of "Walpamur." What action would you advise me to take ?

[The nature of the contract referred to is of some importance. It is inferred that no architect is concerned, and that the specification is in general terms only—perhaps even nothing more than the words quoted. If an architect were concerned, and the contract form a properly drawn building contract such as the R.I.B.A. form, the liability of the contractor for making good defects arising within a stated period would be clearly defined and retention of a sum (usually 5 per cent. of the contract sum) would be stipulated, to cover the cost should the contractor fail to comply with such request to make good. In the absence of such clearly defined procedure, it still appears probable that the contractor can be held liable for grievous defects, which, however, he should be given the opportunity of rectifying. The provision of lining paper and two coats of "Walpamur" would not act in any way as a preventive to a plaster crack due to weak construction or to shrinkage of unseasoned timber. New plasterwork nearly always shows some slight cracks as the building finds its bearings, but it is assumed that something more than that is in question—E.]

* * *

Staffordshire Ware.

(E. T. D.).—I have a biscuit-coloured jug and mug with hunting and classical designs. As shown by the accompanying photograph (not reproduced), the mug has dog handles. Am I correct in assuming both pieces to be of stoneware ?

[I consider your jug and mug to be Staffordshire ware—sometimes described as semi-stoneware—and made in the first quarter of the last century by one of the many successors of Wedgwood. The jug displays an adaptation of Greek ornament so prevalent at the time. The dog-handled mug suggests the same period. I do not consider them valuable.—C. J. T.]

* * *

Le Blond Prints.

(F. J. C.).—Can you suggest the probable value of the following prints by Le Blond ? : (1) "The Holy Family," (2) "The Blackberry Gatherers," (3) "The Soldier's Return," (4) "Crossing the Brook," (5) "Snowballing," (6) this shows an inn with a Swan signboard ; there are dancing figures in costumes around a figure covered with greenery.

[Your Le Blond prints are worth the following sums : (1) "The Holy Family," from £1 to £1 10s. for good copies : but there are many prints to be seen that are poor. (2) "The Blackberry Gatherers," about £2 ; (3) "The Soldier's Return," about 30s. ; (4) "Crossing the Brook," about 35s. ; (5) "Snowballing," about £2. No. 6 I cannot value without knowing the title. This is not a good time to sell Baxter or Le Blond prints, as so many have come upon the market recently and prices have fallen in consequence.—S. C. J.]

* * *

Treatment of New Oak.

(D. A. Q.).—I have two pieces of antique panelling which I wish to fit at the sides of a dining-room fireplace. I am making the centre part over and about the mantelpiece in new oak, and should like to know how this can be treated to make it match the old panelling.

[Oak is treated in various ways by experts to resemble old wood, who each have their own particular methods, and, as a rule, will not disclose them. It is difficult to advise a method in your case, as much depends upon the tone and colour of the old work you wish to match. Limewash will give a light, grey tone, with silver grain darkened, and represents oak that has been stripped of many coats of paint. The wire brushing must not be too severe. Fumigation by means of ammonia will give varying tones of brown, according to the time given, and as this is regulated by the quantity of ammonia evaporated and the nature of the particular piece of oak exposed, no useful guide can be given. Among chemical stains, a tawny brown is obtained by applying a wash of caustic soda (which at first makes the oak very dark but lightens as it dries) followed in a few minutes by a wash of diluted vinegar. The resulting shade may suit your case, but a deeper tone of brown may be obtained by using a solution of Vandyke brown "crystals" in water, applied with a small sponge after the vinegar wash is quite dry. A light weathered effect is obtained by brushing on white lead paint and rubbing off after a few hours, but before it gets dry.—J. C. R.]

* * *

Old Coins.

(J. C.).—Can you tell me how to remove verdegris from copper coins, and how to prevent further discoloration ? When making a collection of coins, is it permissible to clean dirty silver and copper coins ? If so, what is the most effective method ?

[I should immerse the coins in vinegar for a time and then rub them. The immersion, however, must not be allowed to go too far. As a preservative, a very slight trace of vaseline and then a good brushing should be satisfactory. Keep the specimens in a dry place. It is permissible to clean dirty coins that are old, but new ones ought to be preserved with their Mint bloom. Clean copper ones as suggested above and silver ones with plate powder. We know several collectors who keep their copper coins in nice condition by rubbing them occasionally with a boot brush. The best silver coins should be kept in tissue paper.—S. C. J.]

* * *

Noise in Water Pipes.

(A. B. S.).—Can you tell me how to prevent the noise which occurs in my water system when water is drawn off ? The noise is either in the rising main or in the main tank in the roof. It is not water hammer.

[It seems likely that the noise complained of arises from a ball valve on the rising main unsuited to the water pressure. Hissing and chattering noises, which communicate themselves *via* the actual rising main itself to points quite distant from their actual source (the outlet to the cistern), are frequently due to the efforts of a low-pressure ball valve to close against high water pressure, and this is particularly common at night, if water is drawn off when the pressure has little relief from other users.—E.]

* * *

A Buhl Table.

(J. A.).—I should like to know the probable date and value of the Buhl table shown in the accompanying photograph (not reproduced). It has a large drawer and is in very good condition.

[Judging by its style, your Buhl table dates from the period of Louis IV. There are, however, tables made to-day on exactly similar lines, and the decoration needs careful examination before a correct date can be arrived at. If original, it may be worth £50. Both real and imitation Buhl work is very frail, and constant repairing is often necessary. It is thus possible for a genuine piece to be of comparatively little value if it has suffered much repair.—S. C. J.]

The Garden section commences on page lxvi

THINGS YOU WANT TO KNOW.—*Continued.*

Screening a Sewage Plant.

(L. B.).—In my small garden it is, unfortunately, necessary to put in a sewage plant. How can I screen this most effectively ?

[It is only possible to suggest a screen of bushes around the site of the sewage plant. Hornbeam plants, say 3ft. high (which was the bush used for mediæval pleached walks and mazes), would be suitable, as it is of sturdy growth and will pleach well. Plant a square with an overlap corner on the least conspicuous side for entrance.—E.]

* * *

Dark Oak Paint.

(K. T.).—Will you kindly give me a formula for mixing paint to a *flat*, dark oak colour ?

[I think you would be much better advised to buy one of the ready-made paints now obtainable ; or any oil and colour merchant would mix a suitable paint for you. Strictly speaking an oak colour can only be obtained by graining or staining over a painted ground with a transparent colour. The tone of dark oak may be obtained by mixing burnt umber in oil, three parts ; ivory or vegetable black, one part ; yellow ochre, one part ; each purchased in paste form in a mixture of japanner's gold size, one part ; turpentine, three parts. If it is desired to give the effect of brush graining, coat first with dark leather colour mixed from paste white lead, burnt umber and yellow ochre in equal parts, in equal quantities of linseed oil and turpentine ; add further an ounce of patent drier to each pound of mixed paint. When the paint is quite hard, coat it with the first named paint, but increasing the quantity of liquid, so that the leather colour ground shows through. If there is any difficulty about the final coating being an even flat, apply a coat of flat varnish.—A. W.]

* * *

Old Prints.

(C. W. E.).—May I ask your opinion of the value of two prints in my possession ? One is called " The Fruits of Early Industry & Economy." Morland Pinxt. W. Ward, Sculp. London. Pubd. Novr., 1789, by T. Simpson, St. Paul's Churchyard. The other " The Effects of Extravagance & Idleness." London. Published March 25, 1794, by T. Simpson, St. Paul's Church Yard. G. Morland Pinxt. W. Ward. Sculpt.

[It is difficult to suggest a price for your prints, as within the last two years I have seen the pair offered for sale, coloured, for £5, and uncoloured for £12, which is the reverse of what one might expect. I should think £8 to £10 is the normal price for your pair. There are many forgeries on the market.—S. C. J.]

* * *

An Old Chair.

(V. J. P.).—The old chair shown by the the accompanying rough sketch (not reproduced) is of mahogany and in excellent condition. I am told that it is of Sheraton design. Can you tell me its value, and the best means of disposal ?

[Judging by your sketch, I should place your chair not later than 1790. It possesses the " camel " back which was frequently used by Hepplewhite and his contemporaries, but which in Sheraton designs was generally discarded in favour of rectangular forms. It is difficult to advise you as to its disposal. To buy such a piece from a dealer would cost about £8 : but if you offer it to one he will only give £4 or £5. Perhaps a good sale is the best place ; but even then you may be up against slow bidding or " the ring," and must, therefore, place a reserve on it.—J. C. R.]

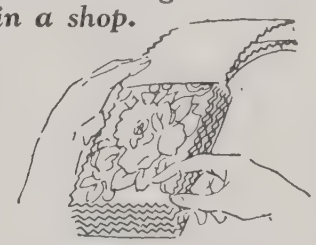
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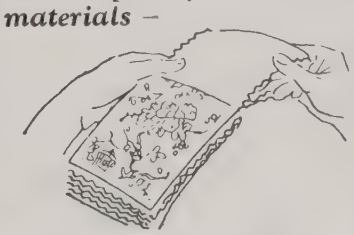
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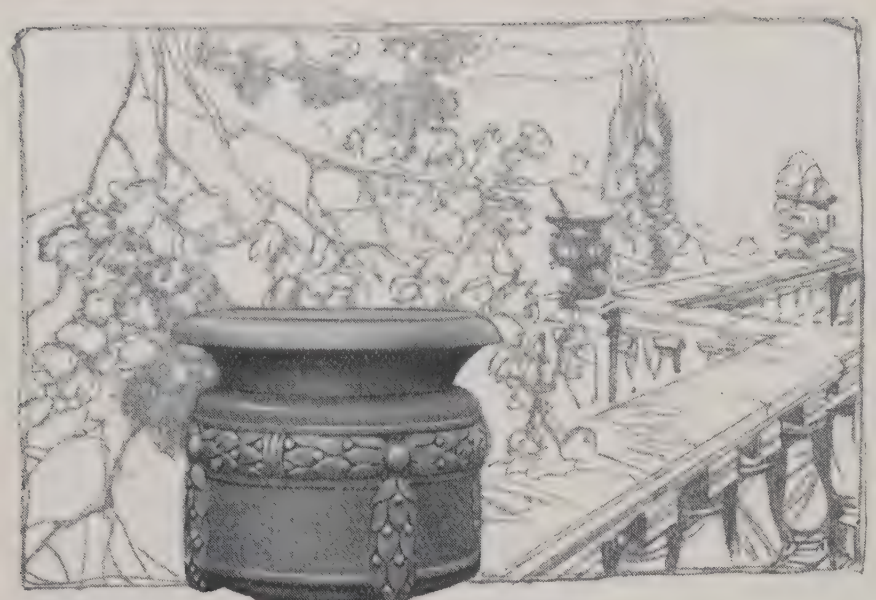
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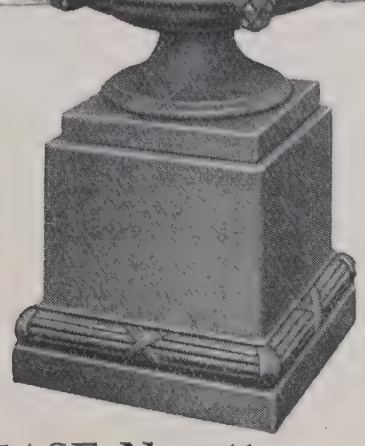
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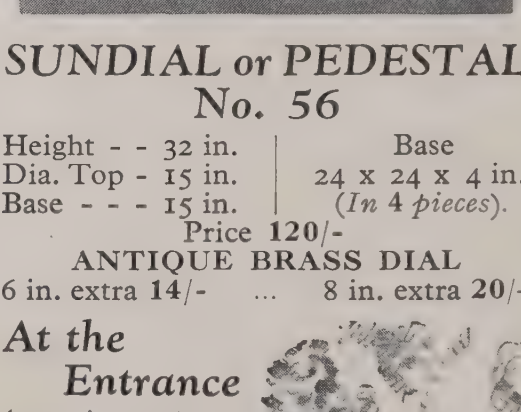


VASE No. 41

Height 24 in. Width of bowl 12½ in.
Width at base 10 in.
Price complete 45/- ; Vase only 27/6

You can make your garden twice as attractive with the addition of one or two pieces of the famous "Lefco" Garden Ornaments. There are models to suit all kinds of gardens and such a range of different designs that you need only pay as much as you want to and still find what your garden needs. Remember "Lefco" Garden Ornaments are softly coloured, not glaringly white nor muddily dead-looking. Warm natural tinted, they look at home among your trees and flowers.

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SUNDIAL or PEDESTAL No. 56

Height - - 32 in.	Base
Dia. Top - 15 in.	24 x 24 x 4 in.
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ANTIQUE BRASS DIAL
6 in. extra **14/-** ... 8 in. extra **20/-**



BIRD BATH No. 25

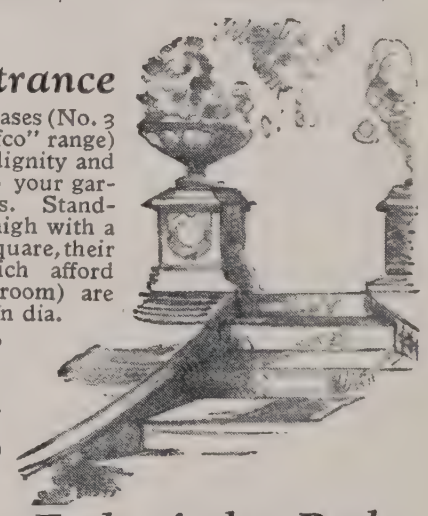
A dainty statue, one of the most popular in the range. Stands 30 in. high, is 16 in. in diameter at the top, and 10 in. wide at the base.

Price **105/-**
Shell only **12/6**

At the Entrance

these twin vases (No. 3 in the "Lefco" range) will add a dignity and welcome to your garden delights. Standing 37 in. high with a base 18 in. square, their bowls (which afford plenty of room) are 19 in. in dia.

Price **77/6** each.
Vase only **37/6** each.
Crate (returnable) **6/-** each.





Squirrel
Height - 10½ in.
Price **15/-**

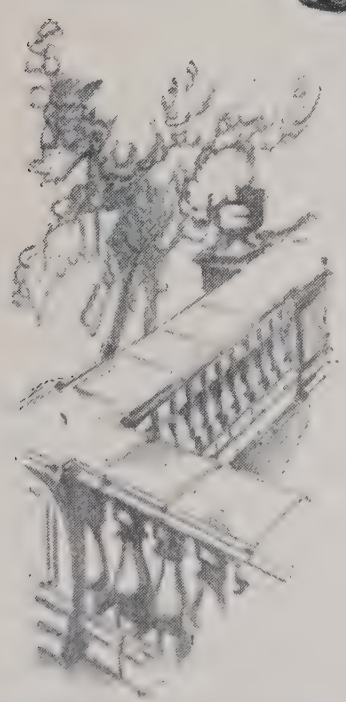
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just where the garden opens to the lawn, this Sundial (No. 20 in the "Lefco" range) will mark the pleasant hours and add a charm to your garden. It is 33 in. high and the base is 13 in. square. Price **73/-**

ANTIQUE BRASS DIAL
6 in. - extra **14/-**
8 in. - „ **20/-**
10 in. - „ **26/-**
Crate (returnable) **6/-**





HALF-BALL FINIAL No. 58 and BALUSTRADING

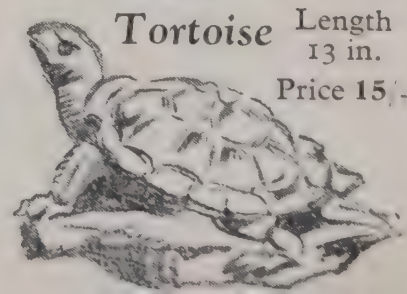


"Lefco" Balustrading for terraces is ideal. It will not crumble like most stones, and can be relied upon for all time. To complete the Balustrading there are several forms of finials, of which the half-ball type shown is one of the most attractive. This finial is made in "Burman-Lefco," and will therefore "weather" without crumbling.

"Lefco" Garden Ornaments are stocked by most seedsmen and ironmongers; if you have any difficulty in getting details, write for fully illustrated list to

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LEEDS



Tortoise Length 13 in.
Price 15/-



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APRIL should see the completion of all general planting and the commencement of outdoor sowing of all hardy annuals. It is now, with the arrival of spring weather, when the majority of amateurs become really alive to the necessity of getting the garden ready for the year.

THE FLOWER GARDEN.

Although the garden will be assuming a more kindly aspect with the appearance of spring flowers, there is no reason why the owner should on that account relax his efforts in fresh planting and renovation work for the appearance of the garden in the summer months. Advantage should be taken of genial weather, with a gradually warming soil, to finish all new plantings and transplantings as soon as possible and to think of a future display in late summer by making sowings of all hardy annuals. These latter, including poppies, eschscholtzias, clarkias, godetias, viscaria, nigella, phacelia, leptosiphon, limnanthes, annual chrysanthemums and so on, may well be sown where they are to flower. They are particularly valuable for sowing in bare patches in the foreground of the herbaceous border, where they will furnish colour from early July on until the beginning of October. As spring-flowering bulbs are removed, their place may be taken by sowing a packet of seed of annuals, or, when the wallflowers and forget-me-nots are withered and ready for removal from their beds, annuals might quite well occupy the vacant spaces. In addition to those mentioned above, pinks, pentstemons, celosias, asters, and stocks may all be sown, while those that were sown earlier on may be thinned out in their seed boxes. It may seem out of place to think of the garden next spring, but the wise gardener always looks a long time ahead, and the end of this month should see a commencement made with the sowing of wallflowers for next year. The last week of this month is time enough to begin, and some good varieties, like Fire King, Orange Bedder, Vulcan, and Ivory White, should be selected; nor should the brilliant orange Siberian wallflower be forgotten.

Planting of gladioli may be continued throughout the month, and reference should be made to the list of varieties suggested in last month's issue and to the new primulinus sorts described elsewhere in this number. These admirable summer-flowering plants cannot be recommended too strongly for general planting by all amateurs. Both for garden and interior decoration, they are unsurpassed. In the herbaceous border, all division and replanting of such things as phloxes and Michaelmas daisies should be finished and fresh plantings completed, so that the new plants have an opportunity to become quickly established before dry conditions set in. All hardy border varieties of chrysanthemums are best planted this month, and, towards the end of the month, pentstemons and antirrhinums, raised from cuttings taken last year, may be planted out.

This is the best time for the transplanting of all evergreens, like rhododendrons; while azaleas also do well if transplanted now. If rhododendrons are being planted in a special bed, it is worth while including a few other representatives of the heath family, like pieris, arctostaphylos, zenobias, kalmias and arbutus. All these succeed in the same soil as rhododendrons, a mixture of good turfy loam and leaf-soil, with perhaps, a little peat moss litter incorporated. New hedges can be planted now, especially those to be formed of evergreens, like Lonicera nitida or Cupressus macrocarpa. Plant, roughly, at a distance of 18ins. apart unless the plants are extra tall, when a greater distance may be allowed; and after planting give a good soaking around the plants and trim back the shoots slightly, to bring the stem and root into balance and to lessen the severity of the check.



A BORDER OF POLYANTHUS PRIMROSES IN APRIL.

There is no more attractive plant for edging a shrub border than the polyanthus in varied colours.

Borders to receive hedge plants should be well dug over, and when the plants are received from the nursery, heel them in, just covering the roots with soil until you are ready to commence planting. Take out the bed of soil, lay out each plant at the required distances between each, and then plant. Care must be taken to see that the roots of the plants are not allowed to dry out between the times of unpacking and planting.

The pruning of roses, probably begun last month, should be finished by the middle of April, and after pruning fork over the beds to remove any depressions and apply a surface mulch of strawy manure to keep the roots of the bushes cool during the summer and to conserve the moisture in the soil. Some authorities advise mulching rose-beds in the autumn, but this is not advisable. The best results will be found by mulching immediately after pruning. Do not pack the mulch in tightly around the stems of the plants, but let it lie as a loose cover, if necessary pegging it down with a loose wire netting to keep it in place. When pruning, remove all weak and useless wood and cut back the weak-growing shoots to three or four buds, and always cut immediately above an outward pointing bud. The stronger-growing shoots should have their unripened ends removed.

In the rockery, planting can be continued during the month, and it is often advisable to plant alpines now rather than later on when the plants are out of flower, since one can appreciate better now the general arrangement and colour grouping. All alpines are supplied in pots by nurserymen, and transplant readily. When transplanting, fork over and slightly loosen the ball of soil and plant firmly. After planting, water freely. Some of the encrusted saxifrages, like S. longifolia and its varieties, should be borne in mind for crevice planting. The large silver-edged rosettes look most handsome when studding the crevices of perpendicular rocks. When it flowers it pushes out an elegant pyramid of white blossoms, but amateurs should not be too eager to see it bloom, for after flowering the plants die, and it must either be grown on from seed or fresh



PLANTS IN POSITION FOR PLANTING A HEDGE AT A DISTANCE OF ABOUT 2FT.
Note that the roots are not uncovered until ready for planting or heeling in.

plants purchased. When planting, see that the plants are wedged tightly into the crevice, ramming the soil with a stick, and that, when watering, no water is allowed to lodge in the crown. They do best in a gritty soil with some broken stones in with the soil.

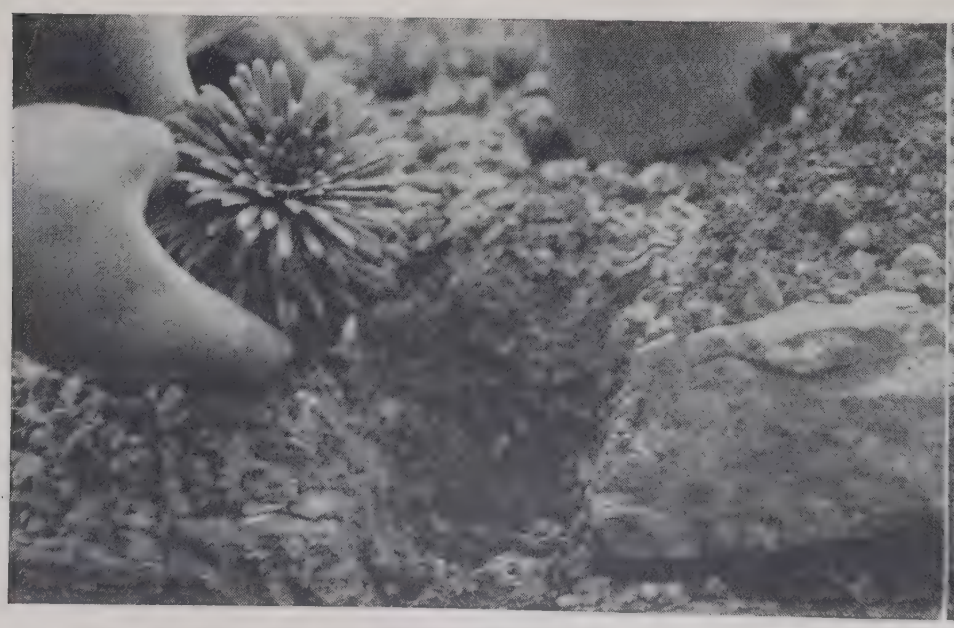
The renovation of the lawn is an important job this month, and dressings of sulphate of ammonia, obtainable in 7lb. bags, at the rate of ½oz. to the square yard, will be found to be most beneficial to the growth of the grass. Mowing should be commenced now, unless new seed has been sown in patches, and an occasional rolling given on dry days, but only if the soil is fairly dry.

THE FRUIT GARDEN.

It is important to erect some temporary protection over wall trees, such as peaches and nectarines, to guard against injury by late spring frosts. A wattle hurdle placed on end against the wall will do admirably, or tiffany or sacking suspended from the top of the plant on the wall will do equally well. Few amateurs graft their own fruit trees, but for those who like to try the experiment April is the best time to begin. Spraying against insect and fungoid pests should be carried out methodically at this time. Lime sulphur, to be obtained already made from all sundriesmen, will be found the most efficacious spray against most pests, such as big bud in black currants, mildew in gooseberries, and also for apple and pear scab; while for woolly aphis, or American blight, a nicotine wash is more beneficial. A spray of lead arsenate for use against biting insects should not be employed until after the blossoms have fallen and when the fruit is already set. All spraying should be done on a dull and calm day. Readers should see that all their spraying apparatus and materials are at hand. Sprayers, either of the hand or knap-sack type, will be found the most serviceable, and those supplied by such makers as Messrs. Abol, Four Oaks, Eclipse, Martsmith and Holder-Harriden are all to be recommended; while garden owners will find such spraying fluids as "Katakilla," "Abol" and "XL-All" of general all-round usefulness in the garden.

THE VEGETABLE GARDEN.

All duties in the kitchen garden are transferred out-of-doors from now onwards. Broccoli, kale, cabbage, savoys may all be sown in drills 1ft. apart, while peas and broad beans should also be sown. Carrots, turnips, radishes, lettuce, beet, French beans and scarlet runners may be sown from the middle of the month in succession. Asparagus is to be planted in rich, well drained soil; while celery trenches can be prepared, digging in plenty of manure in the rows. Lettuce, to be economical in space, should be planted on the ridges between the celery rows. Shallots need attention now, and it is advisable to give a dusting of soot around the plants and also around any peas or beans which have been sown early and which are showing through the ground. This will prevent attack by slugs. All vacant ground should be hoed and an attempt made to keep everything as clean and tidy as possible. G. C. T.



PLANTING ALPINES FROM POTS.
Removing the plant from the pot ready for planting.



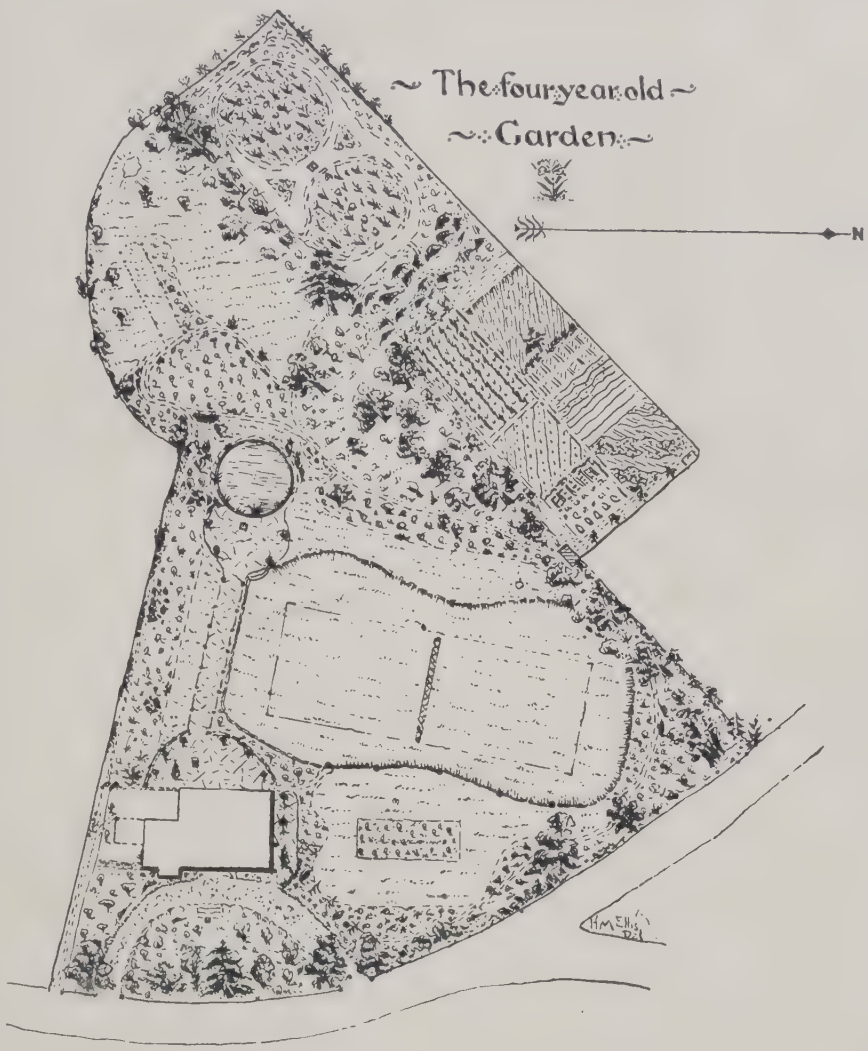
PLACING SAXIFRAGA LONGIFOLIA IN A CREVICE.
The plant in position before being tightly wedged between the rocks.

THE MAKING of an OLD GARDEN

How to Obtain Age and Maturity in the Planting of a New Garden

IN making a garden of any kind, much thought is required; but to get the appearance of an "old" garden in the space of a few years, much patience and good taste are also needed. When building our house four years ago on a newly acquired piece of virgin pasture, thirteen miles from London, we at once started to plan the garden.

Our land was partly surrounded by a single belt of well grown trees, white and pink chestnuts, two cedars, a couple of walnuts, elms, beech and acacias. These trees were a tremendous help in forming the garden, and our irregularly shaped piece of land, though at first strange, in the end proved a great advantage. On the part of the garden not actually wanted by the builders for the house we at once proceeded to work. The tennis court was one of the first undertakings, and to make variety in our too level ground we sank it to a depth of 15ins. The earth taken from this was thrown up in places and under trees, to make irregularly shaped mounds, which, when grassed over, made a useful variation, and the tennis lawn, sown with seed in the autumn, was ready for play the following year.



THE PLAN OF THE GARDEN.

Then came the digging for the round lily pond 20ft. across, sloping down from a plinth 12ins. high (to keep out frogs) to a depth of 5ft. in the middle. A water pipe placed at the bottom and brought up to the level in the centre was ready for filling, and useful on occasions as a fountain. When the pond was filled with water we sank to the bottom, in baskets, water lily roots, both the pink and white varieties, and in the pond we placed some dozen gold fish.

Much discrimination is required in the choice and placing of shrubs and trees, and the first batch of trees and bushes having arrived, we planted them in various parts of the garden. Rhododendrons, both standard and bush; lilacs, white and purple; maples; Buddleia globosa and the lovely mauve variety. Around our unhidden boundary to screen us, quick-growing trees were planted, such as limes, Lombardy poplars, hawthorns and acacias.

On the grassy mounds we put in crocuses, aconites and scillas, and under the large trees, planted primroses, bluebells and masses of daffodils; these were a great joy in the first springtime in our new garden.

In due time came the kitchen garden, rock garden and small orchard, but this last had to be turned into an iris garden, as one end was too low-lying and damp, and, though only formed into an iris garden after three years, promises to be a charming feature—indeed, its first spring flowering last year was entirely successful.

It is more or less formal, with well rolled cinder paths, and has as many varieties of iris as we could procure. Phlox of varying shades are planted between and come into beauty when the irises have finished. Quick-growing willows were placed against this boundary as a screen from less attractive surroundings, and are kept close-clipped.

As the builders leave us in peace, we proceed with the crazy paving of "Bargate" stone. Outside our drawing-room we laid down a semicircular piece of paving, and around this built a dwarf stone wall of about 18ins. high, little cavities being left here and there, in which, later on, to place rock and wall plants. A "Compton" bird fountain stands in the centre of the flagging. Leading from this we formed the pergola, which was made of stout larch poles, and under the pergola, which is 60ft. long by 8ft. in height and breadth, was continued the crazy paving, reaching at the other end to the pond. Six standard bay trees placed at regular intervals around the semicircle gave an old-world look to the place. Against the trellis on the lower part of the house we planted white jessamine, wistaria, clematis and climbing roses.

To hide our kitchen premises a stone wall of 5ft. high was built which joined, and was the same style as, the dwarf one, and plenty of places were left on the top of this in which to place earth and plant such things as wallflowers, antirrhinums, pinks, aubrietia, auricula and odd saxifrages.

A useful and excellent screen is a clump of globe artichokes, and we placed one at the entrance to the kitchen yard. These with their big leaves and height, and magnificent flowers of purple, were an added beauty, as well as usefully screening a back gate. A long perennial border runs parallel with the pergola, with a strip of lawn between about 9ft. in width. All the time one must be "putting in," so as to have a succession of flowers following each other.



AT THE END OF THE ROSE GARDEN.
Note the edging of violas and the standard apple trees.



A PLEASANT GARDEN VISTA.
Irises and tulips at the edge of the lily pool.

Along the pergola poles we planted many varieties of rambler roses, and the sweet-smelling honeysuckle, and in spaces between put Darwin tulips in many coloured clumps; later on antirrhinums took their place.

One end of the tennis lawn runs up to the pergola, and is finished with a low retaining wall stretching half way round the side of the lawn. Flush with the top of this, and reaching to the dwarf wall, is another flower-bed, in which we planted standard rhododendrons and low-growing plants. From this bed runs a flagged way to the front garden slightly sunk at one side, with tiny beds let in the crazy paving. In these we planted bulbs.

At the other side of the path was planted a sweet briar hedge and beyond was made a flower bed. To divide the front from the back garden we planted a close row of cupressus, and on the garden side lilacs, a guelder rose, stag's-horn sumach and Chinese briar. This last grows very rapidly and is a graceful bush, with its rows of tiny leaves and blossoms, and a great help as a screen. In the front of these bushes we placed Japanese anemones and maples.

In a raised bed at the far end of the tennis lawn we have a succession of flowers: tulips, forget-me-nots, love-in-the-mist, lupins, wallflowers and, later, Canterbury bells and Spanish and English irises. A clump of Siberian wallflower blossoms all through the summer. Delphiniums, too, make a noble show, followed by hollyhocks.

We made a rose garden in the open space, away down near the rock garden, and roses of all kinds were planted therein. A pathway down the middle is bordered on one side with rosemary and lavender bushes, and a wide row of pansies on the other. One or two standard apple trees come rather oddly here, having been planted in the very early stage of the garden.

Under the trees, between the rose and the rock garden, we made a more or less wild place, adding to the plants already there narcissus, foxgloves, primulas, periwinkle and St. John's wort.

The kitchen garden is well screened from the rest of the garden by these big trees, and the rock garden from the kitchen by rose-colour bush spiræa and young silver birch. A sweet pea hedge is planted each year in a different part of the kitchen garden. The rock garden was formed gradually, and more rockwork added from time to time. It slopes down to a damp place, of which we made the most with moisture-loving iris, and orange and lemon trollius.

A rock garden is a great joy in the springtime, starting with its "heavenly blues" and following later with all sorts of fascinating rock plants, a few among them being dwarf irises, tiny harebells, the useful purple aubrietia, rock roses, aquilegia and "Crimson King," a neatly growing and very compact little viola.

Our front garden had to be more or less formal, because of the drive in and



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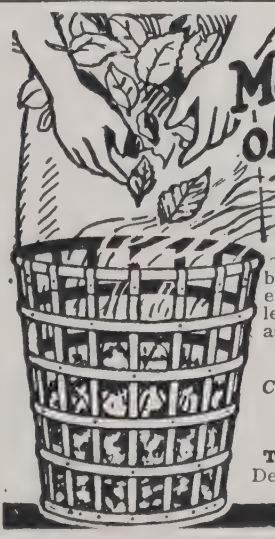
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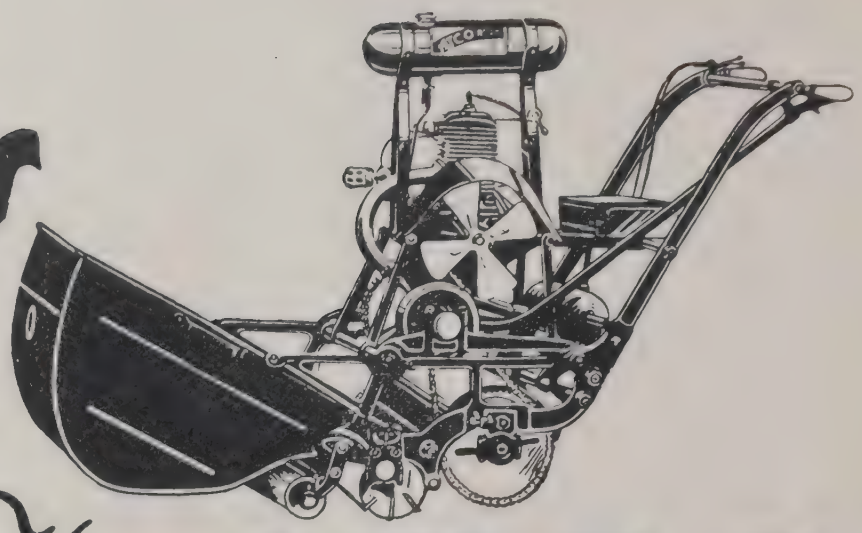
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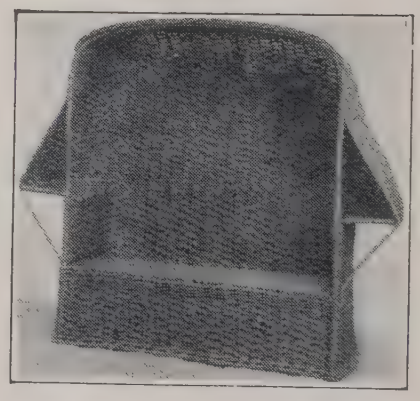
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out, but we crammed in many bulbs, under the trees and filled with plants the small beds under the windows.

May comes with its blaze of many-coloured Darwin tulips, and masses of forget-me-nots, chestnut blossom in its full beauty of white and pink, pink May trees, and irises which, round the pond, are reflected in the still water.

Early June brings the sweet-smelling lilacs, white broom, flowering shrubs, polyanthus, wallflowers, Japanese maples and many-coloured lupins.

Later in the month Canterbury bells, campanulas, Spanish and English irises and antirrhinums. Buddleias flourish in our soil, and the first to bloom is B. globosa, with its golden balls and, later, the still more charming purple, with its magnificent trusses of bloom. The roses now come in great profusion and make the garden a fairyland of scent and colour, and the pergola is a bower of climbing roses and sweet-smelling Japanese honeysuckle.

Paul's Scarlet did magnificently this year and was a blaze of colour, both on the pergola and on the house.

July brings its sweet williams, many-coloured scabious, pentstemons, red hot pokers and gladioli and the handsome giant thrift. In the late summer and autumn of this year the flowers excelled in their bright colouring. Michaelmas daisies in great variety, Chinese lanterns, the scarlet haws of the sweet briar and the berries of pernettya. Pentstemons, together with the brilliant leaves of the Japanese maples, make a lovely splash of colour, and down in the rock garden some late cynoglossum, together with the autumn-tinted azalea leaves and golden yellow Welsh poppies make one forget that the autumn is nearly over. J. E. Ellis.

Summer Beds and Bedding Plants

Hints on the Plants to Select for an Attractive Summer Bedding Display



THE DAINTY AND NEAT HABITED NEMESIA IS ONE OF THE BEST OF OUR SUMMER FLOWERING BEDDING PLANTS.
It is best grown in a mixture of colours.

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ONCE again the hardy annual question crops up, "What shall we have in our flower beds this summer?" The difficulty comes, not from a lack of material, but from the very richness of the field we have to draw upon. It is late for sowing seed, but advertisers offer a remarkably wide choice of subjects, as a study of their announcements will give sound proof.

When planning the beds, the first necessity is to consider their position, for unsuitable plants will mar the whole effect, and possibly spoil the whole flower garden for the summer. Particularly vivid colours, such as scarlet and orange, are seen to best advantage set in the midst of cool greensward: these colours should also be kept in the farthest parts of the garden, reserving the softer coloured flowers for the foreground. Grey, mauve and pink are restful colours at all times. For a sheer riot of colour, mixed seedlings of one species are best, for it is usually found that the shades in such a mixture will blend comfortably. Separate beds of mixed Phlox Drummondii, eschscholtzia, aster, verbena, calliopsis, salpiglossis or nemesia can be specially recommended, and seedlings of these can be bought during May at a very low rate.

Beds in shady parts of the garden need especial consideration. Unless the soil is moist, very few flowers will grow at all. If the soil conditions are favourable for plant life, the modern large-flowered mimulus will make a brilliant show. Tall lobelias are also good for such positions, and these may be had in the most gorgeous shades of red, scarlet, pink, blue and purple. An old favourite, the Canterbury bell, will do excellently in partial shade, and many of the perennial species are also showy plants for similar positions. In the autumn, the perennial asters (Michaelmas daisies) will be found invaluable for a partially shaded bed. Violas will do tolerably well in semi-shade, both the bedding sorts and the dainty small-flowered gracilis and cornuta varieties.

Simplicity is one of the keynotes of success in making up a pleasing flower bed. Long years of practical experience and study may enable the professional gardener to plan an elaborate arrangement that will be admired, but the novice is advised to restrict himself to, at the most, three different colours in one bed, unless mixed seedlings are grown, as advised earlier in this article. Antirrhinums are showy plants, and will lend themselves to almost any colour scheme. A showy bed is made by growing "dot" plants of scarlet lobelia or salvia, with a main bed of white or cream antirrhinums, the whole being edged with vivid blue phacelia or dwarf lobelia. Blue salvias may be associated with scarlet and yellow antirrhinums, with an edging of the snowy white Alyssum Little Dorrit. Softer in tone is a bed of pink and cream antirrhinums, in this case the edging being of mauve catmint (nepeta) or, where something dwarfer is required, Ageratum Little Blue Star. Nemesias are a host in themselves, and usually they are grown in separate beds, either in mixture of colours or separately. They are especially good for carpeting beds of roses, though by some considered rather too bright for this purpose. Fuchsias and nicotianas should have been mentioned as flourishing on the shady side of the garden. A small round bed may have a tall standard fuchsia in the centre, surrounded by pink or white nicotiana. Long oblong beds should have three or four standard fuchsias down the centre, the body of the bed being filled with nicotiana, with, perhaps, an edging of pale mauve violas.

Beds of fragrant flowers are delightful, and should be grown near the living-room window or by the summer

GARDEN ORNAMENTS SUNDIALS WELLHEADS

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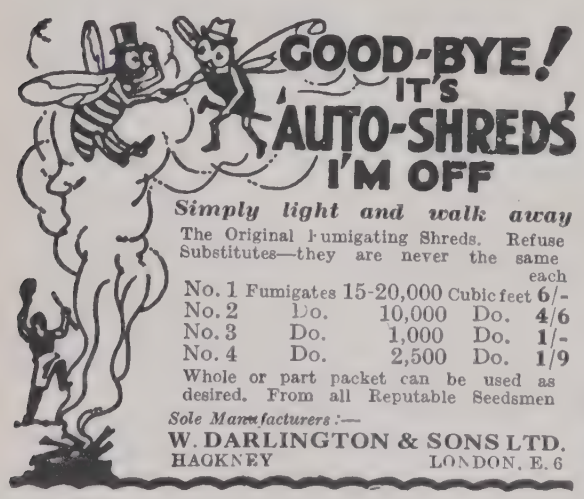
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house, if their sweetness is to be enjoyed to the full. The most showy of all fragrant flowers are undoubtedly the stocks, and these may be used to good advantage in beds to themselves. Pale blue and soft yellow sorts look well in a combination; while a sprinkling of some pale pink form in the bed will still further enhance its beauty. Intermediate antirrhinums may be grown as dot plants with stocks, and they will help to break that rather flat effect one gets with the dwarfer strains of bedding sorts. Scarlet antirrhinum and white stock, pink antirrhinum with pale blue or mauve stock, and yellow antirrhinum with pale blue stock, are three blendings that will always please. Very sweetly scented, Schizopetalon Walkerii is an unassuming little half-hardy plant that will make a good edging for beds containing brightly tinted flowers. Seed may be sown in the flowering positions during early May.



AN ATTRACTIVE BED OF ANTIRRHINUMS IN CONTRASTING SHADES.
With an edging of Alyssum Little Dorrit.

Very gorgeous are the modern sweet williams, the self-coloured varieties being particularly fine. Scarlet Beauty and Pink Beauty are two sorts that should be grown in separate beds. Perhaps the most gorgeously coloured of all summer bedding annuals are the salpiglossis, growing rather tall, with blossoms in many sumptuous and velvety shades, much enhanced by the network of golden veins on the inner side of the petals. Beds of mixed seedlings cannot be surpassed, the plants being placed close together for the sake of additional support. Godetias must not be overlooked, and for a large bed the tall strains of double-flowered sorts are to be commended. For smaller beds, there are the dwarf varieties, exhibiting many bright shades and blendings. Nothing has so far been said of foliage plants, useful for toning down the bright scarlets and reds and for use as "dot" plants among smaller-growing fry. The silvery-leaved Cineraria maritima is one of the best of these and makes a fine ground plant for large beds of tall-growing standard plants. Less robust and with coarser foliage, Centaurea candidissima is in other respects very similar, and may be used for the same purposes. Another, but totally dissimilar, foliage plant is Kochia trichophylla, which during summer grows into a rounded and compact bush of light green foliage, turning in autumn to an extremely rich shade of crimson scarlet. B. D. S.

RHODODENDRONS FOR THE SMALL GARDEN

A Selection of Some of the Best Decorative Species for the Garden

IN last month's issue tribute was paid to the many hybrid varieties of rhododendrons and reference made to their suitability for planting in the average-sized garden where the soil is lime free. In addition to these attractive varieties, however, there is a wealth of species, many of which are equally suited for the small garden owner. As a rule, species of plants, and more especially rhododendron species, are looked upon with rather unnecessary awe by the amateur. There seems to be an idea abroad that because a plant is a species it is not one for garden cultivation. That is far from the case. Many species are undoubtedly more beautiful and more attractive than nurserymen's varieties, because they carry a beauty and dignity of their own, with colourings not to be equalled by many of the commercial sorts. It is true, on the other hand, that many are difficult to grow successfully and are, perhaps, a little on the expensive side, but there are others that have, by experiment in different parts of the country under varying conditions, proved to be more accommodating and are also considerably cheaper in price, due to an increased supply.

Without doubt, many of the rhododendron species are among the most beautiful of our flowering shrubs, and more easily grown than many others which are given space in our gardens. One only needs to visit a flower show in April and May to see the plethora of attractive kinds that labour under long and frigid names. They show a wide range in habit of growth and in colour gradation, so that, whatever one's taste may be, at least one or two species will be found to suit. Some species are for the rock garden, others for the shrubbery for backgrounds or foregrounds. A few are specially suited for a moist and well sheltered garden, while still more will prove successful in a garden which is cold and inhospitably situated.

As regards cultivation, they demand the same treatment as recommended for the hybrid varieties. Absence of lime in the soil is essential. A partially shaded situation is an advantage for many species, although not perhaps necessary. Under birches or scattered pines is the ideal position. It may be mentioned here that it is not advisable to plant rhododendrons, whether varieties or species, under elms. They seldom succeed, since the elm is a gross feeder and robs the surrounding soil of any nourishment it contains to the detriment of other shrubs in the

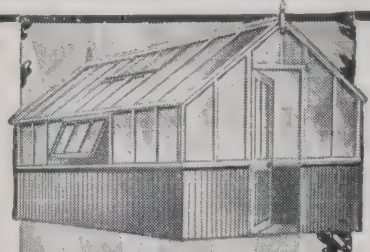
(*Cont. on p.* lxxxi).



A FINE BED OF RHODODENDRON PRÆCOX AND WINTER-FLOWERING HEATHS.
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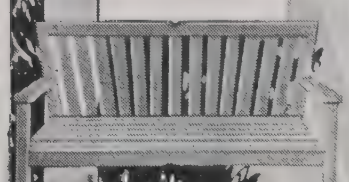
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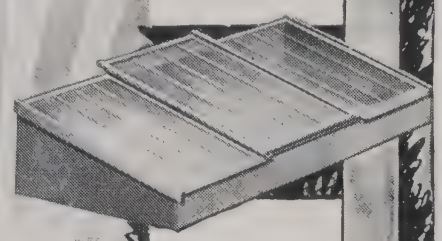
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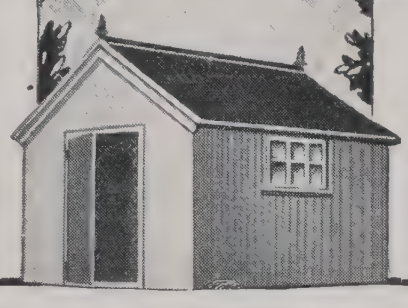
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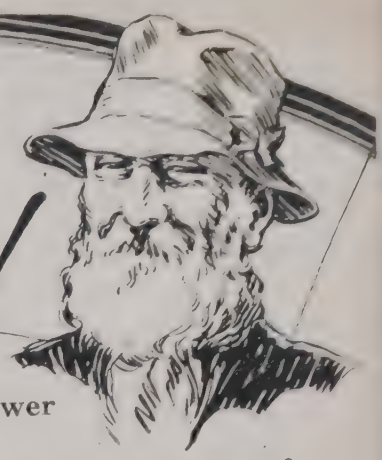


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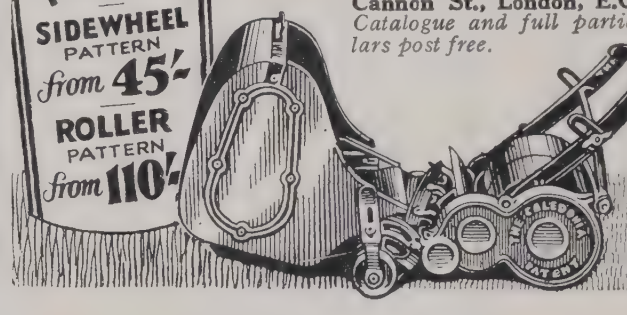
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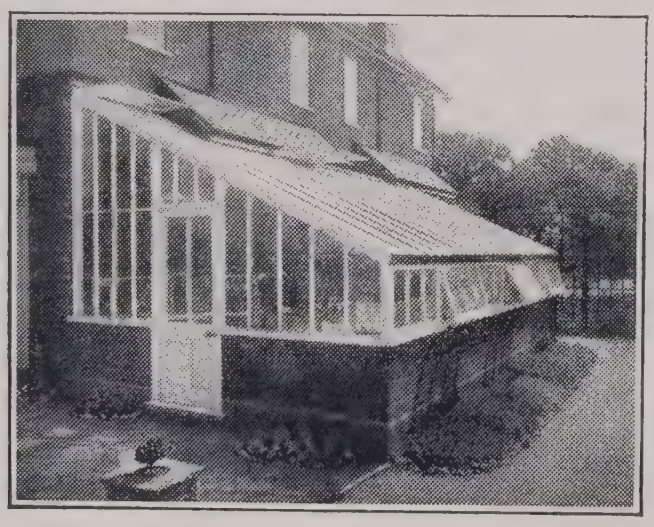
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vicinity. A fairly moist soil is necessary, but good drainage must be present. Rhododendrons abhor stagnant conditions. Some shelter from cold winds or the prevailing wind should be given, especially when some of the early flowering species are being grown. If growing in an exposed situation, they may suffer severely from late spring frosts, which cut and spoil the blossoms. The soil where they are grown should be enriched with leaf-mould or peat moss litter to supply a rich humus. This is a point of importance. Since rhododendrons are surface feeders, a surface mulch of good leaf-mould does more good than digging over the soil and incorporating manure about two spades deep as is recommended for most other plants. A surface mulch should be given in the spring, not only to provide additional nourishment, but also to keep the surface roots moist and prevent drying out. These are the principal factors in the successful cultivation of rhododendrons, and if they receive attention from the grower there need be no fear of failure.



RH. AUGUSTINII IS EXCELLENT FOR SMALL GARDENS.

As a nucleus of a small collection, reliance should be placed on those species that have been tried out and found hardy under ordinary conditions and combine the attributes of beauty and usefulness to a marked degree. Unless you have the collecting fever do not choose species that have achieved distinction because of their rarity. Keep to the more common species until the genus has attracted you. Proceed slowly and carefully at first. After the first successes you will find yourself adding to the collection.

There is a group of rhododendrons, known as the triflorum series, which contains many of the species best suited for growing by the beginner. They are all more or less of the same habit, and hence are grouped under the one series, the name of which is of no real significance. All the representatives are of a loose twiggy habit, and reach, under garden conditions, a height varying from 4–8ft. As a rule, they are very free flowering, having loose terminal clusters of blossom from the base to apex of the plant. Each flower is rather flat in appearance, with the petals spread out so that the whole beauty is exposed. The plants look at their best when grown in a clump of two or three, since a perfect sheet of blossom is provided that has an attractive shimmering appearance in the sun. The colours are all of a delicate nature, hence the necessity for fairly close planting to obtain the best effects. As a rule it will be found advisable to allowance a distance of 4ft. or 5ft. between each plant, since they are of fairly rapid growth where conditions suit them.

Among the species in this group that are to be recommended for general planting is Rh. Augustinii, a most

(*Continued on page* lxxxviii.)

PRIMULINUS HYBRID GLADIOLI

Their Characteristics, Uses and Cultural Needs

PRIMULINUS gladioli originated in this way. About 1903 a distinct new wild species of gladiolus was discovered in South Africa near the Zambesi Falls. It had a tall, thin and wiry stem, with clear yellow flowers widely spaced and slightly drooping. The blooms were small, with the top petal curving forward and downwards in the shape of a hood. As can be readily imagined, it had a dainty and graceful appearance, and immediately attracted the attention of hybridists, who crossed it with varieties of the large-flowering type. The results were most encouraging, namely, a new race of gladioli combining the airy lightness of the species primulinus with many of the beautiful colours of the large-flowering varieties. Such, then, were the original primulinus hybrids, forerunners of a type which at the present time is still in its infancy, although now represented by a large number of varieties in an ever-widening and glorious colour range. There seem to be almost boundless possibilities for further improvement both in form and colour, the ruffled or frilled-petalled prim. is an accomplished fact, the scented prim. a strong probability. As might be expected, there is a divergence in



ONE OF THE MOST ATTRACTIVE PRIMULINUS VARIETIES SALMON BEAUTY.
It should be planted in every garden.

size and shape of flower among the individual varieties, and some of them contain only a small percentage of "prim." blood; but, fortunately, raisers on the whole have endeavoured to retain their most attractive and valuable points, elegance and grace.

The beauty of form and colour of primulinus hybrid gladioli, combined with their ease of culture, adaptability and inexpensiveness, make a strong appeal to the modern flower lover and grower. As bedding subjects, whether planted in beds by themselves or in little clumps or colonies in the mixed border, they make a bright and effective show. Unlike the large-flowering kinds, they need no unsightly stakes to support their flower-stems, nor do they present so formal an appearance. Another point on which the two types differ is that many prim. varieties have a strong tendency to throw out lateral growths from the main flower-stem, thus prolonging the flowering period.

Beautiful though they may be in the garden, their value as cut flowers for indoor decoration will alone ensure their popularity. They seem to bring the cheery atmosphere of the flower garden into the home. Although a

(*Continued on page* xc.)

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LILIES for SPRING PLANTING

SOME authorities hold that to obtain the best results with lilies they ought to be planted in the autumn about October, and while this may be true it is equally certain that quite good results can be had from spring planting. It is undoubtedly a little late to offer advice on planting, but the majority of amateurs do not undertake really earnest planting until the first week in April, and if that is so there is plenty of time to plant lily bulbs. Indeed, spring planting in many cases, depending on soil conditions, proves more successful, since the bulbs become more quickly established in a soil that is throwing off its winter chill. Again, a greater stock and a wider selection of varieties are generally available now than in autumn, as the majority of the more attractive species, being natives of Eastern Asia, are imported annually during the winter and only become available for distribution in spring. Hence it is always as well to wait for these late arrivals before deciding to plant. The majority of species, if planted in spring, will generally produce a fair amount of bloom the first season. There is one exception to the general rule, and that is the Madonna lily (L. candidum), which requires planting in late August or early September.

Many garden owners, after a brief trial of one or two species, decide to forsake the lily since failure has been met with in their culture. But those failures of which one constantly hears are not so much due to the plants themselves as to the gardener who does not understand their likes and dislikes. In general, they are not fastidious as plants go. Some do well under ordinary garden conditions with a sunny position and ground shade. Others prefer a half-shaded situation. A few prefer rather moist rooting conditions, while others, again, show preference for definite ingredients in the soil. One of the great stumbling blocks to lily culture seems to be the question of lime in the soil. But the point has been exaggerated. A few species are definitely lime lovers; one, Lilium auratum, is decidedly a lime hater; but the vast majority are indifferent to its presence. What all lilies do appreciate, however, is the presence of moisture round their roots in summer and dry conditions in winter—not an easy combination to provide unless some care is taken. A light surface mulch or some ground shade over the bulbs and lower parts of their stems will conserve moisture, while sharp drainage in the rooting medium in winter will serve the latter purpose. Every effort should be made to keep the bulbs dry in winter.

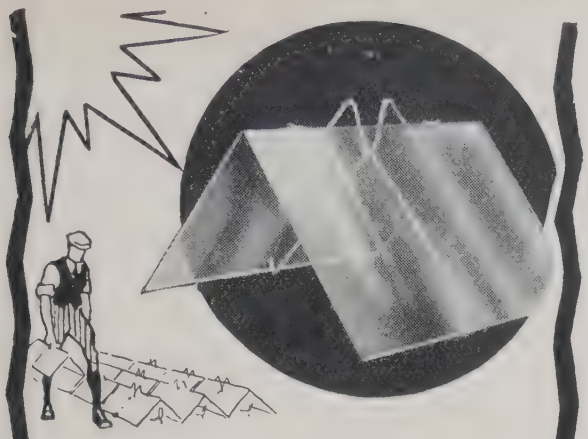


CLUMPS OF LILIUM AURATUM IN A PLEASANT SETTING.

If it is intended to grow a few lilies, then it is best to select a bed and to remove the soil to the depth of about two and a half feet and place a layer of broken clinkers or loose rubble with some grit from 9ins. to 12ins. deep as bottom drainage. A little moss and soil may be incorporated with this layer to retain the moisture in summer. It is advisable to place a few broken-up turves along the bed on top of this drainage layer, on which the bulbs may rest and be kept dry while their roots penetrate to the moisture below. In summer drought a light dressing of flaky leaf-soil will prove beneficial, while watering should be carried out at frequent intervals. Do not give a little water now and again, but a good soaking to each clump once in a while. A good soil compost can be made from good loam, a little grit and some flaky leaf-soil, all thoroughly mixed and put through a sieve.

Apart from the actual making of the bed there is yet another factor which demands consideration. The depth at which to plant is where many growers go wrong. Amateurs

(*Continued on page* lxxxiv.)



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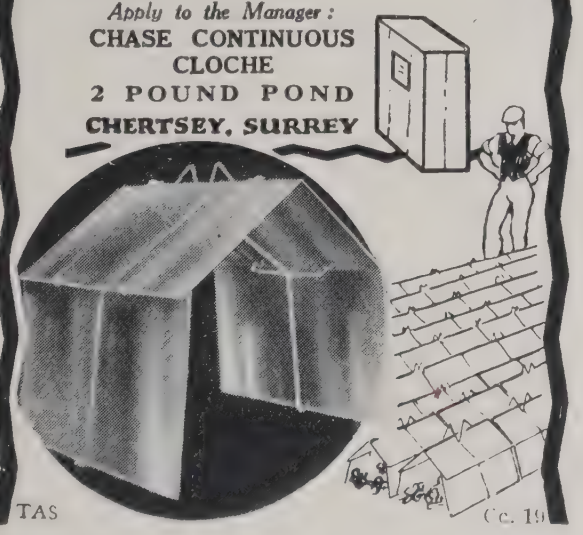
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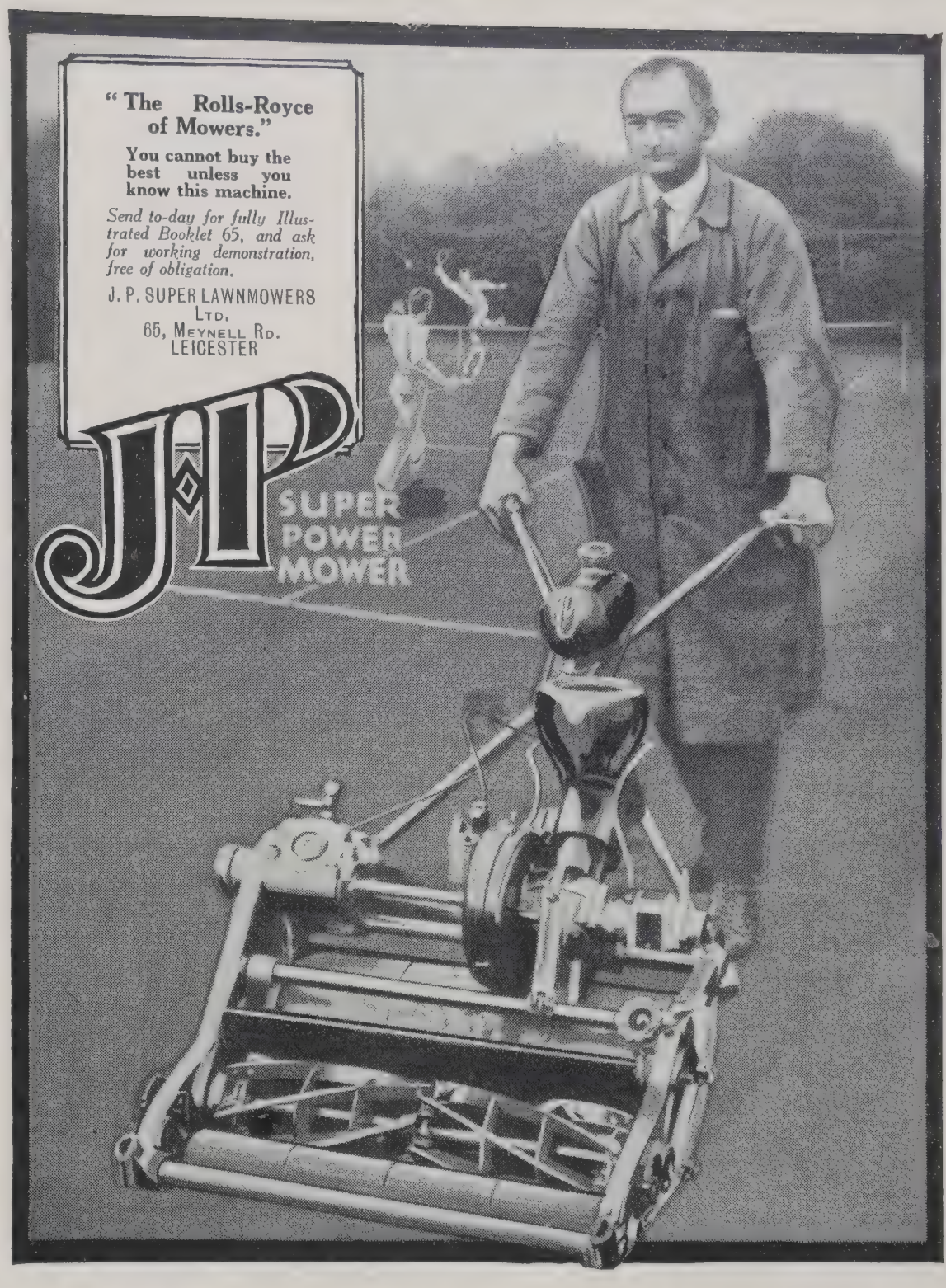
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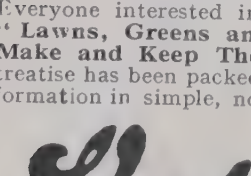
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LILIES FOR SPRING PLANTING

—*Continued from page* lxxxii

always have an inherent objection to planting bulbs deeply. It is necessary with many varieties that they should be planted deeply, but, on the other hand, the advice must not be taken too literally. Deep planting in a shallow soil may defeat its own purpose, since the bulbs are placed lower than the fertile soil and hence get no nourishment. Where the soil is shallow, add a layer of good soil 12–18ins. in depth. There are two types of lilies: (*a*) those that only have a basal root system and need not be planted so deeply, for example, such species as L. testaceum, L. Martagon and its varieties, L. chalcedonicum, L. pardalinum and L. monadelphum, about 4–6ins. deep; and (*b*) those that have basal and stem roots, for example, L. Hansoni, L. Henryi, L. philippinense, L. davuricum, L. croceum, L. Brownii, L. longiflorum, L. regale and L. rubellum, which should be planted from 6–10ins. deep. When planting, it is best to surround the bulb in sand to keep it dry. Treat lily bulbs with respect and do not just dig a hole and put them in.

Most species succeed best in association with other plants, particularly shrubs if these are not gross feeders. The roots of shrubs keep the surrounding and lower soil layer open and porous and in good mechanical condition for the lily roots, while their lower branches provide welcome shade to the basal part of the lily stems, which is most important when the species is stem rooting. Under the half shade of trees most species thrive, but the tree roots should not be too near, otherwise the soil will be impoverished. It is unwise to plant under elms or maples, since these trees are gross feeders and the soil is of no feeding value. Moreover, in summer any moisture is prevented from reaching the soil by the overhanging foliage. In the border, peonies and lilies make a happy combination from the æsthetic as well as the cultural point of view, and it is an association that is worthy of trial in every garden. Many species can be grouped with perennials in the hardy flower border, while others look best in a shrubbery setting.

As regards species and varieties to grow, a catalogue of a nurseryman who specialises in lily culture should be consulted. There is one species that ought to be represented in every garden, and that is L. auratum. It is a handsome plant of real beauty. It is best planted in clumps of six to eight bulbs about nine inches deep in coarse sand and loam without lime. It should not be disturbed for at least three years. Another admirable species is the Chinese L. regale, which is perfectly hardy and thrives in a fairly rich loam. The variety L. rubellum, of an attractive rose shade, is an aristocrat for the rock garden. It only grows about one and a half feet high and does well under the shade of an overhanging shrub. It is a charming species. The list of varieties is too long to describe in detail, but some of the more easily grown species are L. testaceum, L. croceum, L. davuricum, L. Hansoni, L. Henryi, L. speciosum, L. pardalinum and L. tigrinum. These species will make an excellent collection for the beginner in lily culture. C.

THE MAKING of a NEW LAWN

JUDGING from the number of enquiries that we receive it would appear that most garden owners find the question of the making and upkeep of the lawn one of some little difficulty. Various questions crop up annually, all connected with lawns, and it seems timely to give a few hints as to the general procedure in the making of a new lawn or in renovation of an old one, with hints on weed-killers and their application.

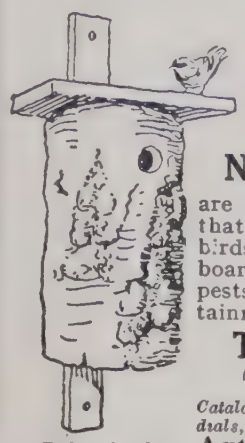
The best time of year for the making of a new lawn is undoubtedly in late summer, about the end of August or beginning of September, when the soil is warm and moist from night dews. For many reasons, however, it may be found impossible to undertake the work then, and if that be the case the next best thing is to make a start now and have the sowing of the grass seed completed by the middle of this month at the latest. There must be no delay, otherwise, with the approach of warmer weather conditions and the possibility of a period of drought, the young grass is not given the opportunity to establish itself and becomes scorched and withers off.

There are two ways of making a new lawn; one, by laying turf, and the other by sowing seed. And the question as to which method is to be adopted is one not easily answered. Each has some merits to recommend its adoption, and the advantages and disadvantages of each method are stated briefly, so that readers can decide for themselves as to which is more suited to their individual requirements. For those who desire an established lawn in a short time, either through necessity or impatience, then the former method is to be adopted, although it costs considerably more. In the first instance good turf is necessary if the lawn is to be a success from the first. But that is not so easily obtained. The turf sold at the present time for lawn making is, on the whole, of inferior quality, containing a mixture of useless grasses mixed with weeds. True Cumberland turf is good, but is expensive, and even with that the lawn may not always be a success, since one must bear in mind that soil and climatic conditions differ and exert a great effect on the after quality of the turf. Even with the use of good turf the laying is important, and if the turf is not supplied properly cut in 12in. squares it cannot be truly laid to give a proper level. It is always

(*Continued on page* lxxxvi.)

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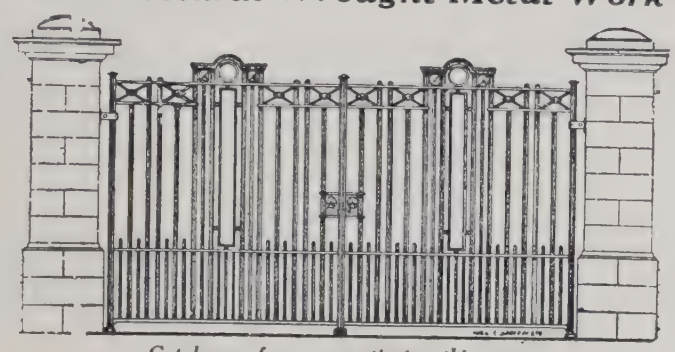
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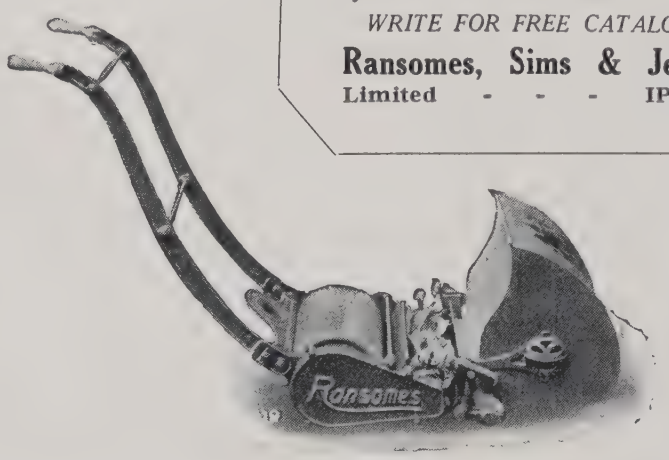
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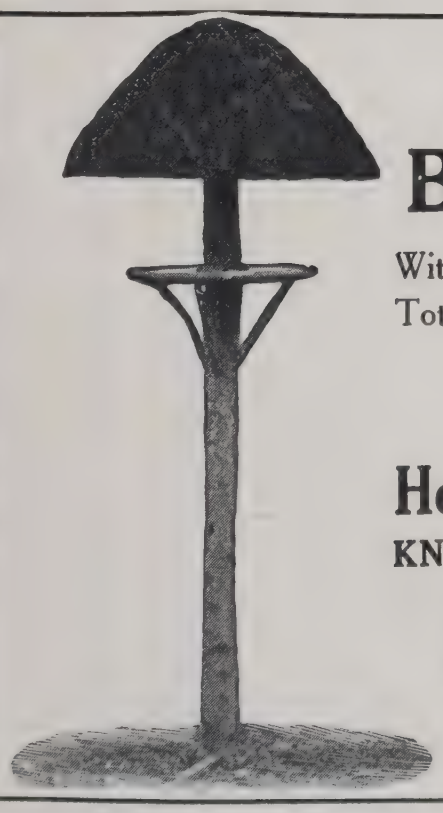
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best to employ the services of a professional well versed in laying turf, as it takes considerable experience to fit and lay turf oneself so that no joints are visible. On the other hand, those who can afford to wait cannot do better than to sow seed. It is neither a slow nor a laborious task, and the method is one that allows of greater latitude in meeting one's needs. Much research work has been done during the last few years on grass seed, and the various grasses have been isolated that succeed in particular soils. The result is that if amateurs can state roughly the composition of the soil in their garden, a grass mixture can be recommended to suit the soil. In this connection, it is worth emphasising the necessity of purchasing good seed at the start. If inferior seed is used the result is certain to prove unsatisfactory, and the only course open then is to remove the inferior turf and replace by sowing good fresh and clean seed. A good grass seed mixture is worth a little extra money, and it is advisable to make one's purchases from firms who specialise in lawns and grasses.

The site for the proposed lawn should be well prepared some time previous to sowing, digging the soil over thoroughly and making certain there is a good drainage layer of ashes and crocks to the depth of 6ins. to 9ins., unless the soil in the garden is of a light and gravelly nature. The surface should be well raked over, made perfectly level and of a fine consistency. It is needless to advise that all weeds should be removed, as well as any in the vicinity which may flower and set seed. Sowing can be done from the end of March until mid-April, and it is best to sow after a shower of rain rather than during dry weather. If the soil is dry and powdery, the likelihood is that the seed will lie on the surface and shrivel up, whereas if it be naturally moist, the moisture assists germination and promotes rapid growth. The sowing of grass seed differs from the sowing of flower and vegetable seeds. In the latter case it is always advisable to sow thinly, whereas with grass seed it is best to sow thickly. Thin sowing will produce a patchy lawn that requires much after treatment to bring it into first-class condition. Thick sowing makes for fine growth which, with proper attention and care, will produce a close and well knit turf. The best rate to sow is about 2 ozs. to 3 ozs. per square yard. There are many methods advised as to how to sow, either by dividing the lawn up into strips or squares by means of pegs and string, and applying a definite amount to each section, the whole idea being to prevent the sower from treading on soil already sown. On the whole, however, it will be found best to broadcast the seed mixed with finely sifted soil and sharp sand to secure a more even distribution. Mixing the seed with soil and sand does away with the necessity of raking the seed in lightly. After sowing, and only if the soil is dry, the whole surface should be rolled with a light roller, care being taken not to disturb the seed by treading unnecessarily. This light rolling assists in firming the seed in the soil and prevents its being washed into patches through heavy rain. As germination takes place and a thin film of green can be seen over the surface the area should be gone over and bare patches noted. Fresh seed can be sown there, so as to secure as even growth as possible. Every protection should be given to prevent birds eating the seed. Nowadays, the larger seed firms treat their grass seed specially to render it distasteful to the birds without the owner having to go to the trouble to stretch out cotton thread on pegs over the lawn. As the seedling grass appears it should be rolled occasionally with a light roller on dry days, and the first cutting, either with a scythe or with a lawn-mower (the knives set high), should be done generally some two or three months after sowing if the young grass is about 3ins. high. Rolling and cutting should be done in cross directions so as to make certain that the growth will be even.

T.

WEEDKILLERS FOR THE SEASON

WEEDS are a constant source of trouble in the majority of gardens, and although the enthusiast does not mind so much hand pulling or hoeing among his treasured plants, even he regards the clearing of weeds in paths or roads as an irritating and thankless task, especially as the results are not long lasting and leave such paths far from neat and tidy.

The problem of destroying the weeds and not harming the plants growing near is, obviously, a difficult one, since in most cases the weeds are stronger-growing than cultivated plants. In some cases this task can be accomplished owing to some peculiarity of the weed not present in the plant, as, for example, weeds on lawns. In this case the smaller weeds and undesirable plants, such as clover, etc., usually have flat leaves. The lawn can then be dressed with a mixture containing a high percentage of sulphate of ammonia. This chemical rests on the leaves, and, especially in the sunshine, scorches them and causes them to wither. Since no plant can exist very long without leaves, which are its food factories, it follows that a few such treatments will destroy the weeds. The grass, having narrow leaves, suffers to a much less extent, although the whole lawn may look somewhat sick for a few days, but if rain follows or a sprinkling of water be given, the sulphate of ammonia dissolves and is washed into the soil, forming an excellent manure, which soon produces luxuriant grass. This principle is employed in the lawn sands now in the market. It is also used against certain kinds of weeds, such as charlock, growing in corn, but, unfortunately, cannot be applied to many garden weeds.

For dealing with the larger weeds on lawns there is on the market a tool known as the "Wikeham" weed eradicator, which acts on the principle of the hypodermic syringe. This tool consists of a long cylinder, which can be filled with any liquid very detrimental to plant life, and is provided with a sharp point. When this point is pressed into the centre of a large weed, a small quantity of the liquid is released and injected into its heart. This kills the weed without spreading seriously to the surrounding grass. The tool is exceedingly simple to use and, on account of its length, causes no backache. An occasional treatment of the larger weeds will soon clear such plants as dandelion, plantains, etc., from the lawn.

When dealing with weeds on paths, etc., the problem is much simpler, since no plants are to be considered and, as there are numerous substances known which are extremely harmful to plant life, it is simply a matter of choice as to the most efficient and cheapest. Among the common substances which are more or less deadly to plant life are tar, paraffin, washing soda, carbolic acid and common salt. Each of these has some disadvantage or other which prevents its general use. One of the most deadly substances to plant life is an arsenic compound which is fairly cheap and has been, until recently, the most commonly used. Unfortunately, this is also quite deadly to animal life, and, although it can be used quite safely with ordinary precautions suggested by common sense, most people would prefer a non-poisonous material, especially as children are apt to interfere with things not intended for them, and there is obviously some danger in this direction from such a deadly substance.

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(*Continued on page* lxxxviii.)

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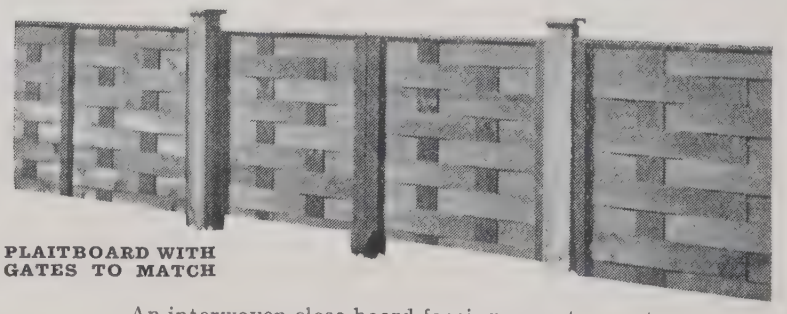
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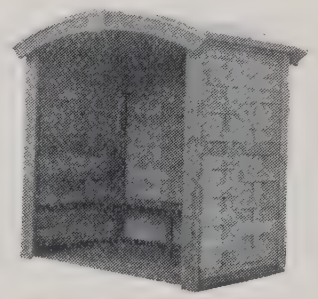


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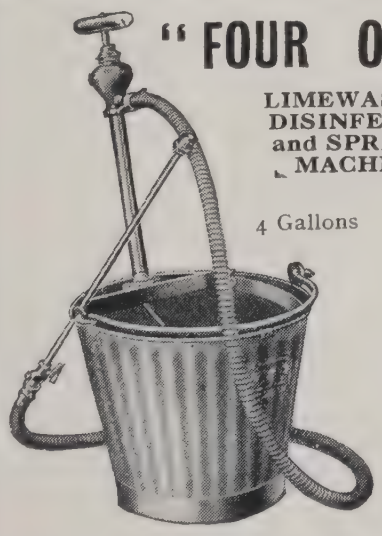


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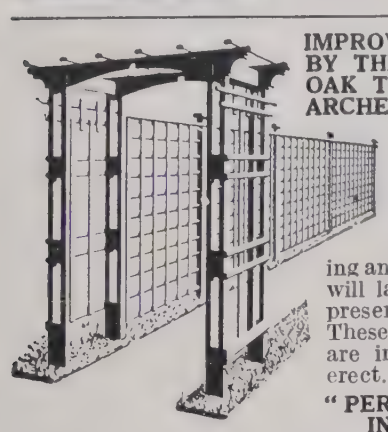
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RHODODENDRONS for the SMALL GARDEN—(*Continued from page* lxxxi.)

attractive species with lilac blue flowers which appear in late April and early May. The colour varies enormously, and care should be taken to obtain plants of good colour, which in the best form is a really good blue. It should be grown in groups of three, and, although it will succeed in full sun, it does best in partial shade and in a half-moist corner. It is very floriferous, and if care is not taken to disbud occasionally the growth of the plant may be retarded, since the strength of the plant is sapped by such freedom in flowering. Rh. chartophyllum præcox, with white or pale pink blossoms with darker crimson markings, is another most useful species and one that is perfectly hardy. It is of bushy and upright habit and looks well either in a clump or as a specimen plant, while it can be made to form a most decorative hedge. It is one of the best species for the amateur to begin with. Another is Rh. yunnanense, with pale pink blossoms blotched with crimson. It is absolutely hardy, but the one shadow which lurks in the background is that the flowers may be cut by late spring frosts, since they appear in all their full beauty in April. But, despite that, it cannot be praised too highly. Like Rh. chartophyllum præcox, it makes a fine hedge and does well under ordinary garden conditions. In its distinctive sheet of yellow blossoms Rh. lutescens is worth growing. It is said not to succeed as others in this group, but if it is grown in a clump in partial shade it does succeed and is most beautiful when in full flower in mid-April. It is of a rather loose habit, but can be cut back to make bushy growth. There are others, such as the rose-coloured Rh. oreotrephes and the purple Rh. villosum, in the group worth adding after their relatives have been tried out.

Then, among the welter of other species, I suggest, as a beginner's collection, Rh. campylocarpum, a fine yellow-flowered species reaching about 7ft. or 8ft. high. It is hardy and flowers freely, but it shows a liking for certain situations. As long as it is well nourished and not allowed to flower too freely until it is thoroughly established it will succeed, but otherwise it seems to lose strength and becomes a mediocre plant. It is well worth taking a little trouble over, as it is a fine plant in late April and May when in full bloom. It does best in a partially shady spot with shelter from wind. A close relative of this species is the delightful rose pink Rh. Williamsianum, which forms a low spreading bush fully twice as broad as it is high, studded with rose pink bell flowers in May which are set off by the rounded green leaves. It is a most charming plant, easily one of the most attractive of all rhododendrons. From its habit it is suited for a low position in the rock garden or on a sloping bed. It is a peculiar plant, however, in its likes and dislikes. In some gardens it succeeds without any trouble. In others it languishes and dies off without any apparent cause. It seems to do best in an open and fairly sunny situation and one that is not too moist. A few other good species are the deep scarlet Rh. Thomsoni, the crimson Rh. hæmatodes, Rh. sutchuense (a pale pink with crimson blotches), the white Rh. moupinense, the pale mauve Rh. campanulatum and the well known pink Rh. racemosum.

Some good flowering shrubs for the rock garden are to be found in some of the dwarf rhododendrons, such as Rh. hippophæoides, one of the best, with blossoms of a varying shade of blue; Rh. fastigiatum and its near relative Rh. impeditum, both with flowers of a plum-purple shade; Rh. scintillans with lavender blue flowers; Rh. chryseum with yellow blossoms; Rh. calostrotum of a pale rose pink; and Rh. ledoides, white, flushed with pink. They may be grown in two ways: (*a*) in a clump of five or six plants to form a carpet or mat on a sloping exposed bank in the rock garden, or (*b*) as single specimen shrubs. Either method is successful, but in the former case their growth remains prostrate, while in the latter they become upright and form small shrubs 3ft. to 4ft. high. The more exposed the plants, the dwarfer and closer will their growth be, so that the situation given the plant governs the habit of its growth. They should all be given space in the flat stretches between the rocks, over which they will ultimately spread and form a most decorative mat of deep green.

It is always best to commence with representatives that are likely to be successful with the beginner. Once the little intricacies of cultivation of those species described are mastered, then the other members can be added to the collection one by one. T.

WEEDKILLERS for the SEASON—(*Continued from page* lxxxvi.)

6ins. wide or otherwise the solution will spread to the grass edges of the paths and may kill the grass. This precaution is more necessary with non-poisonous weedkiller than with the arsenical type.

The time of application of these chemicals is of some importance. Obviously, it is largely a waste of time in very wet weather or if a heavy shower comes immediately after the application, when the solution would be made too weak. At the same time the weedicide will penetrate more easily if the ground is somewhat moist. Our climate is not noted for its reliability, but with the present wireless weather forecasts and a certain amount of judgment as to the state of the ground, a suitable time can usually be chosen for application.

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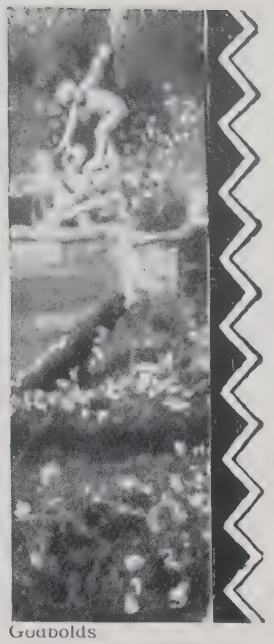
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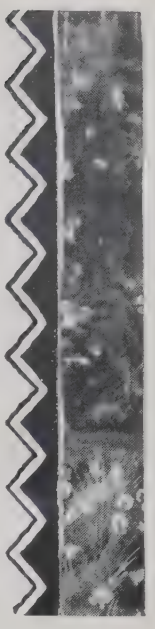
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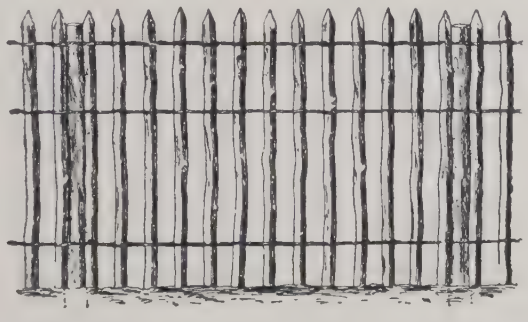
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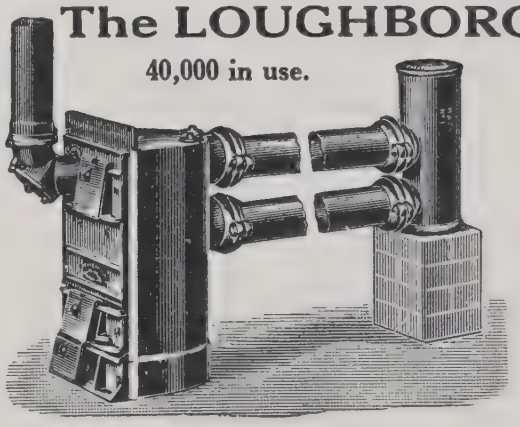
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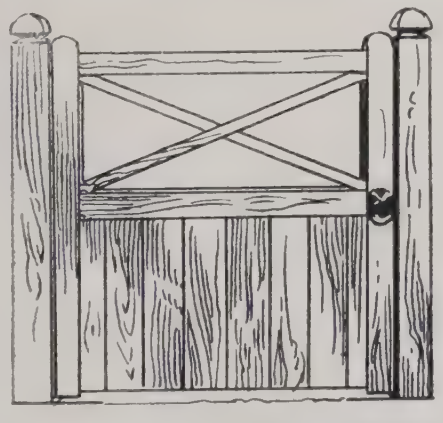
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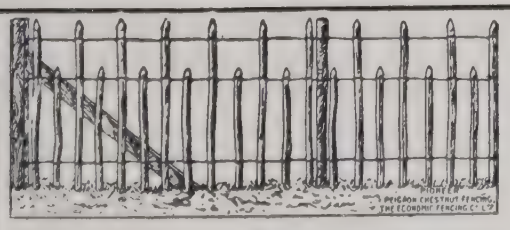


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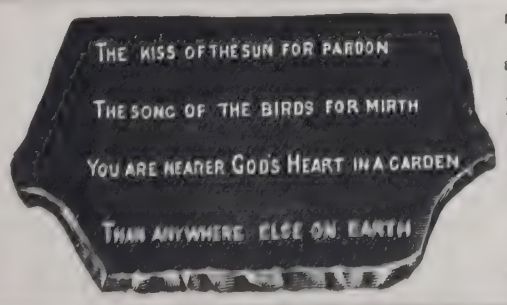
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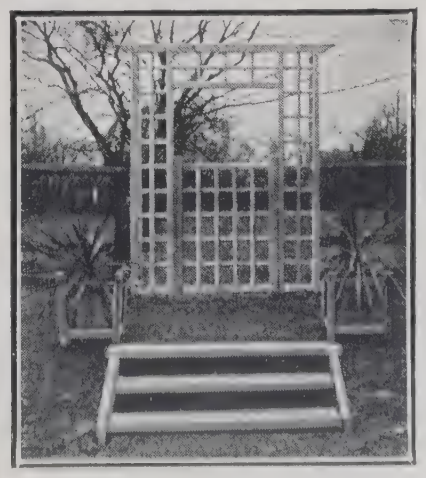


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PRIMULINUS HYBRID GLADIOLI—

Continued from page lxxxi.

little care with respect to colour blending is amply rewarded, it is surprisingly difficult to find colours among the primulinus hybrids which will "clash" either with one another or with their surroundings.

Their culture presents no difficulties even to the inexperienced amateur. Methods which will produce first quality spikes among the large-flowering varieties might result in coarseness if applied to the primulinus hybrids. They will grow almost anywhere with little attention. It is usual to enumerate the conditions of soil and situation which the particular plant in question likes, but in this instance it may be of greater helpfulness to give dislikes instead. Primulinus hybrids resent shady positions, waterlogged soil, the close proximity of buildings, trees, shrubs or large plants. They dislike a lumpy, badly prepared soil, or anything approaching a drought.

The corms may be planted at any time between the middle of March and end of April for flowering this year, choosing a time when soil and weather conditions are most favourable. Elaborate cultural instructions are unnecessary, so I will confine myself to essentials only. The soil should be prepared early, moving it, if possible, 12ins. deep, and well pulverising it as the work proceeds. If a dressing of decayed manure can be mixed in at the bottom, so much the better. Plant the corms about 4ins. deep and 6ins. apart. Afterwards, all the attention required will be fairly frequent shallow hoeings, and, when the flower-spikes show, occasional good waterings during dry, sunny weather.

There are a great many charming varieties, and it would indeed be somewhat difficult to choose an unsatisfactory collection. However, it may not be out of place to mention a few of the most reliable and distinct kinds; Primrose, Citronella; yellow Souvenir; salmon, Altair; orange, salmon, Salmonea; scarlet, Scarlet Cardinal: pink, Maiden's Blush; salmon on yellow, Salmon Beauty; orange-Xanthia; orange-scarlet, Athalia; bicolour, Orange Brilliant; coppery orange, Orange Queen; rosy cerise, Rosanra; cherry with yellow blotch, L'Exuette; and light salmon with rose blotch, L'Ecaillon. C. H. A. S.

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AMONG our more common flowering shrubs the cytisus or brooms take a prominent place. They are to be seen to advantage in many public and large private gardens, but their popularity has not, as yet, spread to smaller gardens. They are essentially shrubs for the small garden owner. They are free in flower and very attractive, with their sprays of pea-like blossoms, and they are of easy culture, demanding no special care or situation except a fair amount of sunshine. The majority are perfectly hardy and will succeed without any protection whatsoever, even in gardens in the north. There are many ornamental species and varieties, some suitable for the rock garden, others for the shrub border or even as background plants in the herbaceous border.

The common yellow broom (C. scoparius) to be seen on our moors is a good plant for a dry sunny border. There are two fine varieties of it, C. Andreanus, the flowers of which are tinged with crimson; and C. sulphureus, which is of a light yellow shade. From a cross between C. Andreanus and C. albus (the white broom) a very fine broom by the name of C. Dallimorei originated, with blossoms of a rosy pink and crimson. It is a particularly good variety for garden decoration. C. præcox, with fragrant sulphur yellow flowers, is a fine free-flowering shrub and is a hybrid between C. purgans and C. albus. Two other decorative varieties are C. Daisy Hill, of a light rose pink in colour; and C. Dorothy Walpole, of a rich crimson. This last variety is most attractive and the darkest shade of any broom. It is perfectly hardy and free flowering, and well worthy of a place in every suburban garden.

Among the dwarf species and hybrids adapted for rock garden decoration, C. Beani (golden yellow) and the prostrate C. kewensis (creamy white) and the rich yellow C. Ardoini are three of the best. These prostrate brooms should be given a prominent place in the rock work, spreading over a corner boulder, for example, for there are few rock garden shrubs so effective when in full bloom. Planting of all these can be carried out this month, as the plants are generally supplied in pots by nurserymen. G.

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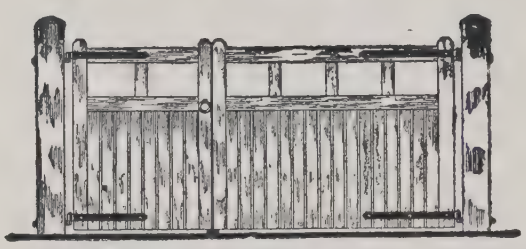
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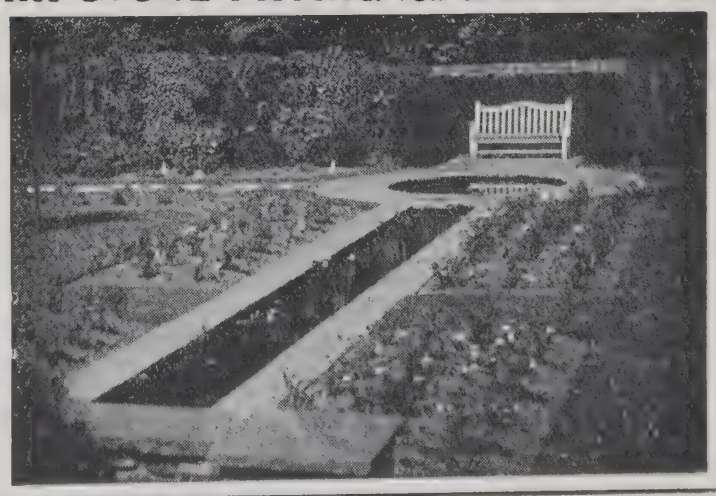
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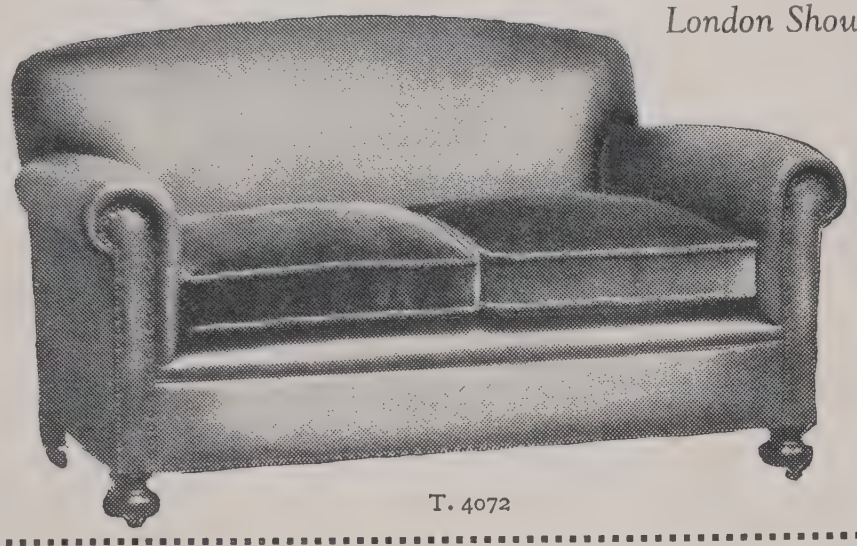
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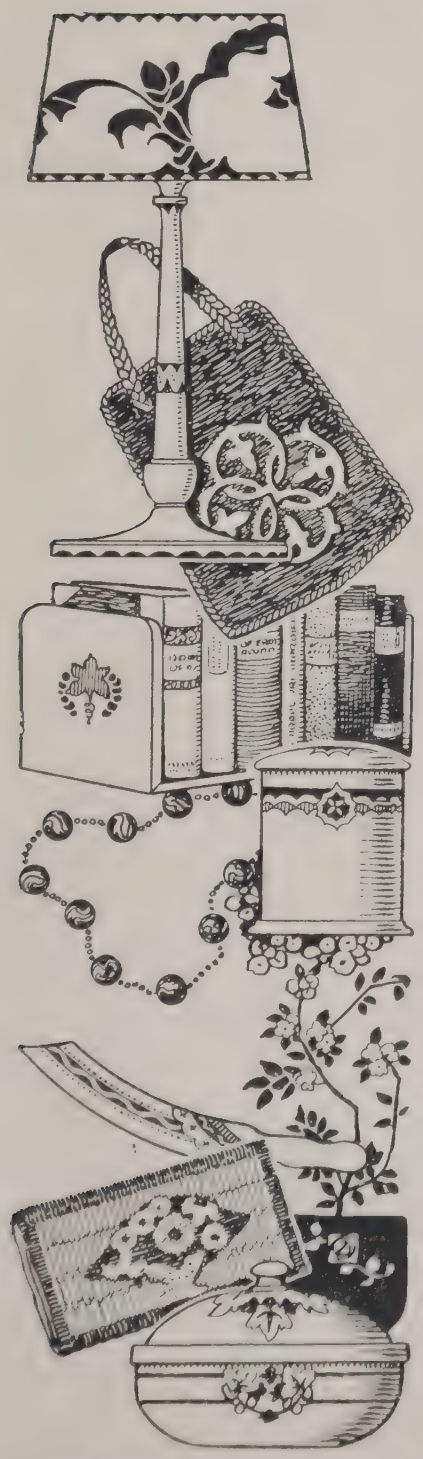
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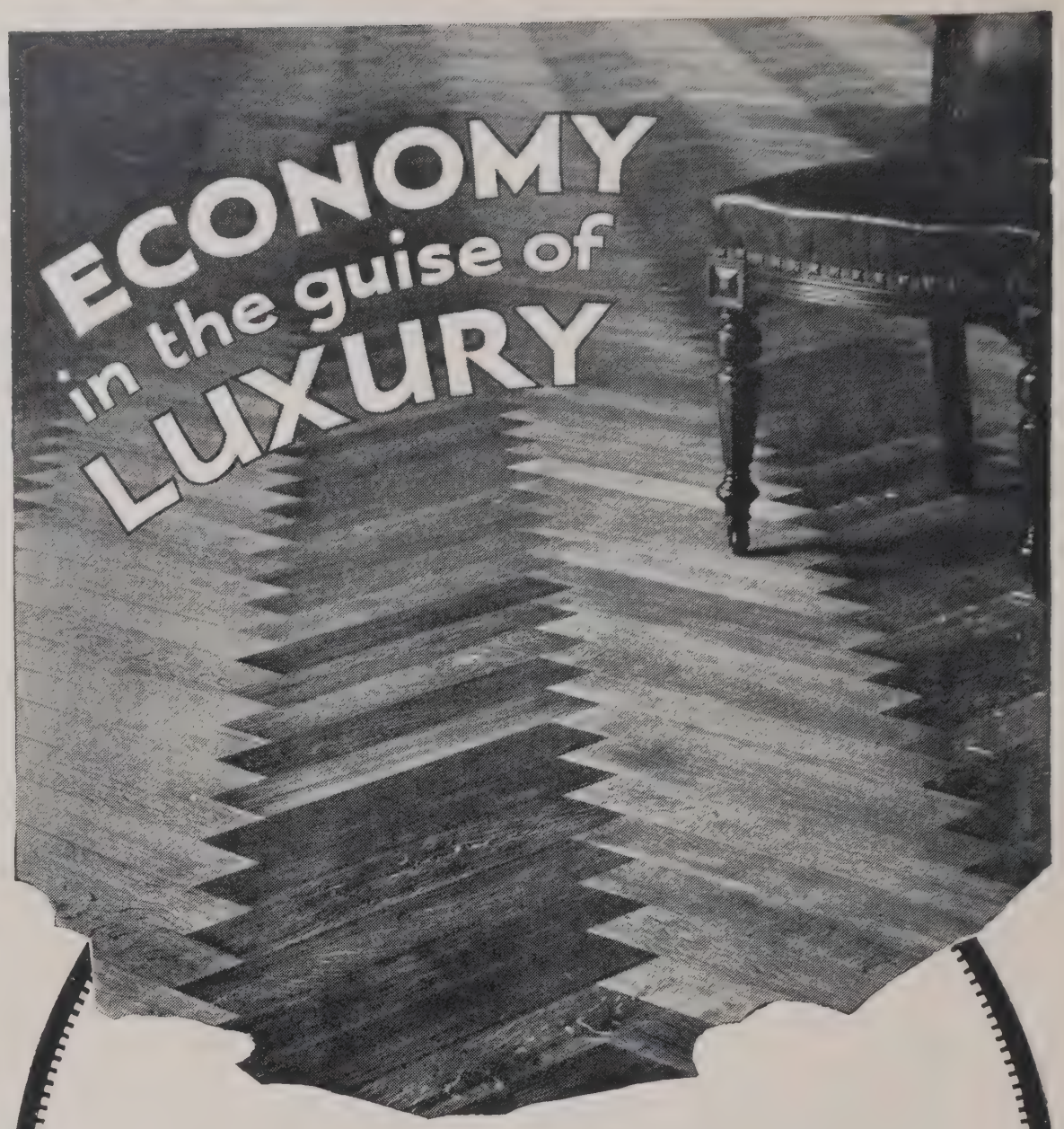
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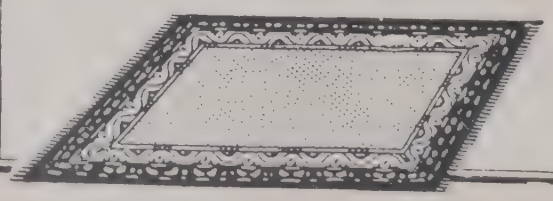
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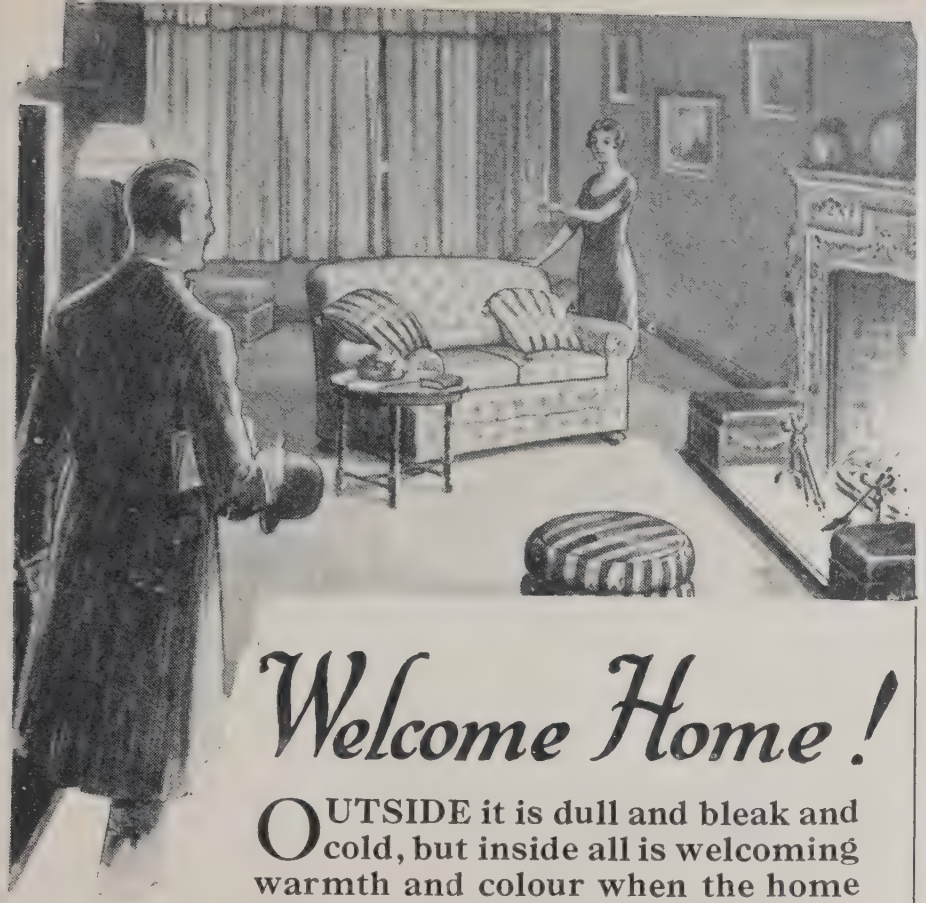
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"COUNTRY LIFE" LTD.
20, Tavistock Street, Covent Garden, London, W.C.2



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OUTSIDE it is dull and bleak and cold, but inside all is welcoming warmth and colour when the home is furnished with Durobelle fabrics.

Soft, cosy textures, rich, warm colours; fabrics for every furnishing purpose . . . . And their beauty is ***permanent***, for the life and colour of these fabrics ***cannot fade***, no matter to what exposure and washing and wear and tear you subject them.

Curtains and Coverings, Cushions, too . . . If you want your home to be cosy, welcoming, colourful throughout the winter; ***all*** must be Durobelle.

Send to-day for Seasonable Range of Patterns.

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Any Length Replaced Free if Colour Fades

Fadeless Chenilles 50″ wide in a wide range of new and artistic shades particularly suitable for heavy curtains, from **7/11** per yard.

Fadeless artificial silks in self colours and two-tone effects including the new Slub repps. Also available in many two-toned figured designs. Fabrics that give a distinctive appearance. 50″ wide from **6/11** to **13/9** per yard.

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Fadeless art. Silk Taffetas and Damasks in beautiful shot and multi-stripe effects, latest designs and colourings, 50″ wide, from **4/11** to **13/6** per yard.

Fadeless fine mercerised Casement cloths 50″ wide in creams and artistic colours, from **2/6½** to **3/6½** per yard.

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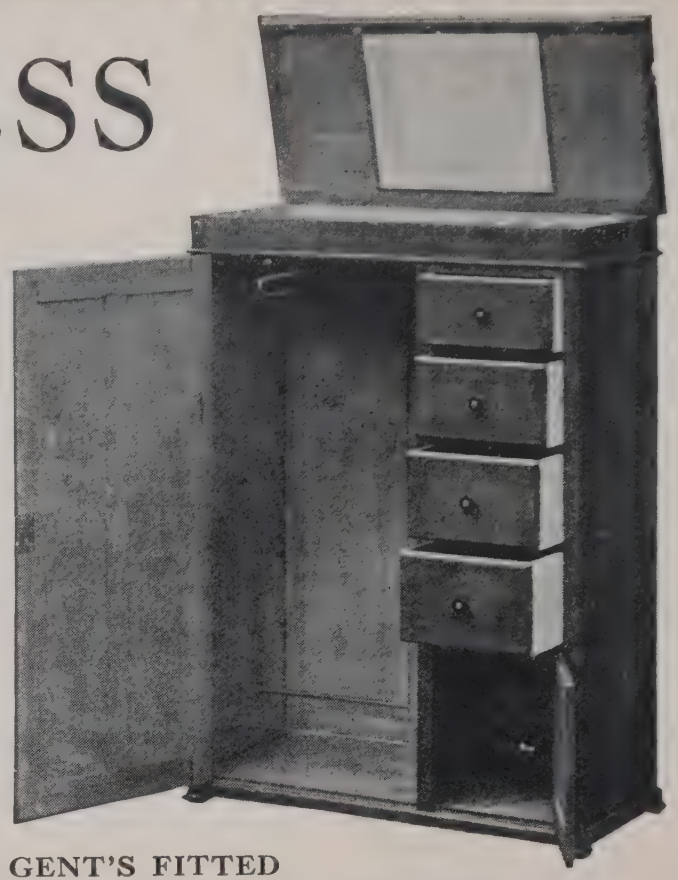
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THE PRICES ARE RIGHT
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—THE FURNITURE IS GUARANTEED FOR EVER!



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In solid oak, Jacobean or fumed finish. Height 4ft. 6in., width 3ft. 3in., depth 1ft. 6in. Best bevelled plate mirror in lid, apartment tray in top for ties, socks, handkerchiefs, etc. Full length hanging robe fitted with nickel coat hanger, hooks and boot rails. External drawers with solid oak linings, hat cupboard underneath. **£6:17:6**



USEFUL TEA WAGGON, size 24in. by 17in. with **two plate glass tops.** Constructed of well-seasoned oak and fitted with four rubber-tyred castors.

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4-ft. OAK BEDROOM SUITE.
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The last word in convertible furniture

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This is "Put-u-up" SUITE 68.
"Put-u-up" only - **£14/18/0**
Easy Chairs - - - **£5/10/0** *each*

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THE Thor way of disposing of the weekly washing problem makes an immense appeal to the discriminating housewife. Just think! Instead of a whole day of heavy, wearisome labour and an upheaval of all your domestic arrangements, the Thor Electric Washer will wash and wring a heavy week's wash spotlessly clean in about ninety minutes, and at a cost of only about 2d. for electricity.

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—FILL IN THIS COUPON NOW!—

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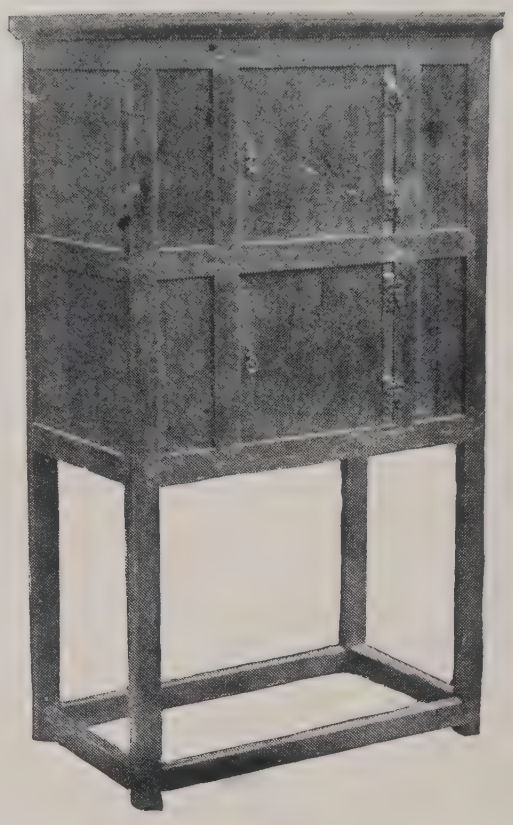
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T. 334

Standing Cupboard

Oak Standing Cupboard, adapted from a 17th Century "Bread" or "Livery" Cupboard. 2 ft. 8 ins. by 18 ins. by 4 ft. 6 ins. high.

£7 10s. 0d.



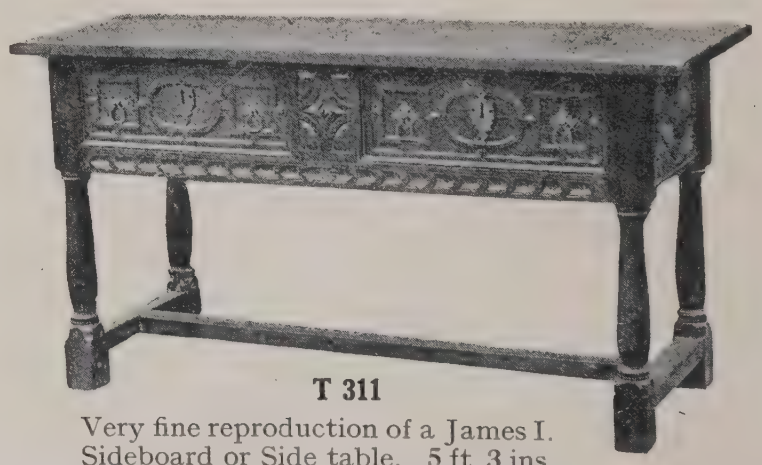
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About 1700, with carved decoration; an interesting development of the "Yorkshire Chairs" of 1650. Supplied with either wood or leather seat.

Wood seat . **£3 10 0**
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T 311

Very fine reproduction of a James I. Sideboard or Side table. 5 ft. 3 ins. by 2 ft. in Oak. Price **£14 10 0**

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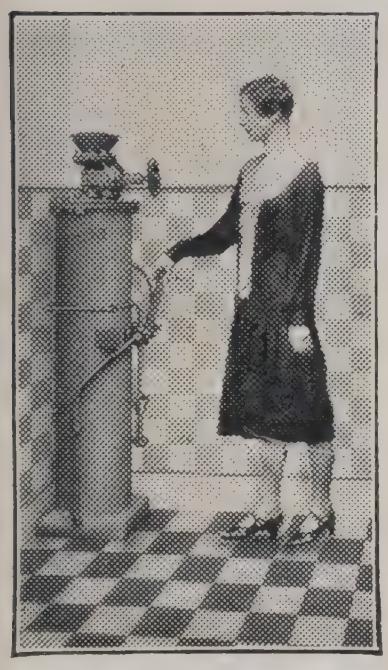
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is low in cost, efficient and simple to operate. It is controlled by a single lever.

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22 × 16 Set **£4 16 6**
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Carriage paid on 2 sets

Plated Guard Rail for Shelf, 7/6 extra.

Porcelain Enamelled Brackets for Basin, 6/- per pair extra.

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the *quality* makes it go further.

it costs less to use the best floor polish and get the best results —!

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Streets

HEATING AND LIGHTING SECTION
of HOMES and GARDENS

IN the editorial section of this issue will be found articles dealing with every phase of heating and lighting for the home, and readers will no doubt find these of exceptional interest, especially those who contemplate alterations to existing arrangements or require new installations. The very latest stoves and fittings are described and illustrated, and from the various announcements contained in the advertisement pages you can ascertain where the latest heating and lighting appliances may be obtained.

The Service Department of "Homes & Gardens" will collect and send particulars of any goods advertised in this journal, or readers themselves may write direct to the advertiser.

NOW is the time to consider the heating and lighting question.

HERE is your opportunity of obtaining the most up-to-date and economical appliances it is possible to get.

THE "KOOKSJOIE" Anthracite Coal Range

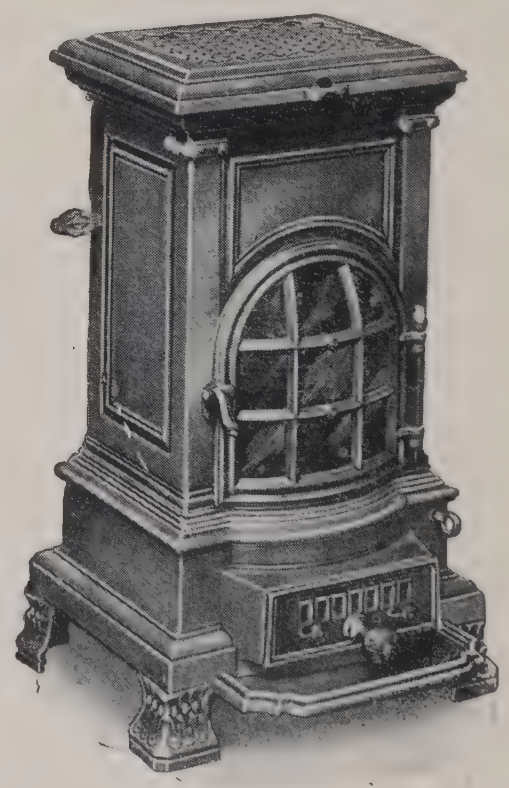


Complete with Boiler from £11 : 15 : 0

Booklet on "Anthracite Coal and its Uses," free on application to Dept. H.G.

WHEN WINTER COMES

The "ECONOMIC" Anthracite Stove



£3 : 17 : 6

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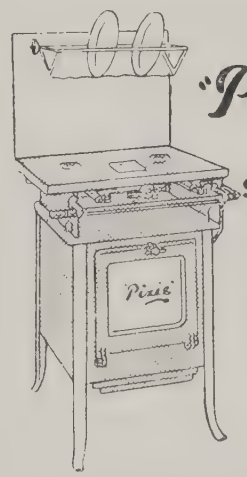
THE "HEAPED" FIRE

BRATT COLBRAN & CO &
THE HEAPED FIRE COMPANY LD
CHIMNEY PIECE SPECIALISTS
10 MORTIMER STREET LONDON W
SUSSEX AGENTS :- J. J. C. SAUNDERS & SONS, BRIGHTON.

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.....told me about this Range of yours



The **"Pixie"** for smaller homes and flats

Really efficient hot plate, oven and grilling service. The "Pixie" is simple, sturdy and clean.

The whole stove is porcelain enamelled inside and out. Write for leaflet and name of nearest dealer.

"Well, I wanted you to see it for yourself. Look at that 'table top.' You can keep several pots going at the same time with one burner."

"By Jove! That ought to cut down gas bills."

"It does, my boy, it does. It's the easiest thing in the world to keep clean, too. No intricate bars, just a smooth top."

"Have you seen this automatic lighter?"

"That's a bright idea. Well, my wife seems jolly keen on these Smoothtop ranges and I think it's such an awfully good proposition —I must get one."

WRITE NOW FOR BOOKLET AND LOCAL DEALERS' NAMES

"Smoothtop" Gas Range

The FALKIRK IRON CO., Ltd.
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City luxury for your Country Home



THE CHURCH COTTAGE, WITCOMB

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Storage Battery : 27 cells type DBG.5.

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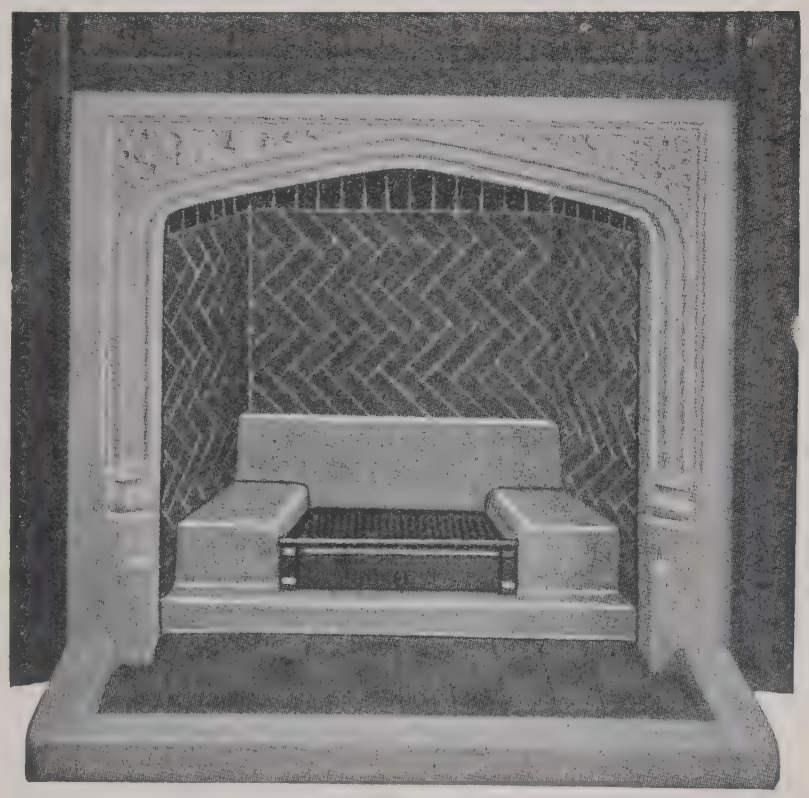
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Prices are low with a guarantee of lasting satisfaction.

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If you cannot call to see the working models be certain to send for the FREE descriptive catalogue, "A" to the makers

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Height 24 ins.

Don't be worried by the dim light of a smelly, smoky, wick lamp, but get the Tilley Lamp, which is infinitely superior and gives a light of 300 candle power. This **All-British** Lamp is perfectly finished in lacquered brass, and is an ornament to any home.

THE TILLEY
Safety First Lamp

floods the room with clear, white, steady light, and **the cost is but one penny for six hours.** No wick to continually adjust nor chimney to break. Burns paraffin without hissing noise. Paraffin is cheaper, safer and superior to petrol. Causes neither smoke, smell nor mess. The pressure resulting from a small amount of pumping after filling, is the secret of the brilliant illumination which it gives. **Tilley Lamps are not liable to flicker and smoke if there is the slightest draught as mantle lamps without pressure do. A "pressure" lamp costs much less for oil, glassware and mantles, and gives far more light.**

Accept our Offer of 10 Days' Trial.

Remit **52/6** for the Tilley Lamp, as illustrated, or can be sent C.O.D. post and charges paid. If after 10 days' trial you are not more than satisfied, return lamp and we will refund money in full.

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The secret of a comfortable home is a proper system of heating and lighting.

How to Heat Your House

By

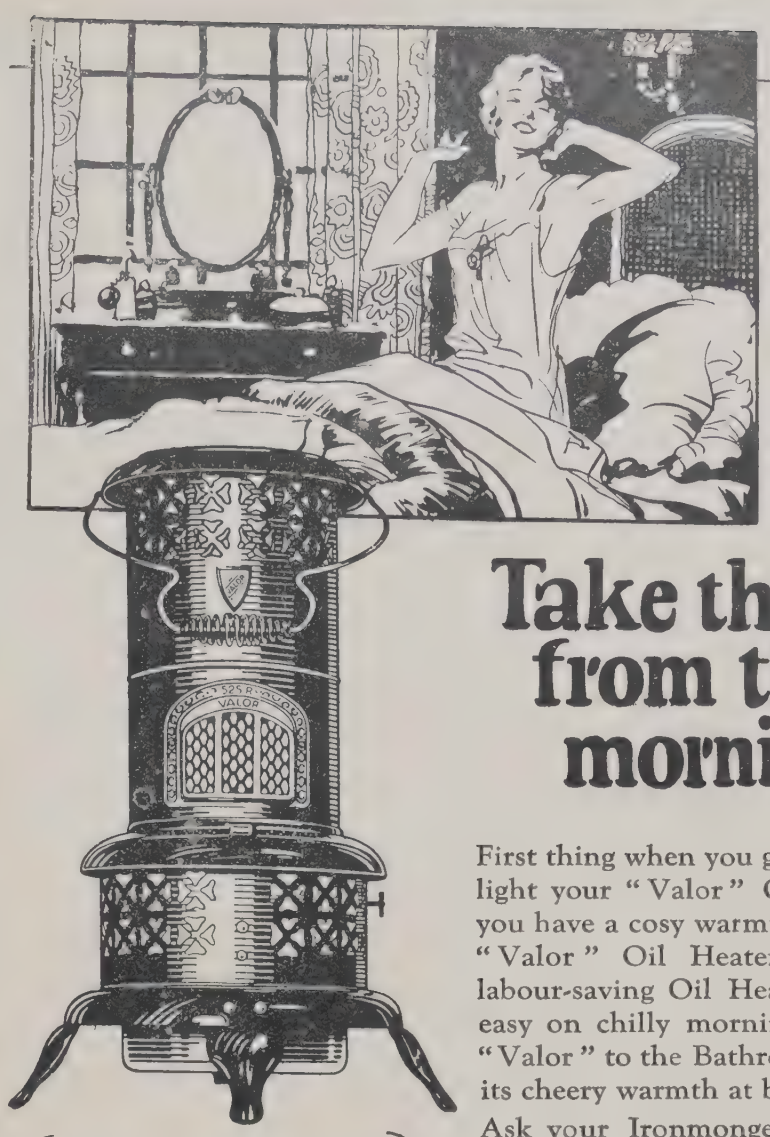
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Although the "Valor" is cheaper than ever this year, the quality remains the same. British-made throughout. Buy yours *now*.

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"Valor" Oil Heaters

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THE CALORIC PIPELESS HEATER,

For CENTRAL HEATING in the HOME,

Was the Pioneer, and is the best of its type.

Provides the **maximum** of comfort in the home—warming the **whole house** from one fire in the basement; saves fuel and labour; prevents all **draughts**; is easily managed through a Regulator in the Hall; always maintains a **cosy** atmosphere; is **hygienic** and desirable, and the **cost is moderate.**

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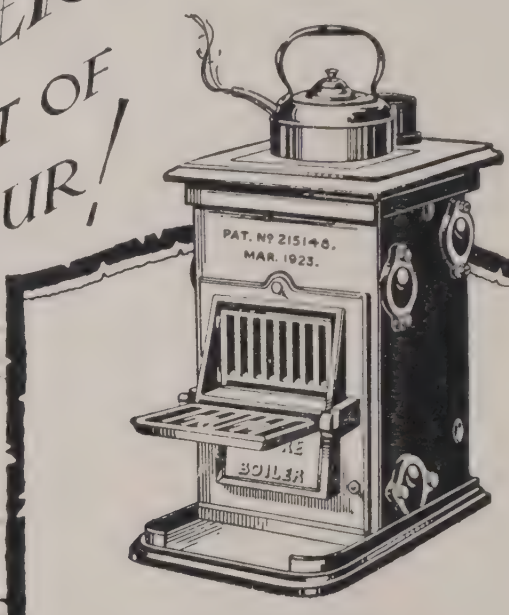
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Hot baths at any hour, hot water basins in bedrooms, radiators wherever you want them and plenty of hot water for the kitchen—always. This is what the Koke Boiler gives you. No more grouching about tepid baths and chilly bedrooms, no more discontented cooks and maids. The

"KOKE" BOILER

goes 12 hours without stoking, burns coke or refuse and costs only about a farthing an hour to run. It supplies constant hot water to two baths, four or five taps, several radiators, and towel rails.

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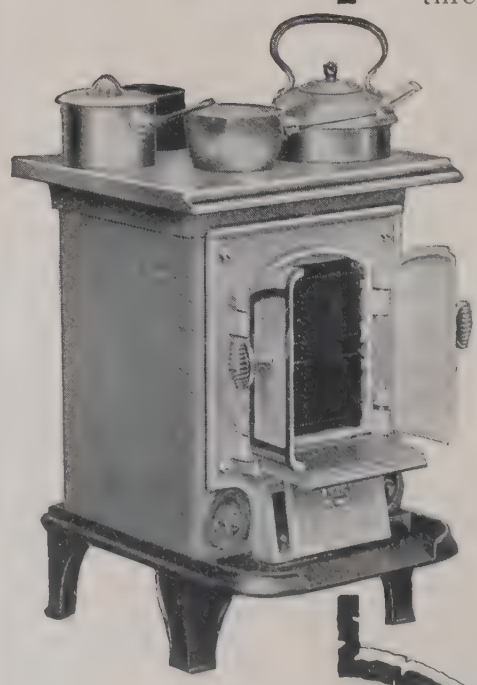
"KOKETTE"

Boiler has been designed. This will supply hot water to two or three taps, one bath, and one radiator.

Koke and Kokette Boilers can be supplied in various sizes from £10 10s.

These Boilers are made of Wrought Steel. Infinitely superior to Cast Iron.

Ask your local Heating Engineer, Ironmonger or Plumber for full information, or write direct to

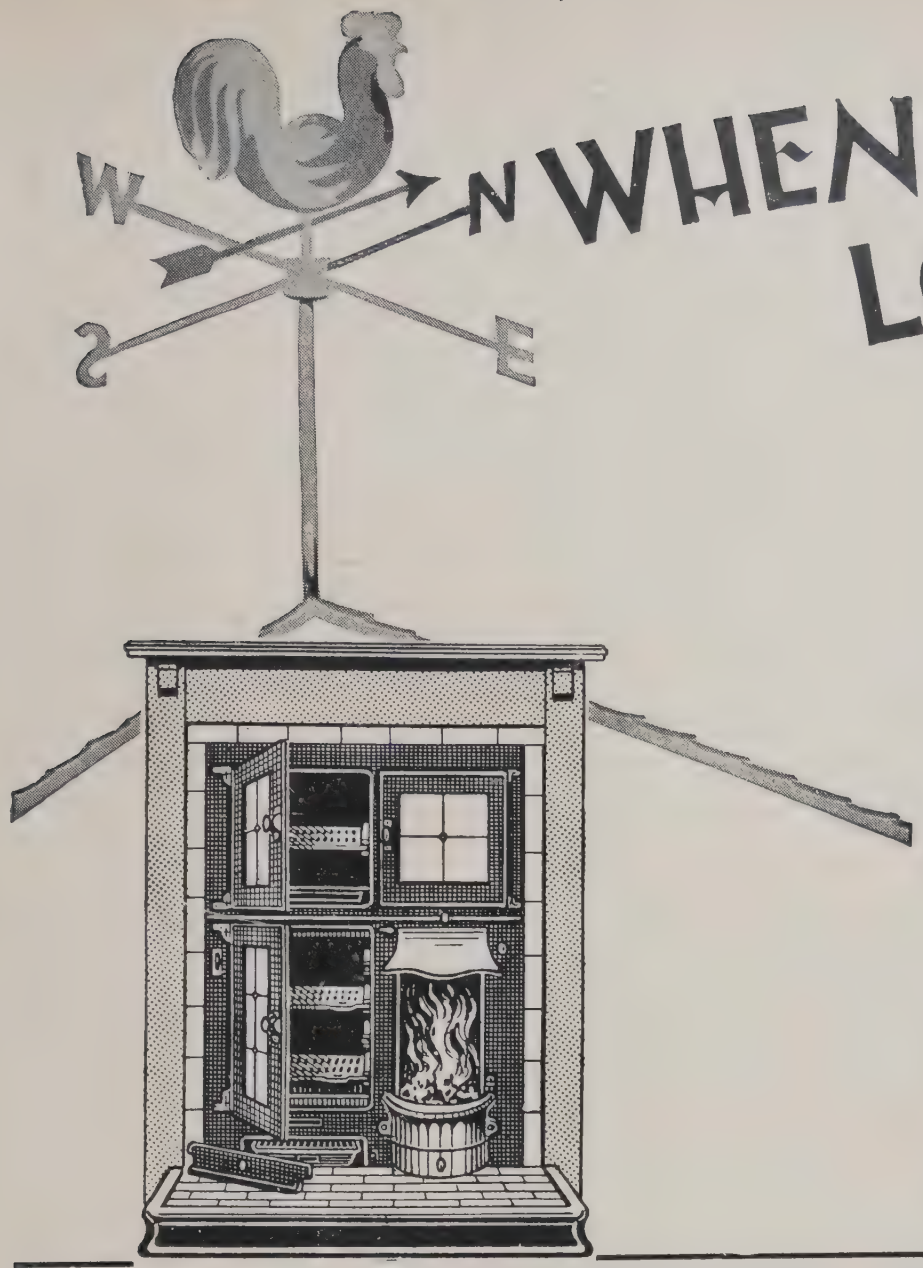


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Write for the Triplex booklet—see the Triplex Grate demonstrated—know why 50,000 housewives chose it.

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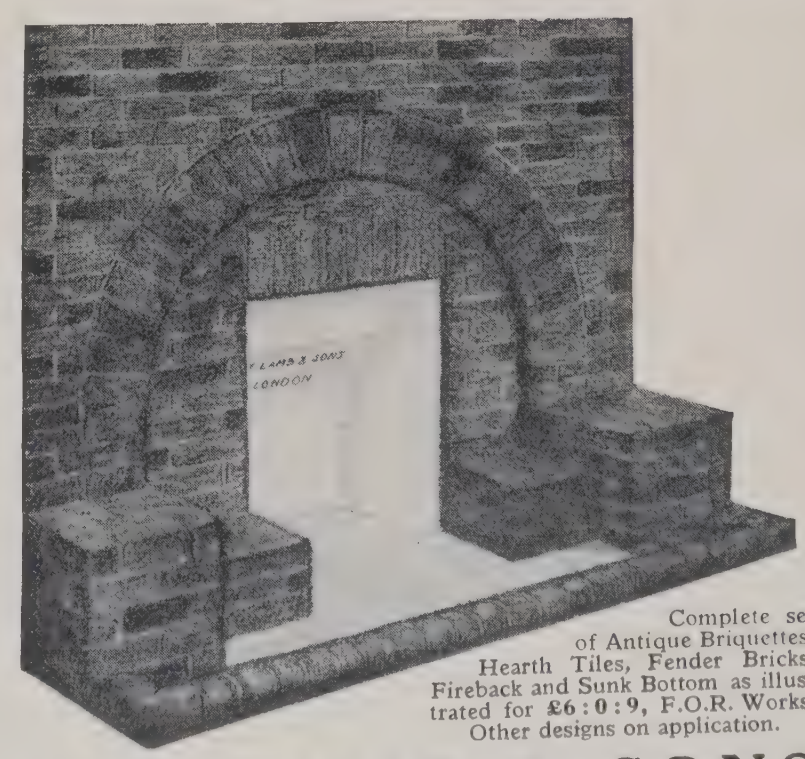
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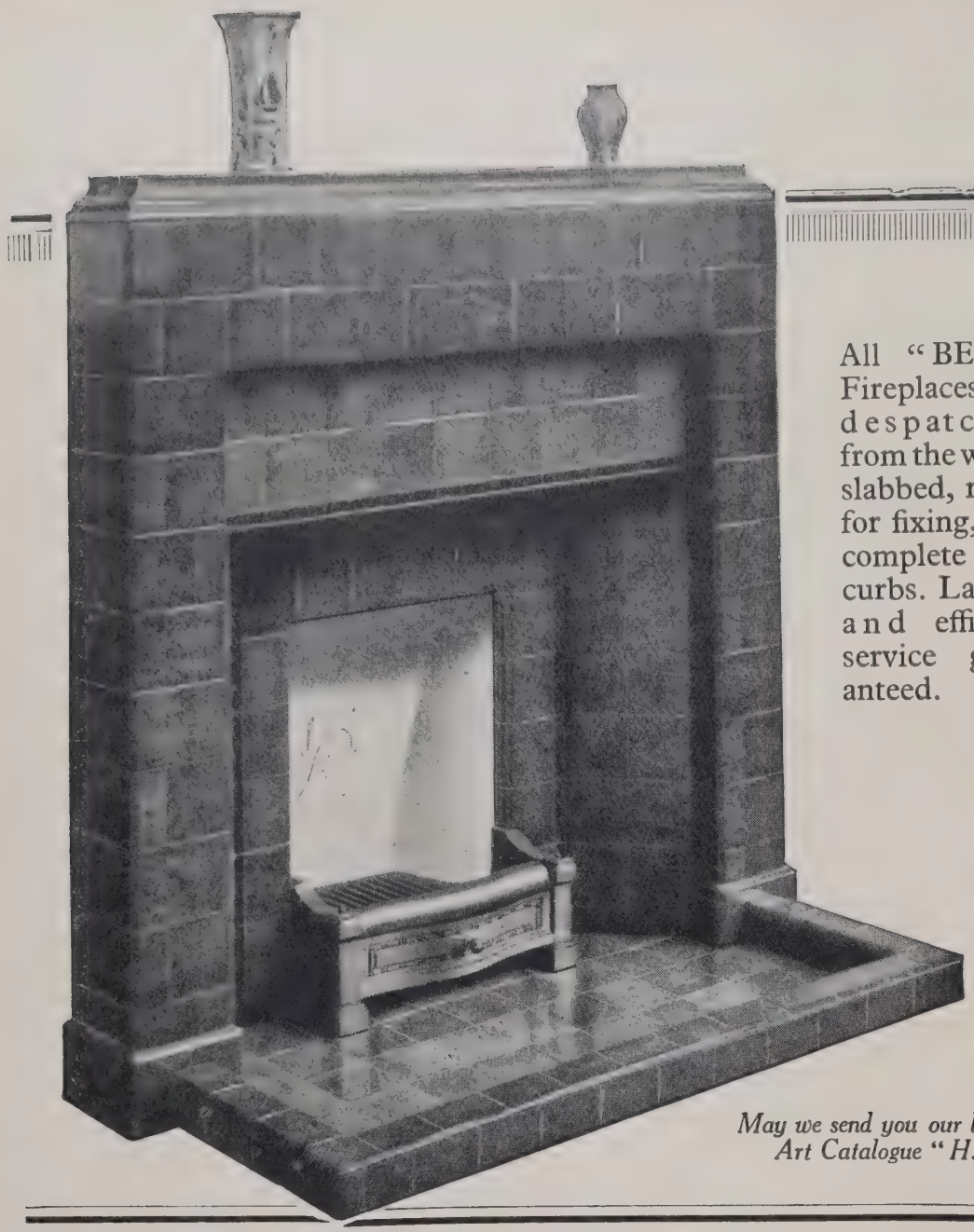
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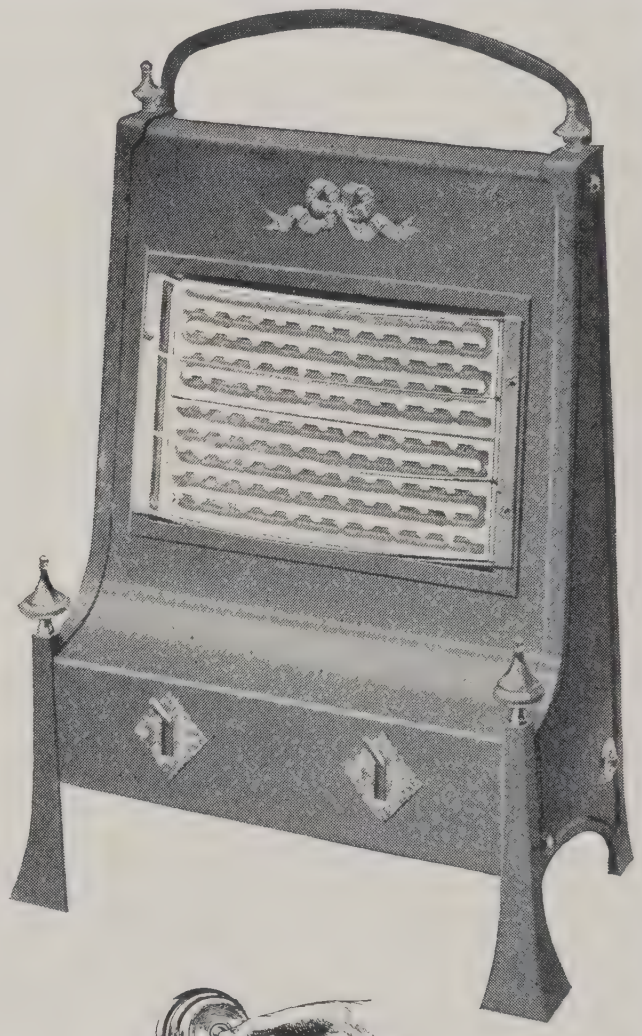
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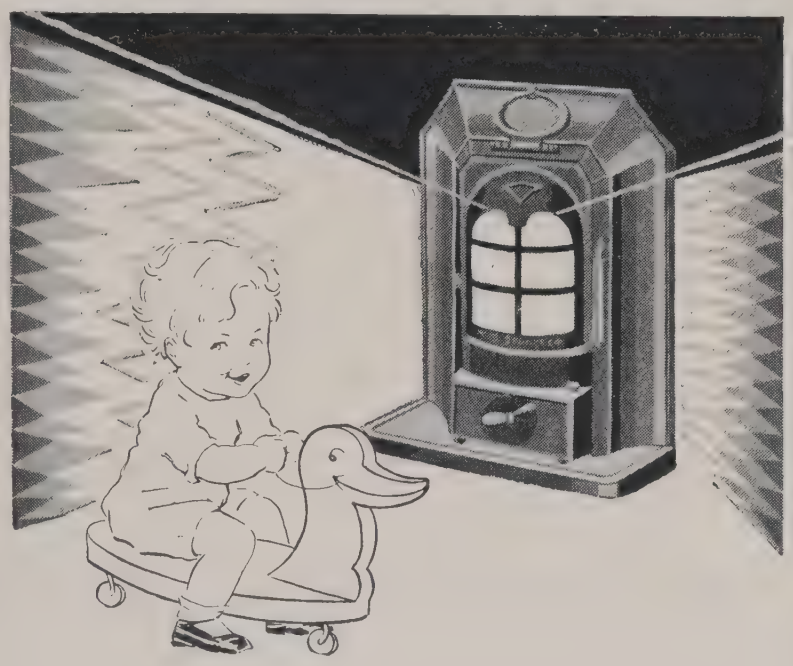
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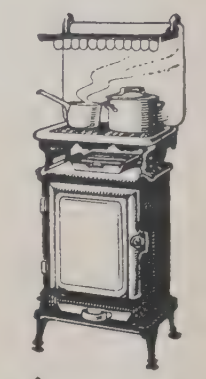


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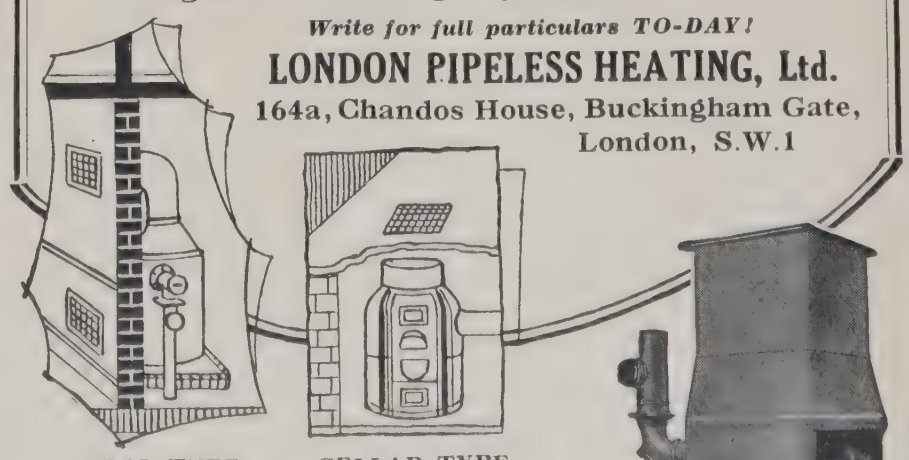
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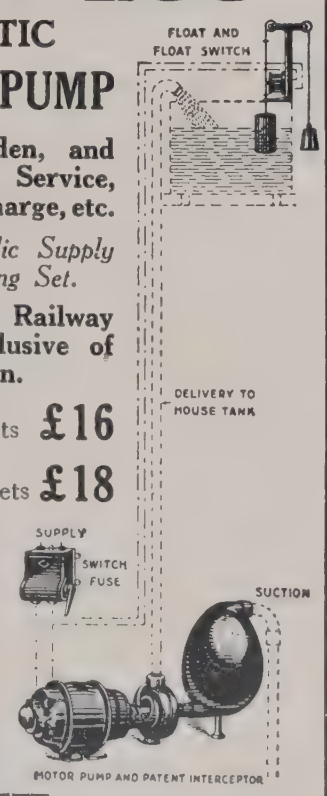
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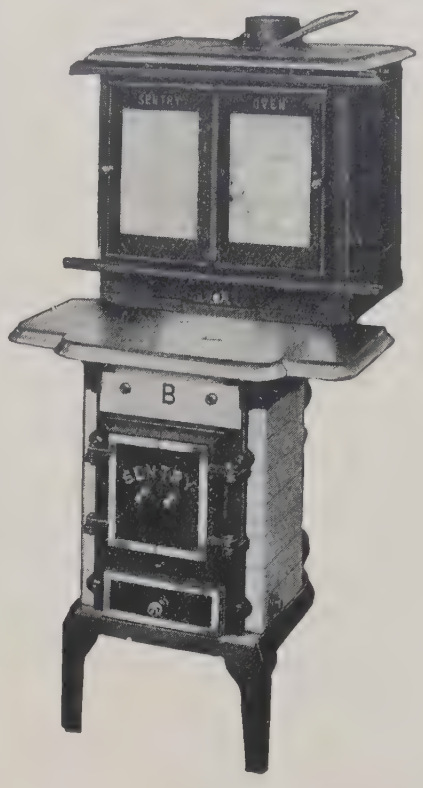
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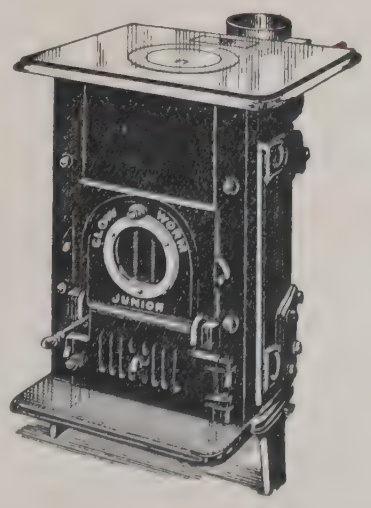
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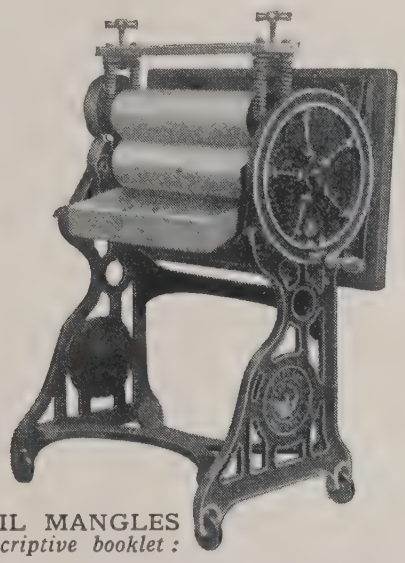
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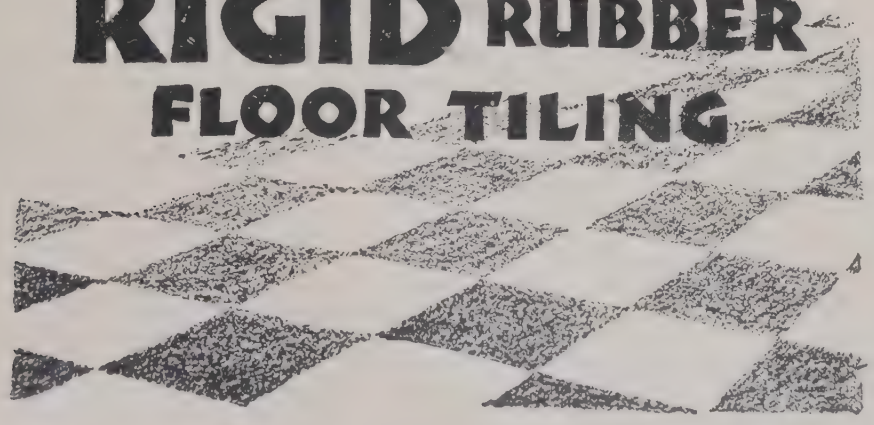
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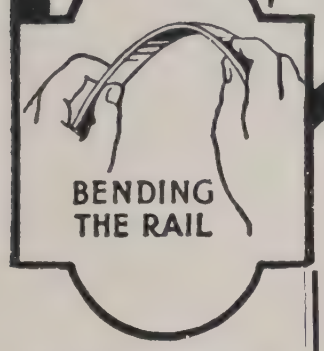
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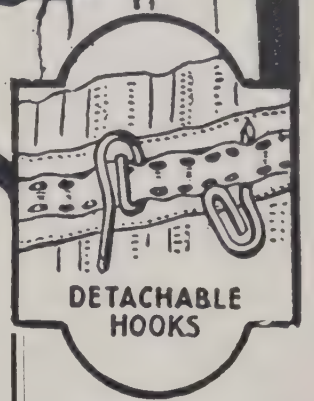
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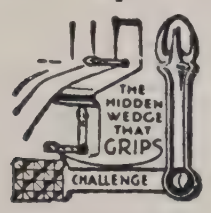
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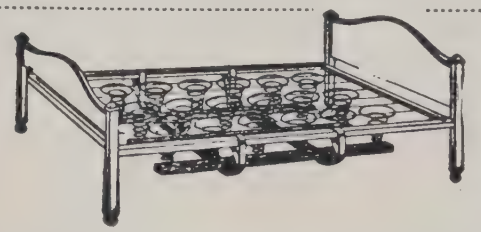


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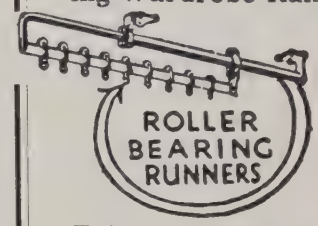
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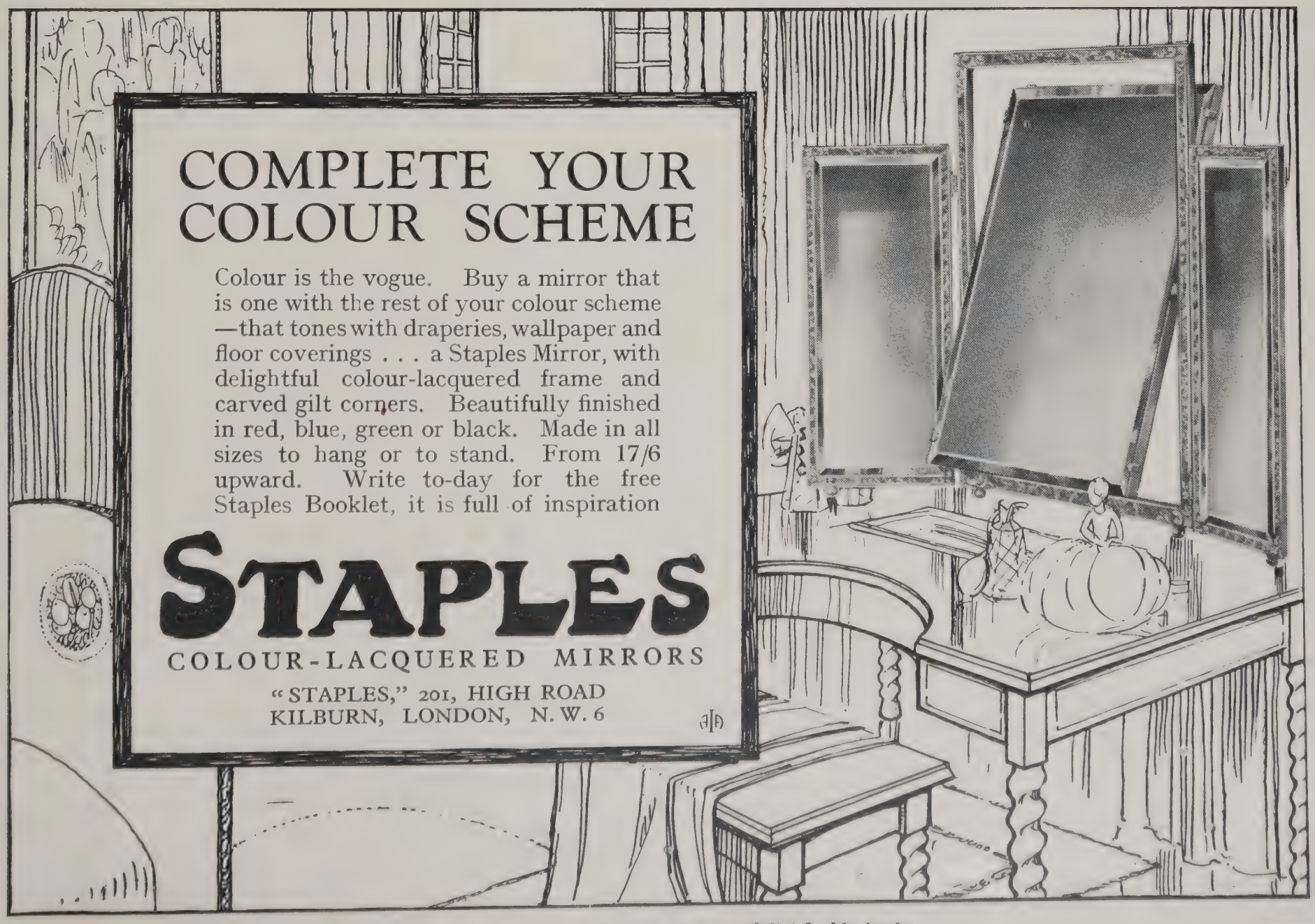
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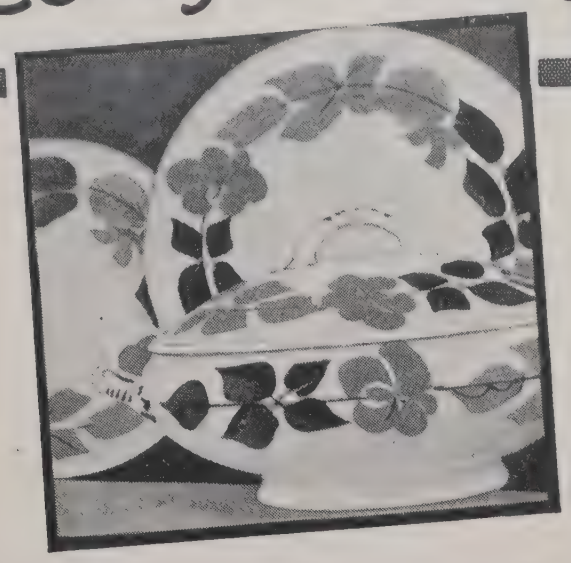
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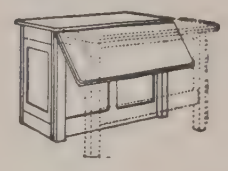
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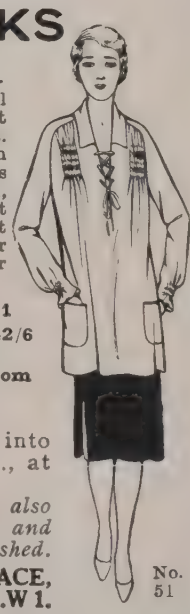
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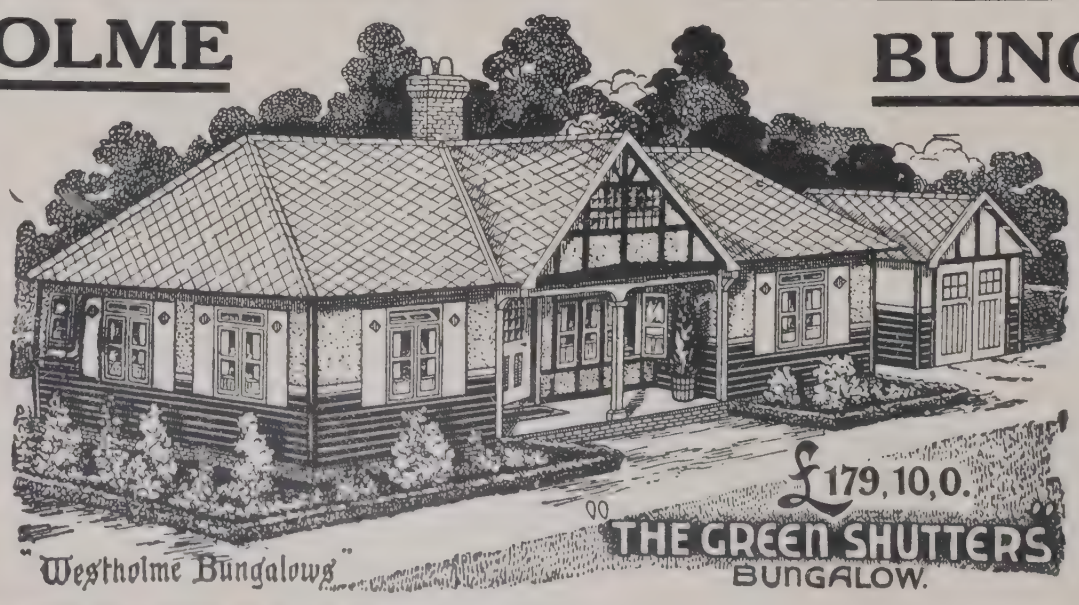
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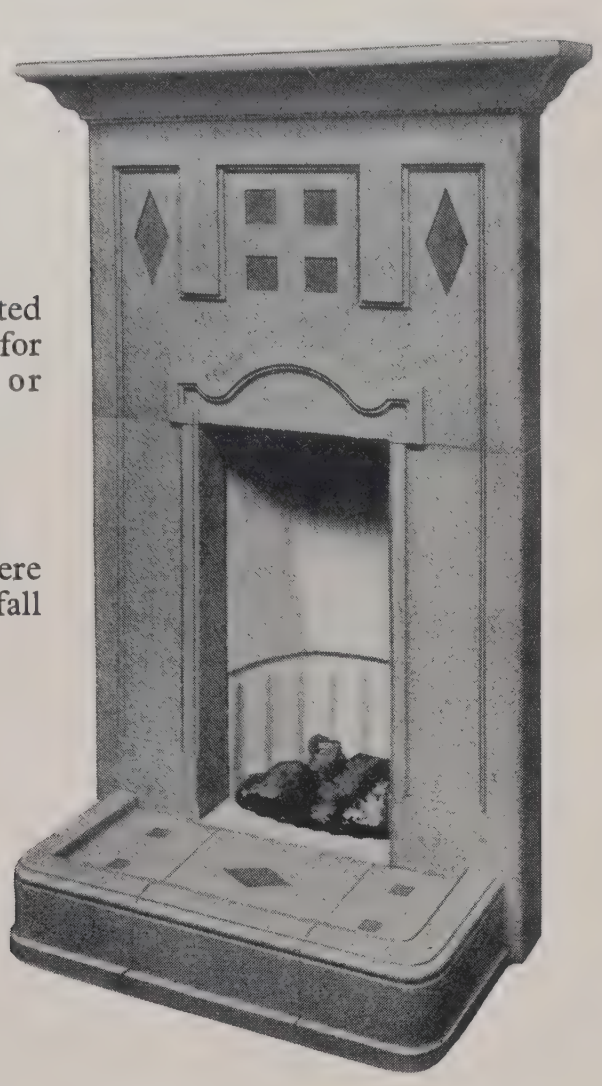
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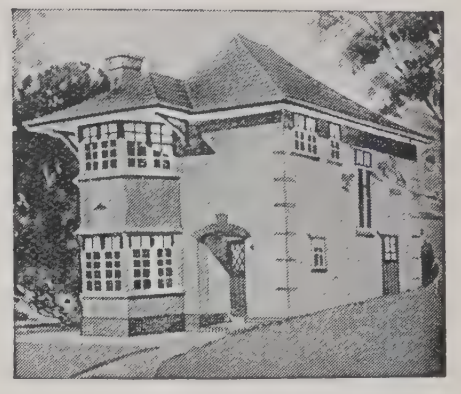
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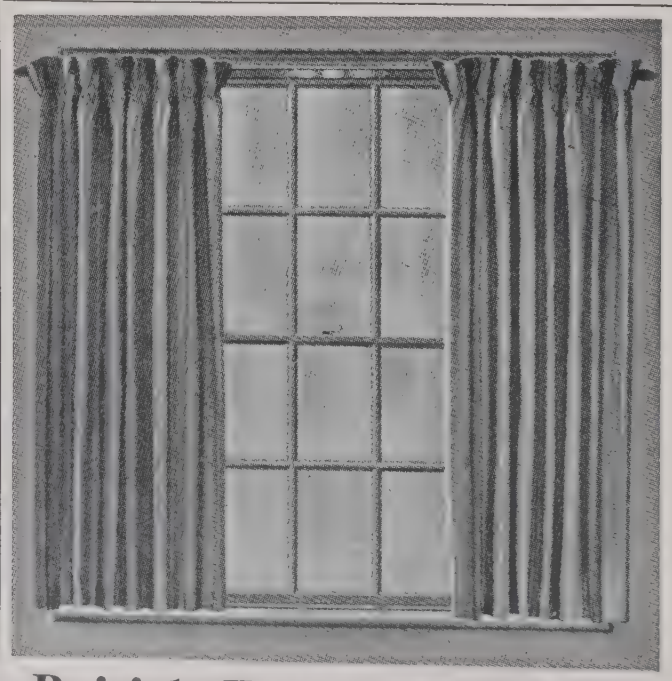
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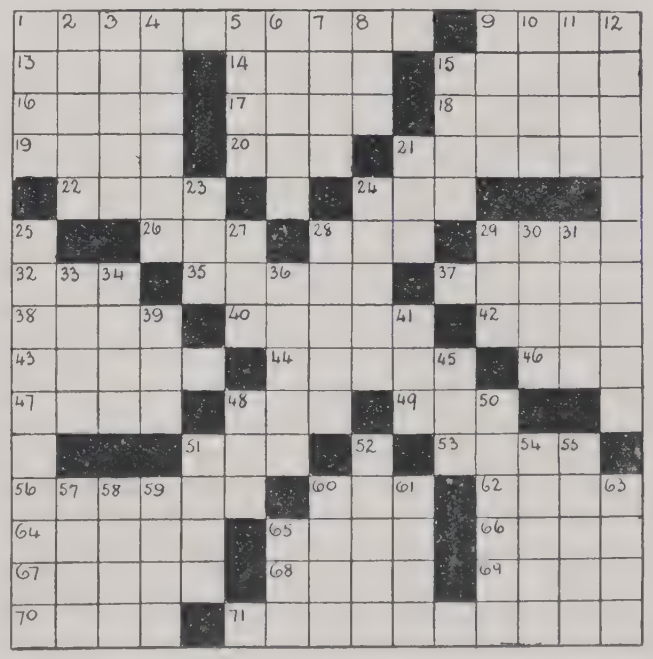
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Clues: ACROSS

1. Infectious disease, warded off by W.C.T.S.
9. Part of verb to be.
13. Feminine name.
14. Portend.
15. Ointment (Use Wright's Coal Tar).
16. Close.
17. Plunder.
18. Possession.
19. Entrance.
20. Measure.
21. Fittest.
22. Cosy home.
24. From.
26. Apex.
28. Mother.
29. Wash. (Do this with Wright's Coal Tar Soap).
32. Edge.
35. With soap creates 56 across.
37. Stop. 38. Sharp. 40. Designated.
42. Feminine name. 43. Not so cold as 33 down.
44. Attitudes. 46. Affirmative. 47. Paradise.
48. Number. 49. Modern. 51. Spoil. 53. Wiles.
56. Wright's Coal Tar Soap gives a good one.
60. Watering-place. 62. Flower. 64. Tapestry.
65. Related. 66. Departed. 67. Chairs.
68. Removed by Wright's Coal Tar Soap.
69. Great. 70. States. 71. Corrects dislocations.



Clues: DOWN

1. Ballad.
2. Use Wright's Coal Tar Soap and be this.
3. Precious stone.
4. Scarcest.
5. Powerful.
6. Implements.
7. An image.
8. Mesh.
9. Inner bark.
10. Otherwise.
11. Evenings.
12. Skin trouble relieved by Wright's Coal Tar Ointment.
15. On a tablet of Wright's Coal Tar Soap.
21. Limb.
23. Pull.
24. Passengers.
25. Used for mirrors. 27. Utensil. 28 Imp. 29. Shelter. 30. Skilfully. 31. Valley. 33. Made very cold.
34. Tube. 36. Become slenderer. 39. Noise.
41. Lair. 45. Much water here. 48. Product of Coal. 50. Provides the best soap. 51. Confusion.
52. Part of a church. 54. Fish. 55. Burn.
57. Surface. 58. Waiter. 59. Headgear.
60. Cleansed by Wright's Coal Tar Soap.
61. Emmets. 63. Prophet. 65. Fuss.

In submitting this solution I agree to all the conditions enumerated above.

Name and address should be written here in PLAIN BLOCK LETTERS .....

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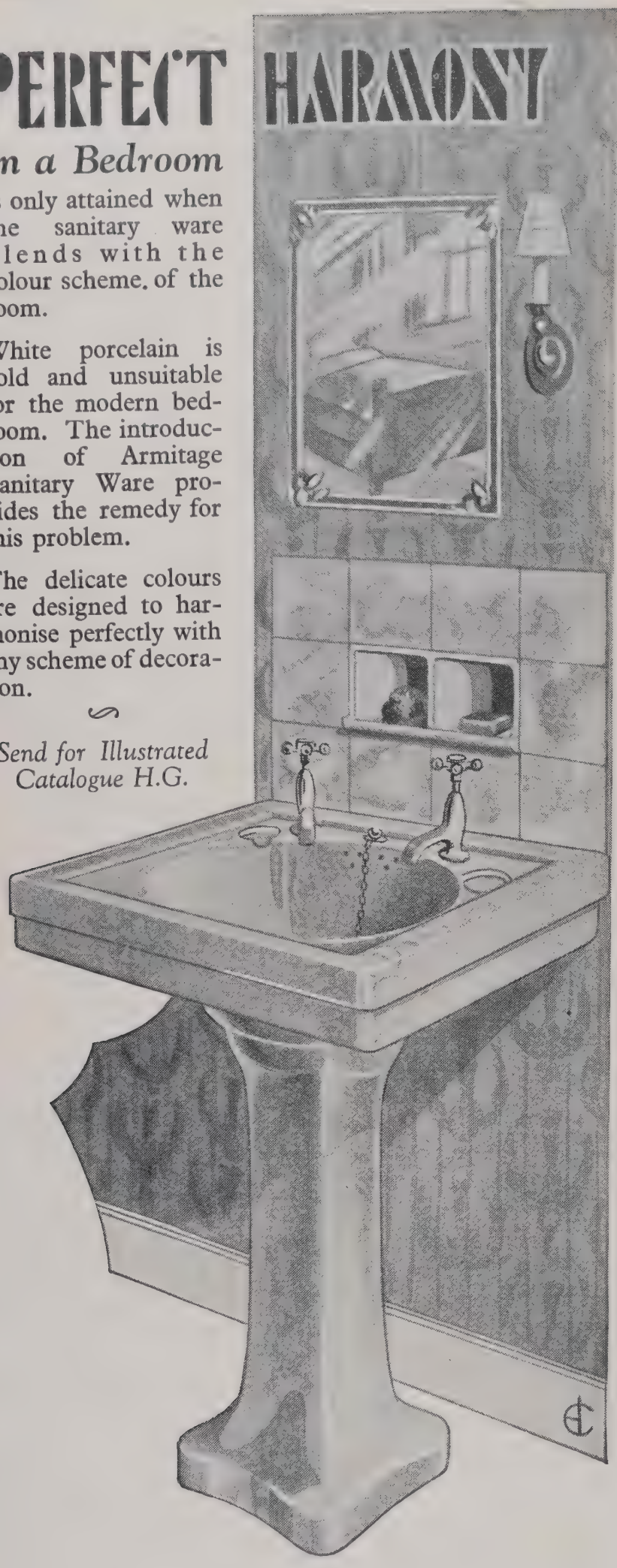
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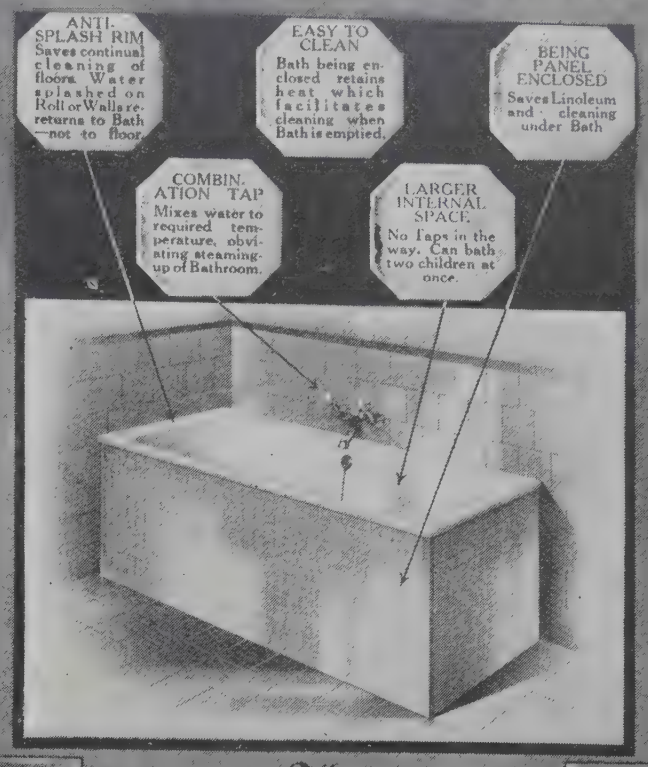
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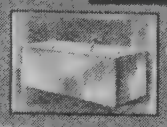
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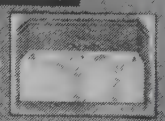
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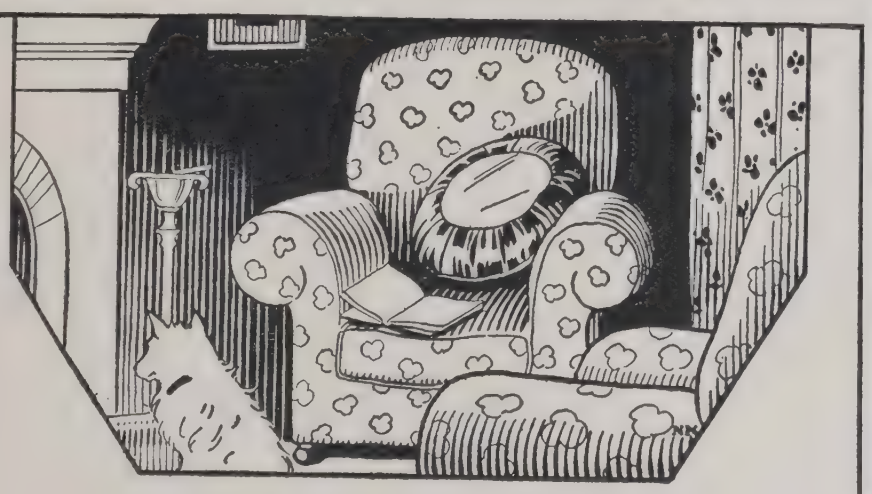
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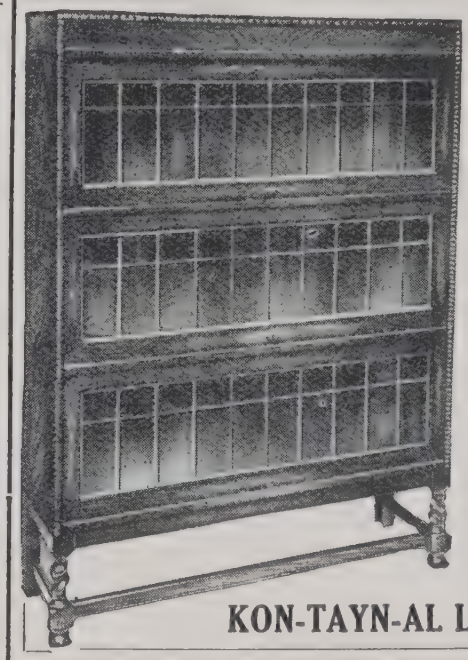
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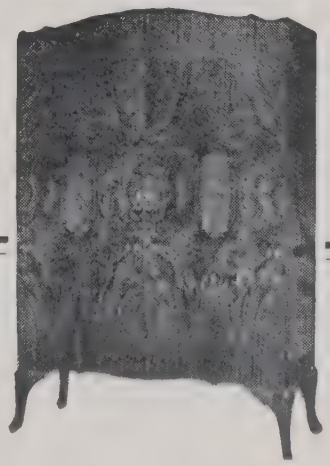
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A LIVING-ROOM FIREPLACE. *C. F. A. Voysey, Architect.*

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"The Garden."

OCTOBER is the busiest month in the gardener's calendar, and in our garden section this month garden owners will find many of the more important duties detailed and full instructions given on how to carry out the work to ensure success and a good flowering display next year. In articles on shrubs and roses, selections of good garden varieties are given that can be relied on to succeed under average garden conditions. The choice of shrubs, and particularly rose varieties, is often a problem of some difficulty, and readers will find these lists, compiled after considerable experience, of extreme value when making out the plant order this autumn. Ideas on the arrangement of a one-colour herbaceous border and the plants to employ for each particular colour will suggest a line of treatment to those owners who desire to create something novel in the garden next year. The importance of making use of natural features and the physical conditions of a site without undertaking any vital and expensive alterations, and the necessity of creating garden vistas to add to the charm and beauty of the garden when viewed from the house, are dealt with in the article on a cottage garden in Herts. The views expressed by the writer should prove of some assistance to those readers who have purchased a new property and are in the process of designing the garden.



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A DRAWING-ROOM FIREPLACE IN A MODERN TOWN HOUSE.

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A CORNER OF THE LIVING-ROOM.
Where books make a delightful background.

The hall is now our beauty spot, but it was something like a little horror when we saw it first—shockingly disfigured with pseudo-Adam plaques and mouldings, and naked wires for telephone and light. "Decorations" removed and wires cased, the hall took on dignity, even spaciousness; and the removal of black varnish from the handrail of the stairs revealed a natural oak which wax-polished to a handsome rail, agreeably companioned by mottled green baluster rails. The rest of the woodwork and the walls and ceilings of hall and staircase are painted a broken yellowy cream with a glossy surface that gives a cheerful open effect and forms an excellent link between the rooms, each of which has its individual colour scheme.

The kitchen and dining-room occupy the first floor. The kitchen, fitted with ample cupboards and a table-refrigerator, has white enamelled walls, bright blue woodwork and a red tile-pattern linoleum. It boasts a servants' bath—a relic of former tenancy which used this room as a bedroom, with the bath concealed by a flap table. The hot water for the house—kitchen, four lavatory basins and two baths—is supplied efficiently by a "Ruud" gas heater.

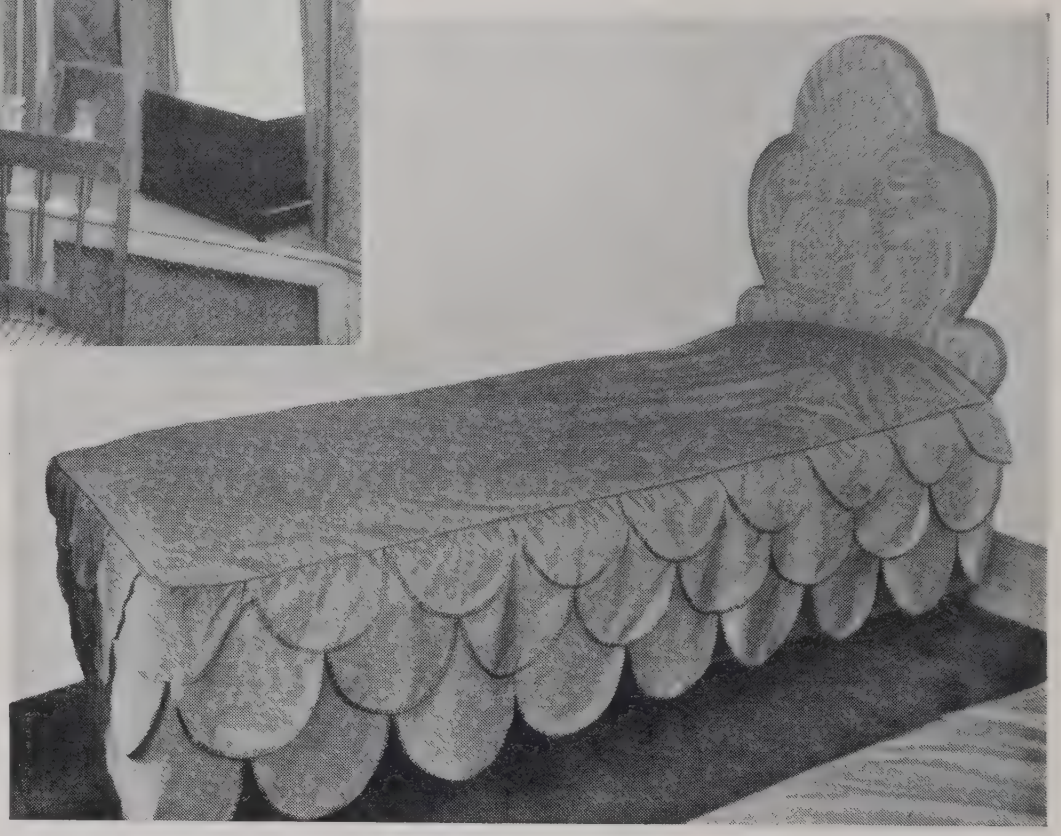
The dining-room owes its attractiveness to the finding of a lovely old Venetian mirror (see plate illustration



THE WINDOW SIDE OF THE SMALL DINING-ROOM.
Frilled organdi curtains next the windows are used here, and throughout the house.

on page 154), for this mirror vitally influenced our scheme. Here ceiling, walls and woodwork are a glossy faded pink (an amusing friend calls it " the raspberry-fool room " !) which forms a delightful background for a lot of old glass—Venetian, Irish, German—that had to have a home in this room, and for which corner fitments were specially made. A Venetian chandelier in pearly blue and pink and white, and an old engraved glass picture carry on the note, which is checked in time by a blackish marble table and a black and gold lacquer bureau adapted for silver and cutlery. The chairs are old Italian ones, stripped and wax-polished and now upholstered in striped pink and beige. The hangings are of beige silk. The corner cupboards and sideboard are also wax-polished to tone with the chairs. Here, as all through the house, the carpet is a golden beige. But it is an unpractical, though beautiful, colour, and we wish now we had chosen a darker shade.

On the second floor are the music room and the study. The latter is the living-room. We shelved it for books and china, and gave it pinky-cream walls and ceiling, and curtains of a like shade. Here and everywhere dreadful Victorian fireplaces of cast iron had to be rooted out and replaced by simple rough-cast frames for electric fires. The music room used to be " panelled " : that is to say, strips of black wood were nailed on the walls at intervals. They had to go, and now the walls, ceiling, woodwork, curtains and big couch are a soft cool green, to give space in a small room which is somewhat dominated by a grand piano.



AN UNUSUAL BED AND BEDSPREAD.
The head is padded and covered with a stencilled green silk. The scalloped bedspread is pale yellow silk piped with green.



THE FRONT DOOR.
Made bright with green stippled paint and brass door furniture.

Of the bathroom—which comes, with a bedroom, on the third floor—we are absurdly vain. Formerly it was a dark, dirty hole, with a recess in which stood a tin tub on legs : no room for water and plenty for dust. We found a porcelain bath to fit exactly into that recess, we tiled the walls above it, put in a shower, and replaced the sash window by a casement, and thereby obtained a great deal more light and air. The total result is a very pleasing little bathroom. The neighbouring bedroom is a simple room—a man's room with mushroom-coloured walls and woodwork, and greeny curtains and bedspread.

The house is now narrowing to its top. A yellow bedroom, with touches of green and pink, has a tiny dressing-room with hot and cold water. A roomy cupboard near-by on the stairs is useful for clothes. The servants' bedroom, on the fifth and last floor,



VIEW OF THE MUSIC ROOM.

Another view is shown on page 155.



A MAN'S ROOM.

The walls and woodwork are mushroom colour.



THE ENTRANCE HALL.

Walls, ceiling and woodwork are a glossy yellowy cream

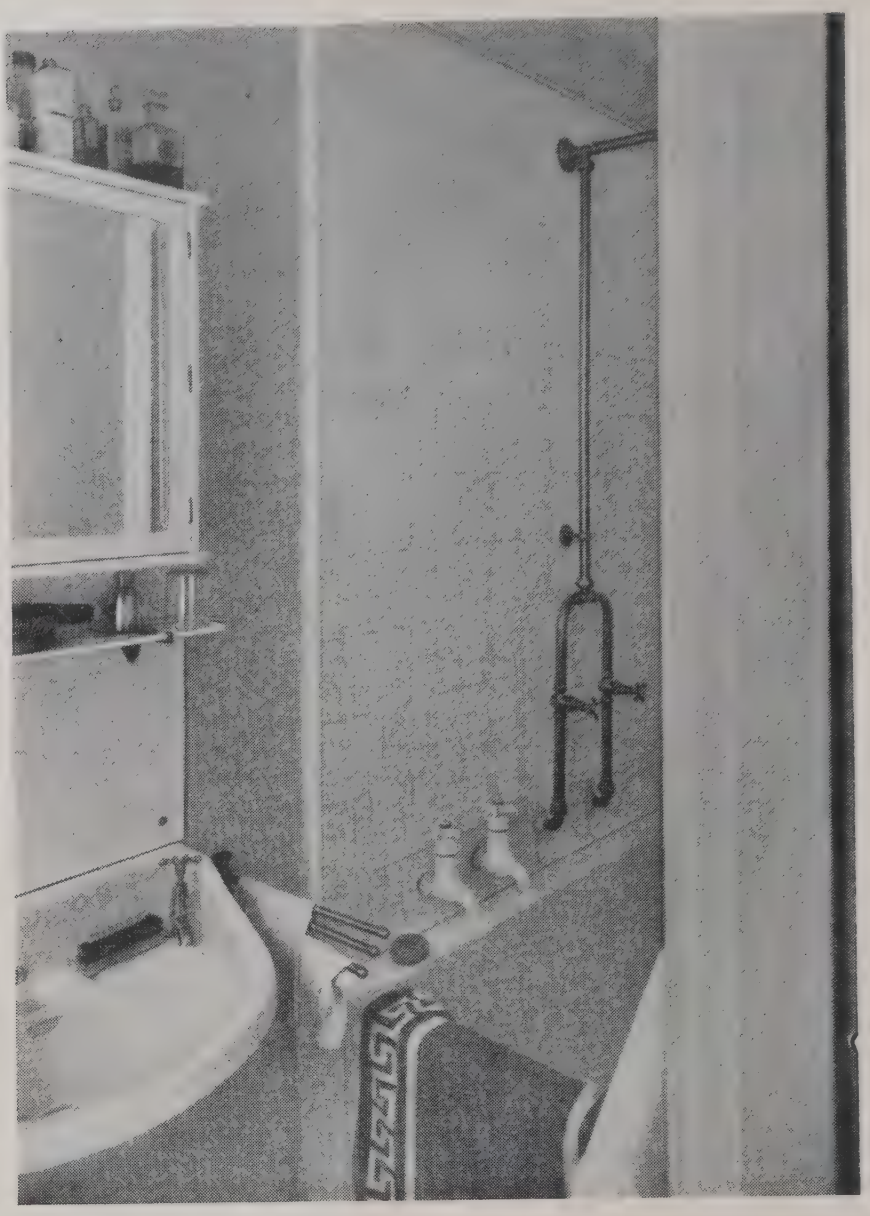


ON THE SECOND-FLOOR LANDING.

Looking into the music room.



THE WELL EQUIPPED LITTLE KITCHEN.
White enamelled walls, bright blue woodwork and red tile-pattern linoleum make it gay.



THE TINY BATHROOM.
Every inch of space is used to advantage. The bath is equipped with a shower.

had a good clean white sink ; so we left that and connected hot water. It is a big, bright room with flowery curtains and a blue floor covering. A servants' w.c. adjoins.

An odd little house ; but we had a grea deal of pleasure out of making it, and now have a great deal of comfort out of living in it. We found something dark, dreary and dilapidated, and by the judicious use of bright paint and fabrics, and by our uncompromising clearance of ugliness and rubbish, we made a house that, even on the darkest London day, is never dull or depressing. K. V.-H.

THE AMATEUR UPHOLSTERER

A Note on the Tight Covering of Stool and Chair Seats

TIGHT upholstery, as far as the seats of stools or chairs are concerned, is really a much simpler operation than the careful fitting of a loose cover which is at the same time shapely and easily removable. To rip off the worn cover of a " drop in " chair seat, and, using the old cover as a pattern, to cut a new one, and tack this to the wood frame, is the simplest of all upholstery undertakings.

When horsehair is used, the hair should run from back to front, and the pile in velvet should follow the same direction.

Chairs which have stuffed seats in one with the framing can next be undertaken. Tack the new material on to the front and the back first, then on to the sides and corners. If the webbing is defective (which in an old chair is very likely to be the case), replace it with new. Commence with the centre web, fasten it with five tacks to the back, then turn it over and stretch it as tightly as possible when fastening it to the front. Put at least three webbings from back to front, interlacing them, like basket work, with those going in the opposite direction. The webbing should be covered with a piece of canvas stretched over it and tacked to the frame of the chair, and after the cover has been put on, to make all neat, a lining fabric can be basted over the whole of the bottom of the seat of the chair. This will keep out the dust. The bottom edge of the seat is made neat with gimp or braid.

Cane or rush seated chairs are often designed to allow space for the stuffed cushions called " scaife " seats —that is to say, loose cushions sometimes made with their padding mounted on a foundation of strawboard which exactly fits the cane seat of the chair, and covered with sateen to which tapes are sewn, keeping these removable cushions in place. High-backed carved oak cane-seated chairs in the style of Charles I may have cushioned seats of this type. A later type of chair, found with rush as well as caned seats, was specially designed for the accommodation of a thick horsehair cushion called a " squab," made in the fashion of a common mattress, occasionally " tufted." These cushions are covered in calico, and the silk or damask covers for the top and outside edge sewn on afterwards. Variety in these cushions may be made by pipings of bright colours ; or, if covered in stripes, the stripes on the cushion and its sides may be used in reverse directions ; or two materials, one patterned and one plain, may be used for these different positions. M. D.

PRATT WARE

The Fine Qualities of this Old Staffordshire Ware Commend it to the Discerning Collector

AMONG the hosts of potters working in England towards the end of the eighteenth century, one of the most remarkable was Felix Pratt of Fenton, who seems to have flourished from about 1780 to 1820.

Until comparatively lately, "Pratt Ware" was not identified as such, but regarded simply as "Staffordshire Ware." This was mainly owing to the fact that only very occasionally is a piece marked with his name. There is no mention of him in Jewitt's treatise on English ceramics (published in 1877).

However, the fine qualities of the design and workmanship led to closer examination, and now we are able to recognise Pratt ware by certain peculiarities of its style.

It is, essentially, a cream ware, of a rich ivory tint, the glaze of which is distinctly bluish in colour. The potting is always fine and clean, and the pieces light in weight. The finish is never slovenly, and the design is worked out with vigour and originality. The decorations are in low relief, usually of popular heroes, humorous grotesques or sporting scenes, and a border of small acanthus leaves, green, in relief, is very characteristic.

The colours employed are an olive green, an orange yellow, a brown, and a rich dark blue. No other colours are ever used.

The whole sense of a piece suggests an Italian influence, reminiscent of majolica ware, both in the use of these particular colours and of relief work. The actual design, however, as regards shape and figures, is essentially English.

When we realise that this potter was working at the time when the mastery of Josiah Wedgwood dominated the pottery world, and that Pratt was almost unique in keeping clear of that oppressive influence, we can appreciate his originality. It is said that he regarded himself as a better potter than Wedgwood. He was certainly more original, and his work more imbued with national spirit.

Evidently he refused to follow the pseudo-classical tastes so fashionable in his day, and although he worked for more modest patrons than Wedgwood did, he was content to give nothing but the best. Many of his designs were copied by other potters, but generally in a coarser form, and with the addition of other colours which spoiled the artistic charm.

Pratt's work is an excellent example of simple harmonies in form and colour. He seems to have understood not merely what could be done, but also what could not be done in pottery. Unlike Wedgwood, he always worked within the limits of his medium.

Occasionally Pratt made figures, now much sought after by the collector. The colouring of these is similar to his other pieces. But it seems pretty evident that his predilection was for designs raised in relief, discreet recognition that pottery is improved by emphasising the form of the design while it is not quite delicate enough a medium for a completely moulded figure. In following the tradition of the cinquecento majolica artists of Italy he blends with it a very racy humour all his own. No one would ever be in doubt about the nationality of Pratt ware. It is this indefinable English flavour which is to-day so much appreciated in all forms of the domestic arts.



SOME EXAMPLES OF PRATT WARE—A PAIR OF TEA-POYS AND TWO JUGS CHARACTERISTIC OF THIS POTTER'S HANDIWORK.

It should be noted that the name Pratt survived—and, indeed, still survives—in a firm which, however, did not attempt to make pottery of the particular kind which the collector associates with the name "Pratt." To him it always indicates the work of Felix Pratt, an original and gifted artist; one who, in his own line, must have been something of a genius, such that his work, though unsigned, is easily recognisable from the rest.

To the student of ceramics Felix Pratt is important as illustrating a stage in the development of a national art. He shows strong affinities to some of the Bristol Delft potters, and both owe a good deal to the Italian majolica artists; but Pratt's choice and treatment of his subjects owe nothing to any country but his own. He is, in fact, of all the great potters, perhaps the most English. To-day his work is keenly collected; the connoisseur looks a little coldly on Wedgwood, and prefers Pratt. Thus does the whirligig of time bring in his revenges!

C. WILLETT CUNNINGTON.

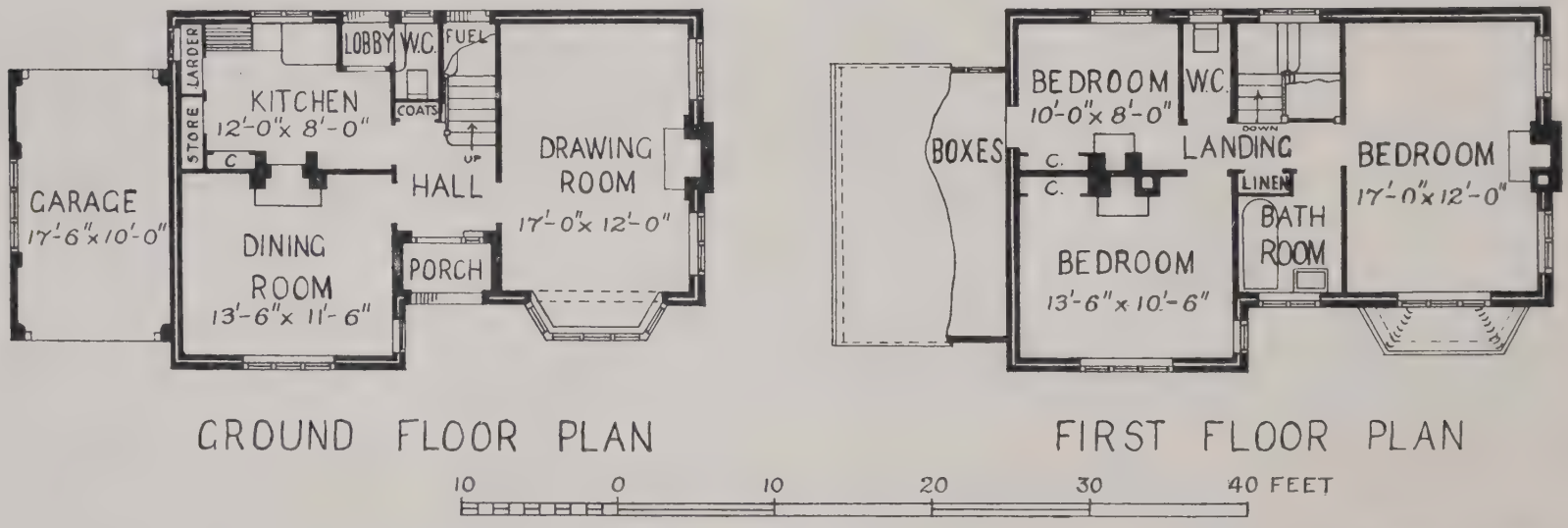
THE £1,000 HOUSE

The first part of an article on this subject, by Mr. C. B. Willcocks, F.R.I.B.A., an architect with experience, was published in last month's issue. The concluding part is now given.—EDS.

HAVING dealt with general considerations, we can now go on to some details. First, as to materials. In a brick district it is still hard to find a more economical satisfactory substitute. It is essential, however, that the facing bricks, if left exposed, should be of good colour and texture. They should preferably be of a dark mottled tone, and pointed with a rough buff joint. If good facing bricks cannot be obtained, bricks of less satisfactory appearance can be used and colour-washed or rough-cast, often with very pleasing results. From the economic view-point, however, the brick-faced house will be found the cheapest in the long run, as good rough-cast is somewhat expensive, and colour-wash has to be renewed occasionally.



ELEVATION



GROUND FLOOR PLAN

FIRST FLOOR PLAN

10 0 10 20 30 40 FEET

A HOUSE IN THE THAMES VALLEY. *Willcocks and Greenaway, Architects*

This house is now being built at a cost of rather less than £1000, including the garage.

For the bathroom floor, linoleum or cork carpet is the cheapest satisfactory covering. To prevent the moisture which runs down the walls from getting into the joint between the linoleum and the skirting, it is a good plan to fix a small splayed fillet all round the room under the linoleum to raise its edge, and to fix a somewhat similar fillet on to the skirting over the linoleum, thereby diverting any water out on to the linoleum.

For windows, the modern standard steel windows are hard to beat if economical casements are required. The standardised sizes are of good proportions, and when used in wood frames with mullions, the result is very satisfactory. For the internal window sills, red quarries form a very good finish, and are not liable to be marked by damp flower pots, etc., as are painted or stained window boards.

Timber-framed houses covered with weatherboard, if properly constructed with felt under the boarding, are about 6 per cent. cheaper than brick houses, the saving in cost being only on the external walls. If kept in good repair, their life should be very considerable, but owing to their not being so lasting as houses with brick or stone walls, there is little object in their construction when more permanent materials are available.

When considering the floors it will be found, if there is no objection to the ground floor being kept at a low level, that a solid floor is often more economical than a hollow one. If the solid floor is covered with boarding, or wood blocks, however, care must be taken not to cover it all over with linoleum, or dry rot may result. A more satisfactory covering for such floors is tiles or a good patent flooring.

Another way in which it is often possible to reduce the height, and, consequently, the cost, of a house, and thereby generally to improve its appearance, is to use beams to carry shallow first-floor joists instead of the more usual 7in. or 9in. deep joists, so enabling one or two courses of brickwork to be saved around the building.

Internally, economy can be effected by using ready-made doors. A disadvantage, however, of some of these is that the height is always 4ft. more than the width, a 2ft. 6in. wide door being 6ft. 6ins. high, and a 2ft. 10in. wide door 6ft. 10ins. high, etc., which results in a restless appearance when doors of different widths adjoin. Some of the big English joinery firms, however, now make special doors for one or more houses to required widths and heights for very little more than the cost of good quality imported doors, which enables this difficulty to be overcome.

With regard to the internal finish of the walls, etc., plaster finished to a rough buff surface with a wood float is cheaper than ordinary plaster distempered, and forms a good background for pictures. It also has the advantage of requiring no periodical re-decoration, so being a lasting economy.

The ceilings can be treated in the same way with satisfactory results.

The internal woodwork will look well if stained with wood preservative or black Japan thinned with turps, except

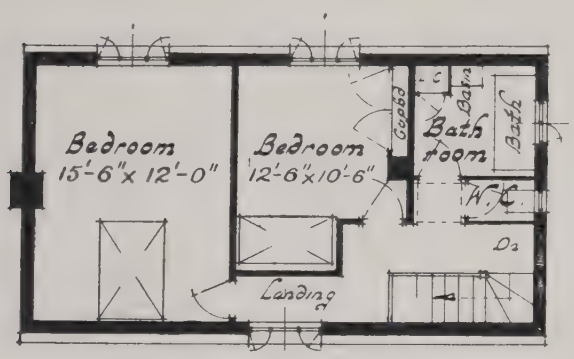
in the bathroom and, perhaps, the kitchen, where the woodwork is better painted.

In the bathroom, if the walls are covered with white tiles, interest can be added by the introduction of two or three hand-painted picture tiles, such as can now be obtained very cheaply for this purpose. A more economical way to finish the bathroom walls is to paint them, the wall behind the bath only perhaps being tiled.

GENERAL CONCLUSIONS.

From the foregoing it will be realised that too much thought and consideration cannot be given to the planning, construction and general finish of the house, as every cubic foot of space and fitting has to be paid for. To obtain the best results it is very desirable to employ a competent architect, who will pay special attention to the numerous details that have to be continually watched. Such an architect would prepare a much more convenient and economical plan than an inexperienced designer, and by skilful planning and choice of material he would often more than save the amount of his fees. His employment will therefore be an economy instead of an unnecessary expense, as is sometimes thought to be the case. In addition, the building owner will have the satisfaction of knowing that the erection of the house has been properly supervised and that good materials have been used.

Another factor of the greatest importance in the satisfactory erection of a small house is the builder. When tenders are received it will frequently be found that there is an extraordinary difference between the highest and lowest estimates. The difference is due to many causes. Often, however, it will be found that a small builder who will work on the job himself, and who has small establishment charges, can carry out the work at considerably less cost than a large contractor whose works are organised more for carrying out big contracts.



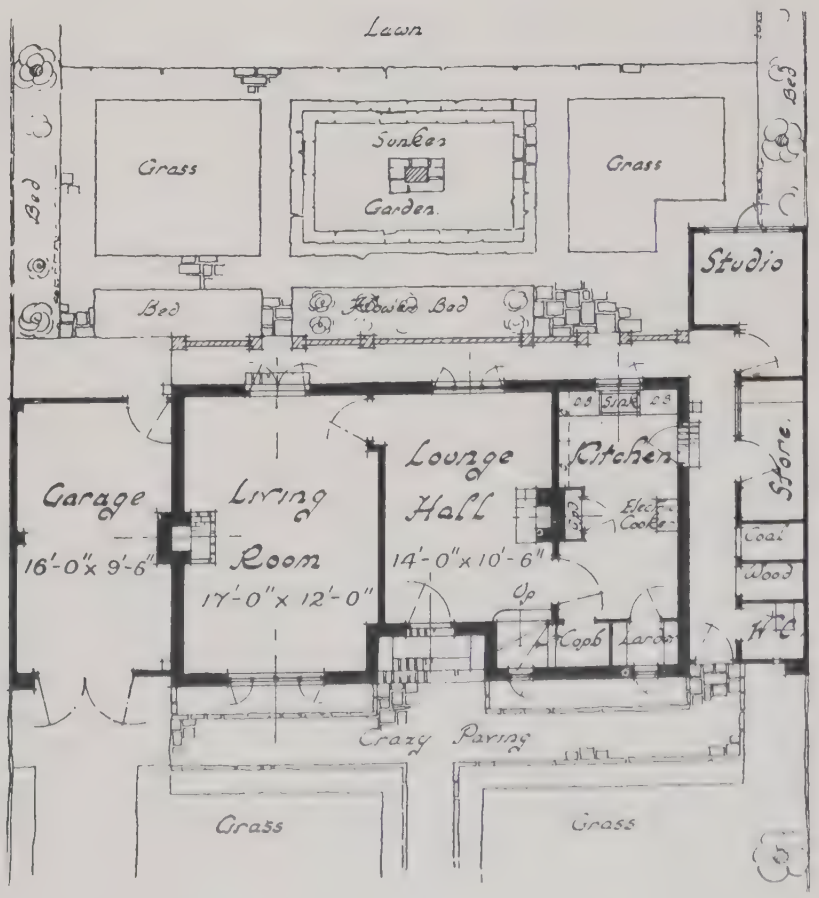
FIRST-FLOOR PLAN.



HOUSE AT HILLINGDON, MIDDLESEX. *Christopher J. Woodbridge, Architect*



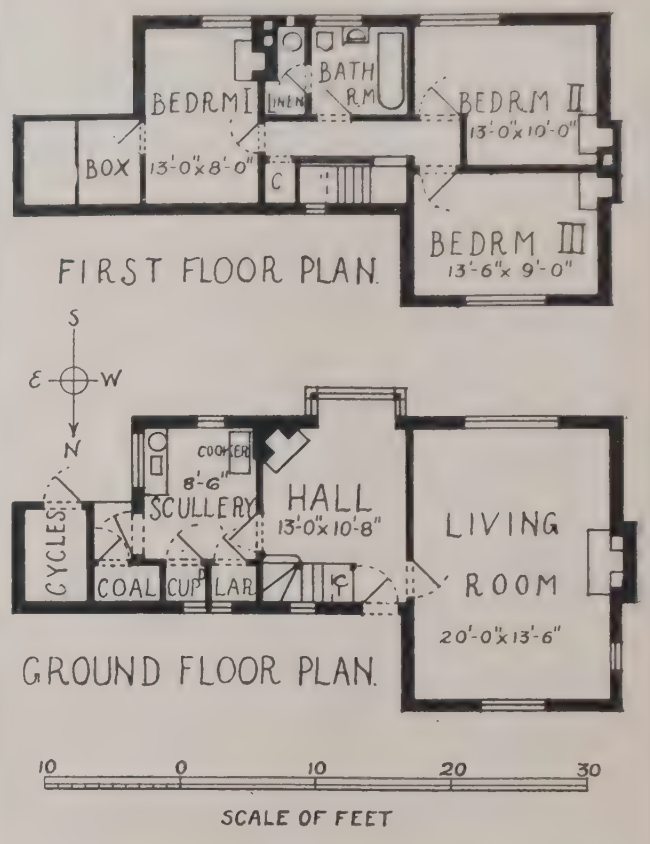
CORNER OF LOUNGE HALL.



GROUND-FLOOR PLAN.

The exterior walls of this house are in 9in. brickwork, white rough-cast, with dark red sand-faced tiles on the roof. The living-room has oak panelling, oak floor and a brick fireplace. The cost, including the garage, was £875.





SPINDLE COTTAGE, WILMSLOW, CHESHIRE: ENTRANCE FRONT FROM ROADWAY.

Halliday and Agate, Architects

This house stands in what was once part of a small park. It is cut off from the road by an old wall, and sheltered by trees. Old hand-made bricks from a demolished building were used for the walling. The building cost was about £720.

As an example of the amount of accommodation which it should be possible to obtain in most districts for the sum under consideration, the illustrations on page 150 show a small house now being built in the Thames Valley for rather less than £1,000, inclusive of the garage. The square hall and large sitting-room will be noted. Between the dining-room and kitchen is a "Ure" grate, the fire being in the dining-room and the oven in the kitchen. On the first floor are three good bedrooms, bathroom, heated linen cupboard and a box space over the garage. The landing is very compact, there being no unoccupied wall space. C. B. WILLCOCKS, F.R.I.B.A.



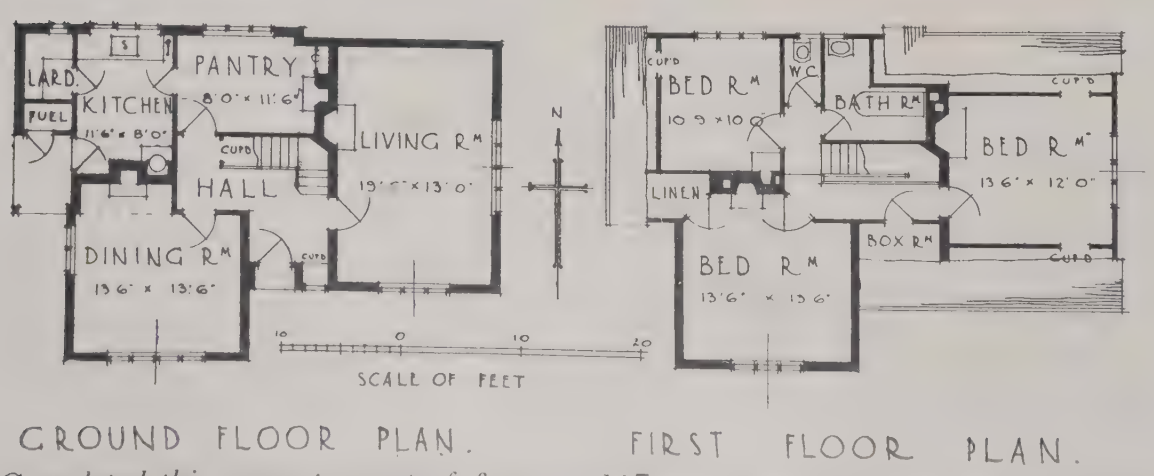
Lanchester, Lucas and Lodge, Architects

COTTAGE AT JORDANS, BUCKS.

[With regard to the other illustrations that accompany this article, the house at Hillingdon, shown on the preceding page, has its mansard roof covered with dark red sand-faced tiles, and the front doors and other woodwork are in oak. The lounge hall has a brick fireplace fitted with a back boiler for heating purposes, and the kitchen-scullery is floored with quarry tiles. An outside store and studio are included in the ground-floor accommodation, and upstairs are two bedrooms with bathroom and separate w.c.

The cottage at Wilmslow, shown above, has its main front facing due south, overlooking the greater part of the garden. The old bricks used for the walling have variety of colour and a very pleasing texture. The roof is of sand-faced, hand-made tiles, and the windows are wooden casements painted white.

The cottage at Jordans, shown by the lower illustrations on this page, has exterior walls of cavity construction in multi-coloured brick, the gable ends being covered with rough elm-boarding, and the roof laid with hand-made sand-faced tiles with swept valleys. The roof arrangement adopted provides ample cupboard space on the first floor, and furthermore reduces the height and therefore the cube of the building. Not only is the living-room a large room in what is really a small house, but the dining-room and bedrooms are also of ample dimensions. An open-fire "Ideal" domestic boiler in the working kitchen supplies domestic hot water and heats a radiator in the hall.—EDS.]



Completed this year at a cost of £1,000, this cottage has good-sized rooms on the ground floor, obtained by bringing the eaves down to first-floor level, and avoiding the expense of dormers by placing the upstairs windows in the gable ends.

THE HOUSE IN GOOD TASTE



A FRIENDLY AND RESTFUL LIVING-ROOM IN A LITTLE LONDON HOUSE (DESCRIBED ON PAGE 145). WALLS AND CEILING ARE PAINTED A PINKY-CREAM TONE, WITH CURTAINS OF A LIKE SHADE, AND THE VARIED ORNAMENTS ADD ENLIVENING NOTES.



THE DINING-ROOM IN THE LITTLE LONDON HOUSE DESCRIBED ON PAGE 145. THE ALL-GLASS MIRROR, AN OLD VENETIAN ONE, IS A DELIGHTFUL FEATURE, AND OTHER GLASS AND CHINA IS EFFECTIVELY PLACED, WITH GLOSSY FADED PINK WALLS AS BACKGROUND.



THE MUSIC-ROOM IN THE SAME HOUSE. HERE THE WALLS, CEILING, WOODWORK AND CURTAINS ARE A SOFT COOL GREEN.



Nicholas and Dixon-Spain, Architects

IN THIS STUDY THE WALLS ARE PAINTED GREY-GREEN, WITH DULL GILT ENRICHMENTS. BOOKS ARE NEATLY HOUSED IN BUILT-IN SHELVES, AND THERE ARE OLD PRINTS IN KEEPING WITH THE GEORGIAN CHARACTER OF THE ROOM.



THE PARLOUR AT "WARDES," OTHAM, AN OLD KENTISH HOUSE WHICH, AFTER BEING DIVIDED UP AS COTTAGE DWELLINGS AND BECOMING DILAPIDATED, WAS MOST SKILFULLY RESTORED. THE FURNISHING IS IN HAPPY ACCORD WITH ITS SURROUNDINGS, AND THE WHOLE AIR OF THE ROOM IS MARKEDLY ENGLISH AND HOMELY.



A BEAUTIFUL ROOM IN THE CHINESE MANNER, IN AN EARLY EIGHTEENTH-CENTURY HOUSE IN HERTFORDSHIRE. OLD WALLPAPER IS HUNG IN THE FORM OF LARGE PANELS ON THE WALLS, THE BACKGROUND BEING APPLE-GREEN.

KITCHENS TO MEASURE

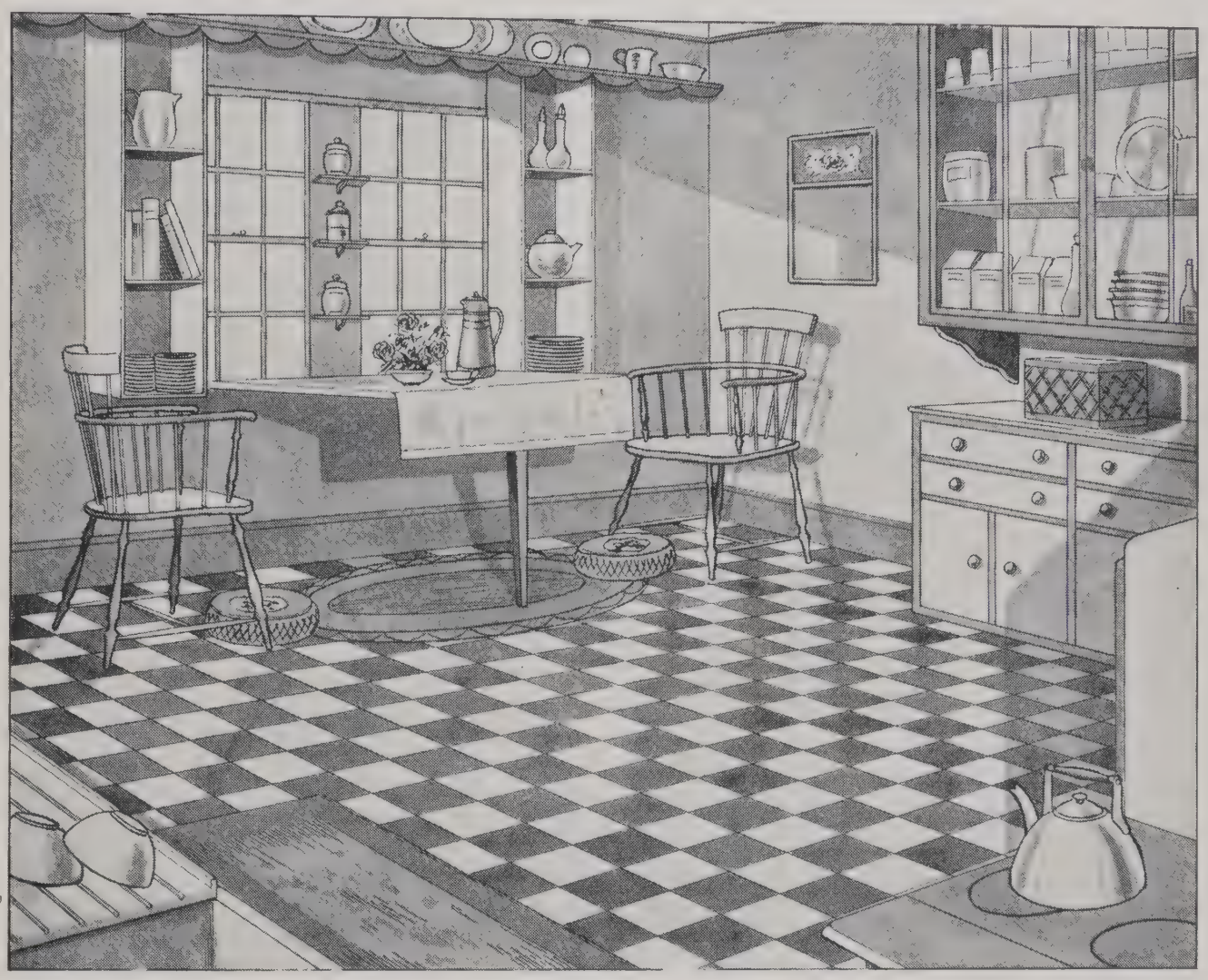
And the Proper Placing of Necessary Fitments and Working Appliances

LAST month the general planning of the kitchen itself was discussed. There now remains the important question of kitchen equipment, its position and size.

Apart from the larder and refrigerator, the general equipment of the kitchen can be grouped round three chief articles. These are the sink, the cooking stove and the food-preparing surface.

It is very important to ensure that the sink is well placed and of the correct size and height. Many English sinks are too shallow. A good sink should be 10ins. deep inside, and high enough to enable washing-up to be done without stooping. The same person will not always be doing the washing-up, so it is as well to plan for the tallest in the family and to provide a small wooden grid for the others to stand on. For a woman of average height—say, about 5ft. 5ins.—the bottom of the sink should be at least 32ins. from the floor. If the woman is taller, the sink must be raised correspondingly. Many sinks, unfortunately, are not higher than 25ins. from the floor, and, in consequence, the task of washing dishes is rendered considerably more tedious.

Wherever a new sink is being installed, the housewife should consider the advisability of purchasing a double or divided sink. In Scotland this is much more usual than in England. The task of rinsing dishes is much easier in a double sink, while small clothes washes can be conveniently dealt with, whereas a single sink presents considerable difficulties.



IN THIS WELL EQUIPPED KITCHEN AN INVITING PLACE FOR MEALS IS PROVIDED.

It is, unfortunately, true that in a large number of homes the sink is tucked away in the draughtiest corner of the scullery, ill-lighted, cramped and seldom provided with more than one draining board. The chief essential to any orderly washing-up is the presence of two adequate draining boards. Too much insistence cannot be put on this fact. In the kitchen-to-measure these boards must be large, properly drained, and must extend adequately on either side of the sink. If the sink only possesses one board, but can be provided with another without moving the whole structure, so much the better; but even in an old house the expense of moving the sink along the wall to allow for the second board is well worth incurring.

As a sink must take its place on an outside wall, it is usually possible to place it under a window. The sill of the window should not be more than 6ins. to 9ins. above the top of the sink, otherwise the shadow cast by the wall above the rim of the sink will tend to darken the very place where, for clean washing-up, light is most essential.

The surround of the sink is worth consideration. White tiling is very attractive and also very clean; and the use of rounded tiles in the corners prevents the accumulation of dirt. It is possible, however, to achieve a very attractive effect by using thin aluminium sheeting. This is cut to size and not only backs the sink itself, but also may be used as a covering for the draining boards. It is brighter than zinc in appearance, and may be kept as shining and as clean as silver with very little effort, a rub over occasionally with a pad of steel wool and some non-alkaline soap being all that is necessary.

The usual way of converting an old-fashioned kitchen into a modern one is, first of all, to dispose of the old range, then to tile the recess thus left vacant, and to install in the recess a gas cooker and an independent boiler, or a cooking stove of some description and a gas or electric fire, should the room also be used as a sitting-room. The question may be raised, however, as to whether the placing of a cooker and independent boiler in a recess is really a wise proceeding, though it looks so neat and business-like. On the Continent most stoves stand free from the wall, certainly not in a recess, the general belief being that cooking necessitates attention from more directions than approach from the front only will allow. There is, indeed, much to be said in favour of this view. It is easier to cook if pans can be approached from three sides, and the problem of stove cleaning is simplified if the cleaner is not handicapped by the presence of a neatly enclosing recess. Again, the independent boiler or the gas fire next to the stove makes cooking a hotter process than it would otherwise be, besides adding to some extent to the danger of fire from skirts catching. On the whole, therefore, in the kitchen-to-measure, the cooking stove will best be placed about a foot from a blank wall, while the independent boiler can be situated in a corner a little removed

from the immediate neighbourhood of cooking operations.

The importance of measurement arises if a gas cooker is being chosen. If there is enough space, it is most convenient to install one with an oven on the same level as the hot-plate. This prevents stooping and gives space below the cooking surfaces for the storage of some of the pots and pans. But this arrangement is only possible where there is ample space, since about twice as much wall is occupied as compared with the cooker with an oven below the hot-plate.

The kitchen cabinet is one of the greatest space-savers it is possible to possess. Wherever a new kitchen is being schemed, one should be included, varying in size according to the size of the family. Even in old kitchens the difference a cabinet will make is almost unbelievable. In most cases the porcelain table top is at the correct height to allow work to be done standing without necessitating stooping. Wherever work is done sitting down, a high stool should be used. Where the family is large, it may also be advisable to invest in an adjoining cupboard, designed to fit the side of the cabinet, to hold china, etc., or, if differently fitted, to accommodate brooms and brushes—but the latter are really best kept away from the place where food is prepared.

The table in the kitchen, if one is to be used, should be small, unless there is no cabinet. If the room contains no cabinet, the table should be of good working dimensions and should be covered with a porcelain-enamelled top. These can be bought to fit any existing table.

Heights, sizes and distances should all engage the most careful attention of both the improver and the kitchen builder. If time and labour and also money are to be saved, no little point is too insignificant to merit attention.

N. Clifton Reynolds, B.A.

COUNTY RECIPES

In last month's issue we published the first of a series of County Recipes, some representative Yorkshire ones being given. Now we give some for Somerset, and in connection with them we would mention again that readers are invited to submit any others which they consider to be of general interest, and especially related to any particular county.—Eds.

SOME SOMERSET RECIPES

BATH BUNS.

1 lb. of Vienna flour
½ oz. of German yeast
1 teaspoonful of castor sugar
1 gill of tepid milk
2 ozs. of sultanas
4 ozs. of butter
2 ozs. of castor sugar
3 ozs. of candied peel
3 eggs
2 ozs. of crushed lump sugar
A few carraway comfits.

Cream the yeast with the teaspoonful of castor sugar, add the tepid milk, and strain into half the flour, to form a sponge. Let it rise for an hour, then rub the butter into the other ½lb. of flour, adding sultanas, castor sugar and candied peel, and the sponge from the other basin. Now, with the hand, beat in the eggs well, one at a time, and set it to rise again. When well risen, form into twelve rocky buns, sprinkle the crushed lump sugar on top, also a few carraway comfits. Let them prove, then bake from ten to fifteen minutes.

BATH SALLY LUNNS.

Sally Lunns derive their name from the original maker and inventor, Miss Sally Lunn, who was born and lived in Bath, and sent out this dainty in various sizes, toasted hot and buttered, to all the large tea parties of a hundred years ago. The ingredients are :

2 lbs. of fine flour, sifted
2 ozs. of castor sugar
¼ lb. of butter
4 eggs
¾ pint of milk
¼ pint of brewers' yeast.

Put 1½lbs. of the flour in a basin and mix with the yeast and ¾ pint of warm milk. Cover it over and let it stand until it has risen as high as it will, in a warm place (one can generally allow it about two hours). Into the remaining ½lb. of flour rub the butter and mix in the sugar. Add this to the sponge in the basin, then well beat in the eggs—one at a time. Allow to stand for half an hour, then knead the mixture and put a portion into Sally Lunn tins, filling them about half full. Let them stand until the dough has risen to the top of the tin, then bake them in a quick oven. To glaze the top, brush over with equal quantities of castor sugar and milk immediately they are taken from the oven. The Sally Lunns are cut in slices, well toasted and well buttered, and served whole.

BATH OLIVER BISCUITS.

The Bath Oliver biscuits, well known all the world over, were invented about one hundred and fifty years ago by Dr. Oliver, a famous physician. They were primarily intended for the use of his patients. There is no sugar in the preparation, which makes them a good food for dyspeptics. The secret has been well kept, but one can ensure having the genuine article by observing that the biscuit is stamped with a portrait of the inventor, and they are put up in curious tall tins to fit the size of the biscuit. In an old cookery book dated 1831 I found this recipe for Oliver's biscuits, which may be similar : One large spoonful of yeast in two spoonfuls of new milk and 1½lbs. of flour. Let it rise half an hour. Melt 2 ozs. of butter, add ½ oz. of white sugar and enough warm milk to make the flour into a dough. Roll out thin, cut into biscuits, prick well, and bake in a middling hot oven.

BATH CHAPS.

Bath chap was a very favourite dish in the early part of the nineteenth century, and at that time was unobtainable elsewhere. It is the lower half of a small pig's head, divided, and cured with sugar and spices, and dried or smoked in the same manner as hams. For cooking, the Bath chap should be soaked for a few hours in cold water and then cooked gently for about two hours. The skin should be removed when taken up, and the Bath chap covered with raspings and served cold as a breakfast dish.

BATH POLONIES.

Bath polony is somewhat similar to a German sausage, but is very much smaller—about 2½ins. long—and of about the same circumference. It is much more delicate and has a tiny layer of fat next to the scarlet skin.

SOMERSETSHIRE FRUMENTY.

1 pint of wheat
1 pint of water
1 pint of milk
2 eggs
1 tablespoonful of dried currants
Sugar to sweeten
A little nutmeg.

Bruise the wheat with a pestle and mortar, put it in a stone jar, pour the water on it, and bake in a slow oven for about three hours, until the wheat is soft. Then add the milk, sugar and flavouring and currants. Stir the mixture until the currants are soft. Now add the beaten yolks of the eggs and stir over the fire for a few minutes, taking care to see that the frumenty does not boil. Serve in a deep dish.

AN OLD RECIPE FOR CHEDDAR CHEESE (1741).

Take the new milk of six cows in the morning, and the evening cream of six others, and put three spoonfuls of rennet to it. When it is come, break it and whey it. Then do this again, work into the curd 1½lbs. of fresh butter, and put it in your press and turn it very often for an hour or more. Put wet cloths at first to the cheese, but, towards the last, two or three fine dry cloths. Let the cheese lie thirty hours in the press, then take it out, wash it in whey, and lay in a dry cloth. When dry, lay it on a shelf and turn it often.

Helen Edden.

SCALLOPING

A Most Appetising Way of Using Up Varieties of Cooked Food

SCALLOPING is a method which is most convenient for the re-heating of many varieties of cooked food, and is largely used for this purpose ; but there are some scalloped dishes which are served cold, *e.g.*, scallops of salmon.

Most delicious little entrées and small savoury dishes can be evolved with the expenditure of very little time and trouble, and at a small cost. Therefore, it is also an economical way of utilising the " odds and ends " of joints, game and other small " bits " in the larder.

One great advantage is that most scalloped dishes can be wholly or almost entirely prepared beforehand, for it is generally only a matter of a few minutes in a hot oven to heat the dish thoroughly and colour the surface, which is the attractive finish of these dishes (the browned crumbs is a characteristic that gives them also the term of " au gratin ").

Cold cooked vegetables may also be re-dressed by scalloping. The root vegetables, such as carrots and parsnips, are very suitable, but some, like celery, salsify and seakale, are better if freshy cooked for the purpose.

The success of scalloping depends largely on the sauces used, and the seasonings and flavourings are also important factors. The sauce, both for blending and coating the ingredients, should be fairly thick and of good quality, well seasoned and flavoured. For white meats and fish a good white sauce is used. To give it additional flavour, make it with milk in which a small carrot, onion, bay leaf and bunch of herbs have been cooked for a few minutes. Such a sauce is infinitely superior to the plain white variety. A tablespoonful of cream also enriches it.

For red meats and for game (feathered and ground), a good brown sauce is required and a small quantity of wine, sherry or port, or some proprietary sauce, such as tomato, Worcester or Harvey's, is a great improvement.

Additional flavourings to these dishes are grated cheese, mushrooms, truffle, meat and fish essences, orange and lemon rind and juice, nutmeg, parsley, etc.

It is understood that every kind of scalloped food requires to be judiciously seasoned. Be careful as to salt when such flavourings as ham and anchovy essence are used.

Scalloped food should be pleasantly moist—not sloppy—when the dish is cooked. If dry, it is most unpalatable. Meat used should, preferably, not be overdone, fish firm, and vegetables not over-boiled, which would render them mushy and deficient in their characteristic flavour.

Scalloped fish is served either in small scallop or china shells in individual portions, or in a larger quantity in fireproof glass or china dishes.

The following are a few recipes.



SCALLOPS OF TURBOT AND SCALLOPED GAME.

SCALLOPED GAME.

8 ozs. of cooked game
2 ozs. of cooked ham or tongue
6 to 8 small button mushrooms
1½ gills of good brown sauce
1 tablespoonful of port or sherry wine
1 teaspoonful of red currant jelly
A pinch of cayenne
White breadcrumbs
Butter.

Potato Mixture :

½lb. of sieved potato
½ oz. of butter
1 yolk of egg
1 to 2 tablespoonfuls of milk
Nutmeg
Beaten egg.

Garnish :

Glacé cherries
Potato rosettes.

Any kind of game, pheasant, partridge or venison can be used.

Method :

1. Chop the meats finely, also the mushrooms.

2. Grease six or eight small china shells or dishes with butter, and coat with crumbs.

3. Add the wine and jelly to the brown sauce, which should be fairly thick, with a few grains of cayenne. Heat the sauce for a few minutes to melt the jelly, bring to boiling point and reduce it if too thin ; skim and use as directed.

4. Season the minced meats and mushrooms, and moisten slightly with the sauce.

5. Fill the shells, piling the mixture up in the centre, and coat with the remainder of the sauce. Sprinkle with the white crumbs and add a few tiny pieces of butter.

6. Put in a moderately quick oven to thoroughly re-heat the mixture and to brown the surface. Garnish with the glacé cherries and potato rosettes, serving the remainder separately.

Potato Rosettes : Melt the butter in a small pan, add the sieved potato with the yolk of egg, seasoning and pinch of nutmeg, and sufficient milk to bind : the mixture must not be too stiff. Beat the ingredients well together, put the mixture into a forcing bag with a rose pipe attached, and force it out on to a greased tin into little rosettes. Brush over lightly with beaten egg and put in the oven to become hot and nicely browned.

SCALLOPS OF WHITE FISH (TURBOT).

Any cooked white fish the flesh of which is firm, such as turbot, halibut or cod, is excellent for scallops. The flakes do not break up as readily as those of fish of a more delicate texture.

Ingredients :

1 lb. of turbot (cooked)
½ pint of white sauce
½ gill of cream (optional)
2 ozs. of butter
1 teaspoonful of chopped parsley
Pepper, salt
Lemon juice
Potato mixture (see recipe for scalloped game)
Slices of crimped lemon
Parsley
Fresh breadcrumbs.
(*Note :* Omit nutmeg from potato mixture.)

Method :

1. Butter eight or ten scallop or small china shells, or, if the fish is not to be served in individual portions, butter a fireproof glass or china gratin

dish. Sprinkle the buttered shells with fine fresh breadcrumbs.

2. Remove the skin and bone from the fish and divide it into flakes. Season, and add a few drops of lemon juice.

3. Add the chopped parsley to the sauce and the cream if used and moisten the fish slightly with a little of the sauce.

4. Put a teaspoonful of the sauce on the bottom of each shell, and pile up the flaked fish in the centre of each and cover with the sauce. Smooth over the top of each with a knife, sprinkle with a few white crumbs and a few drops of melted butter.

5. Pipe the potato mixture neatly around the edge of each shell and bake in a quick oven for 15 to 20 minutes, to re-heat the fish and to brown the surface.

6. Decorate with parsley and slices of lemon.

Note : (*a*) As a variation, anchovy essence may be added to the sauce and a few shrimps to the fish.

(*b*) Tinned salmon or lobster can be prepared by the same method, but these must be well drained before they are used.

SCALLOPED CELERY.

The other white vegetables, seakale and salsify, are delicious prepared by this method.

Ingredients :

2 heads of good white celery
1½ gills of béchamel or good white sauce
1 oz. of butter
1½ ozs. of grated Parmesan cheese
Stock
Salt and pepper
Parsley.

Method :

1. Wash the celery well, remove the outer stalks and cut into small pieces about 1½ins. long. Boil in the stock until tender (about twenty minutes), then remove and drain.

2. Melt the butter in a stewpan and toss the celery in the hot butter, add the sauce and nearly three-parts of the cheese. Stir gently over the fire until hot and thoroughly mixed.

3. Turn into a greased fireproof glass or china dish, sprinkle the remainder of the cheese over the top, and brown in the oven. Garnish with parsley.

CHICKEN OR VEAL SCALLOPED AU GRATIN.

Ingredients :

½ lb. of cooked chicken or veal
2 ozs. of cooked ham or tongue
2 ozs. of cooked rice
½ pint of tomato sauce
1 tablespoonful of grated Parmesan
2 tablespoonfuls of white breadcrumbs
Pepper and salt
Butter
Parsley and slices of lemon.

Method :

1. Remove skin and bone from the meat, chop it and the ham or tongue coarsely.

2. Cook the rice, drain well, dry and season with pepper, and a little more salt if necessary.

3. Grease a fireproof glass or china dish and mix the breadcrumbs and grated cheese together.

4. Put a layer of cooked rice at the bottom of the dish, then the meat, pour some of the sauce over, then sprinkle with the breadcrumbs and cheese.

5. Repeat this, the top layer being the sauce and the breadcrumbs and cheese. Put a few tiny pieces of butter on the top.

6. Place the dish in a hot oven to make the contents hot and to brown the surface.

7. Garnish with parsley and lemon.

Note : Instead of tomato sauce, a white sauce can be used; then for flavouring add a little grated lemon rind and lemon juice.

SCALLOPED OYSTERS.

Ingredients :

12 large oysters
1 oz. of butter
Pepper, salt, cayenne
Fresh white breadcrumbs
Lemon juice
Butter
Small rolls of brown bread and butter
Lemon.

Method :

1. Grease four small china shells with butter, and sprinkle with breadcrumbs.

2. Retain the oyster liquor, remove the beards from the oysters, divide each into half, and season with pepper, salt, a few grains of cayenne and a little lemon juice.

3. Place the oysters in the china shells, coat with breadcrumbs, moisten the crumbs slightly with the oyster liquor, and put a few tiny pieces of butter on each.

4. Place the shells in a hot oven just long enough to brown the surface.

5. Remove and garnish with parsley, and serve with brown bread and small pieces of lemon.

Note : Another method of scalloping them is to follow the directions given in the recipe for turbot. Then put the oysters and liquor into a small pan, bring to boiling point, drain, remove the beards from the oysters, cut each into two or three pieces, and add the liquor to the white sauce.

MEAT SCALLOPS.

This is an excellent way of using up scraps of cooked meat, of one kind or a mixture, for quite dainty little dishes.

Ingredients :

½lb. of cooked meat
About 1½ gills of brown sauce
Butter
2 tablespoonfuls of white breadcrumbs
1 tablespoonful of grated cheese
Pepper and salt
Chopped parsley or a pinch of mixed herbs.

Method :

1. Grease some small china shells with butter and sprinkle with the mixture of white crumbs and cheese.

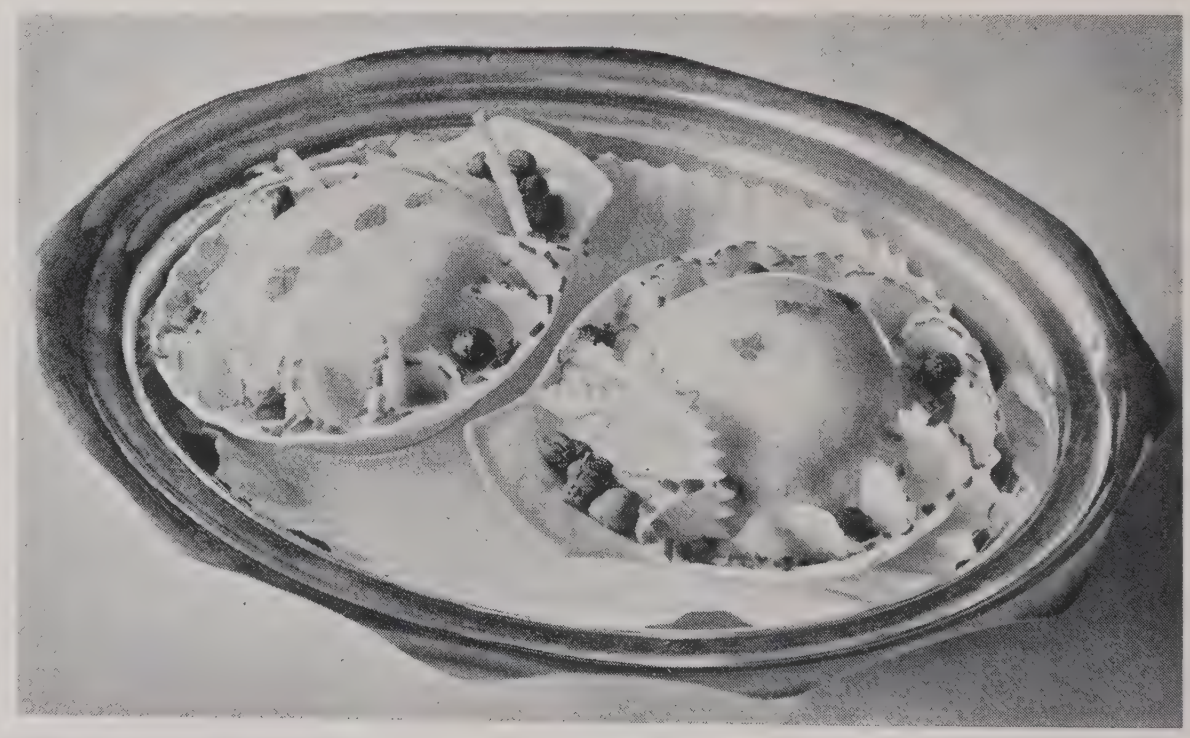
2. Remove skin and gristle from the meat, chop finely, season with parsley or herbs and add sufficient sauce to well moisten the meat.

3. Fill the shells with the mixture, cover with the remaining crumbs, and sprinkle a little melted butter on the top.

4. Place the scallops in a hot oven for a few minutes to make them thoroughly hot and to brown the surface. Garnish with parsley.

SALMON SCALLOPS (COLD).

Both fresh and tinned fish can be used, and lobster or any firm-fleshed white fish, such as turbot or halibut, is excellent prepared by the same method.



COLD SALMON SCALLOPS.

Ingredients :

Cold boiled salmon
2 or 3 tablespoonfuls of mayonnaise
Sliced cucumber
Gherkin
Capers

Method :

1. Remove skin and bone from the fish, break it into neat flakes, season, and bind together with a little of the mayonnaise, being careful not to break the flakes.

2. Pile the mixture up in small china shells, or in scallop shells if preferred, and coat with a little thick mayonnaise.

3. Garnish with slices of crimped cucumber, gherkin and capers.

Note : Tartare sauce can be used instead of mayonnaise. S. E. N.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

To Separate Two Tumblers.

Put cold water into the inner one, and sink the outer one in hot (not boiling) water. They should then part without damage.—(A. P.)

* * *

Stains on Marble.

An excellent way to clean a marble washstand and remove stains is to use a little French chalk and lemon juice. All marks will quickly disappear.—(M. M. D.)

* * *

To Clean Black Marble.

Black marble can be easily cleaned by applying a paste of equal parts of soft soap and quicklime. Leave on for twenty-four hours, then wash off with hot water and soap. Polish with fine putty powder and olive oil.—(S. B.)

* * *

A Brown Shoe Cleaner.

Anyone who has used "Simonize Kleener" on the body of a motor will be glad to know that it has another very successful use. Brown shoes that are stained can be really cleaned by using the preparation as directed on the tin. Its advantages over petrol are that it takes no pigment from the leather, does not soak in any unwanted dirt stain, and allows the shoes to be polished immediately.—(G. F. A.)

* * *

Stuffing for Pincushions.

Sheep's wool is the best stuffing for pincushions. A butcher will usually give you a handful. It will need a little washing—not too much, as some oil is necessary—and when dry must be well pulled out. Pins and needles will not rust in such a cushion, and it will be beautifully soft and puffy.—(D. A. T.)

* * *

For Teething Children.

It is a very good plan to replace, from time to time, the bone ring commonly given to a baby by a piece of marsh-mallow root. This contains a juice which is very beneficial to the gums. It is commonly used for this purpose in Normandy and Brittany, and in England can be had from good-class herbalists.—(J. W.)

* * *

When Cleaning a "Valor Perfection" Heater.

I always use an old tooth brush when cleaning my heater, and find it most effective for keeping the tiny holes of the flame spreader free from an accumulation of soot. In this way there is a free passage of air, which is so necessary for the successful operation of the stove.—(M. J. B.)

* * *

An Ideal Polisher.

If you have wood fires, save the fine white ash. This is excellent for polishing steel, brass, pewter and copper, and it costs nothing. It will make a steel fender shine like silver, and put a beautiful lustre on brass candlesticks, remove the soot from enamel and aluminium kettles and pots, and clean them inside, too, leaving no odour behind.—(M. G.)

* * *

Removing Paint Marks on Clothes.

Paint marks on clothes are common when decorative work is being carried out in the house. If spots can be treated at once they are easily removed with turpentine rubbed on with a cloth. After a few hours the mark becomes much more difficult to treat. In this case equal parts of turpentine and methylated spirits may be used with good results. Put the ingredients into a small bottle and shake often while using. When the paint softens clean away any stain that remains with methylated spirits.—(S. L. B.)

Laundry Glazing.

When making starch, add a teaspoonful of wax or candle shavings and allow it to dissolve completely. A really good gloss on collars and cuffs can then be procured, and the iron will not stick to the material when the garment is pressed.—(P. W.)

* * *

Scrubbing Soap.

Odds and ends of soap can be utilised by putting them into a jam jar and standing this in a saucepan of hot water. When dissolved, stir in one tablespoonful of household ammonia and sufficient dry sand to make a thick dough. Form into cakes or balls and allow to dry and harden. Tables and shelves can be kept white by using this soap.—(J. P.)

* * *

Storing Tabloids and Pills.

To keep pills and tabloids, such as aspirin, thyroid, etc., in perfect condition for an indefinite period, add a little arrowroot to the bottle or box when it is first opened. It is a splendid absorbent of damp and prevents their softening.—(C.)

* * *

Cleaning Picture Frames.

Possessing old oil paintings with frames much discoloured by age, I applied the following cream with an old tooth brush, afterwards lightly polishing the frames: ½ gill of water, 1 gill of turpentine, ½ oz. of white wax, 2 ozs. of bees-wax and ½ oz. of curd soap. Cut all into fine pieces, keep in a warm place for two days, and stir from time to time.—(L.)

* * *

To Remove a Splinter.

When a splinter has become embedded under the skin, it is not always easy to get it out by means of a fine needle. Fill a jar or bottle almost to the top with hot water. Press the affected part over the mouth of the jar, keeping it in that position for a minute or two. The hot steam will draw the thorn up from the flesh so that it can be easily removed. —(J. L. R.)

* * *

To Avoid Paint on Windows.

Cut a piece of ordinary soap into the form of a wedge, wet it, and rub it all round the glass near the frame. It will then be possible to paint the window frame freely, without thought of splashes. As soon as the paint is dry, rub the glass with a soft cloth to remove both soap and paint.—(B.)

* * *

Storing a Silver Teapot.

Wash and thoroughly dry the teapot, place in it two or three lumps of loaf sugar, and store in the usual way. When required for use, the pot will be found fresh and free from all musty smell or taste.—(M. E. F.)

* * *

Dents in Wood.

To obliterate dents in a wood surface, put a piece of brown paper over the damaged part, then a piece of wet flannel squeezed as dry as possible, and apply a fairly hot iron. After several applications, at intervals of two or three hours, the crushed part will slowly swell to the surface again, and may be re-polished if necessary.—(W. W.)

* * *

To Clean Silk.

Grated potato and soft water will clean silk better than any other preparation. Grate a large potato into a quart of water a day or two before required. Use only the clear part of the water and dip the silk in and out, then hang up to dry.—(H. R. J.)

SQUARE FACTS about PLUMBING

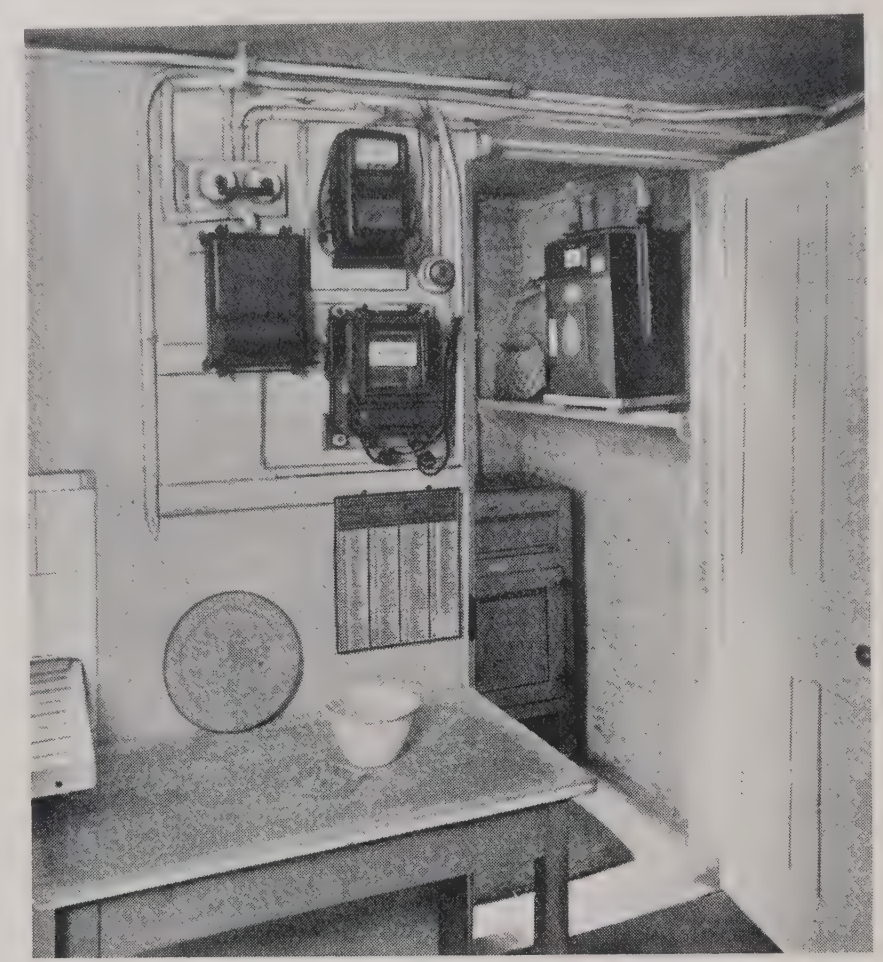
Some Things that the Householder Should Especially Note

NOW that central heating, constant hot water for fixed lavatory basins, and more than one bathroom are expected as part of the equipment of any house claiming to be "modern," the work of the plumber is increasingly important; yet to the majority of householders it remains a "mystery" not only in the mediæval sense of a "handicraft," but also with its modern significance of a "mystification." Nevertheless, though the builder and architect must supply the technical knowledge and advice on the installation of heating systems and hot-water supply, it is possible, and certainly desirable, for the prospective householder to specify in detail his (and her) views and special needs very carefully before the work is put in hand. Consultation with the plumber at the outset is absolutely necessary if one does not wish to find that individual's ideas of convenience and our own to be very much at variance when it is too late to make any but the smallest changes.

Positions for the Gas and Electric Meters.

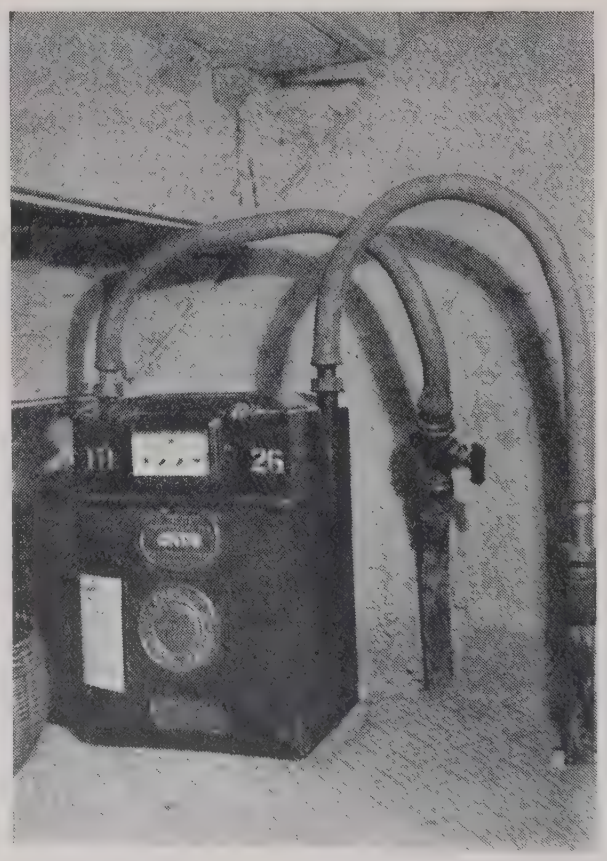
The ordinary workman, be he electrician, carpenter or plumber, naturally carries out general instructions in the accepted manner, or in the way that presents the fewest difficulties to himself. But this is not always the one giving the most convenient results to his clients; witness the many scullery sinks so low that washing-up is back-breaking; bedroom switches just out of reach of the recumbent guest; hanging lights above arm's reach, so that, to change a lamp or fix an electric iron, steps must be fetched from the basement, or a chair perilously mounted at each operation. All these are small inconveniences, but there is no good reason why they should exist when they can easily be avoided.

The position of the gas or electric meter is quite as important—*more* important when a slot meter is in question—as the pattern of the kitchen linoleum: but, though one is given the choice of the latter item, it is necessary to insist, with much firmness, on the placing of the former. For this unsightly but necessary object the company's employee will almost infallibly choose the most conspicuous as well as the least accessible position. Fuse boxes, which often need attention in the dark, though rightly placed out of harm's way, can equally well be given a convenient place, while check meters for gas fires may often be handily accommodated on the floor of a cupboard beside the fire instead of against the projection of the chimney-breast, where they are in the way of fireside furniture or armchairs.



THIS ARRAY OF ELECTRICITY METERS OCCUPIES VALUABLE WALL SPACE.

The meters would have been much better placed (and hidden) behind the kitchen door.



A GAS-METER IN AN AWKWARD POSITION IN A CUPBOARD UNDER THE STAIRS.

To read the meter everything has to be taken out of the cupboard.

Water Main Taps.

Easy control of the water main where the company's water enters the house is another small point which, when anything goes wrong, is of great moment (it simplifies the running of the house to have stop-cocks here and there, so that at any time a washer has to be replaced it is not necessary to turn the water off at the main). When a main stop-cock is conveniently placed, and easily manipulated, the drawing-off of water—say when a week-end cottage is vacated for a few days in cold weather—may obviate many a burst pipe.

Cisterns and Heat Conservation.

The cold water cistern, generally fixed under the roof before the tiles are put on, is as easily placed on the south-west side as in the most exposed north-east position, and a few degrees more warmth in January may make the difference between comfort and misery.

"Lagging" (that is, packing with asbestos or other heat-conserving material) maintains the temperature of hot as well as cold water cisterns, with consequent economy in firing, so far as the hot-water cistern is concerned.

Another easy matter is the utilisation of the hot-water pipes in scullery or kitchen for towel rails and the drying of tea cloths. They may also be fixed in the bathroom to serve as towel rails, placed in the most convenient spot and at the right distance from the walls.

The utilisation of the hot-water cistern to warm an airing cupboard is a common practice, and if the pipes pass through rooms or passages already too hot they may be covered with non-conducting material (there is a felt specially made for this purpose, and in a form that is easy to wind around pipes).

Gas Supply Pipes.

Where gas is used, see that the supply pipe is sufficient not only for the *actual* but any possible number of points from which it may ultimately be needed. When the floors are up, pipes can be laid in the most economical way. One never knows when they may be wanted. Even where a coal fire is preferred, a "gas poker" for lighting it, obviating the trouble of "laying" and the use of wood and paper, is a wonderful labour-saver in a servantless house, and the quantity of gas used is infinitesimal.

Baths and Sinks.

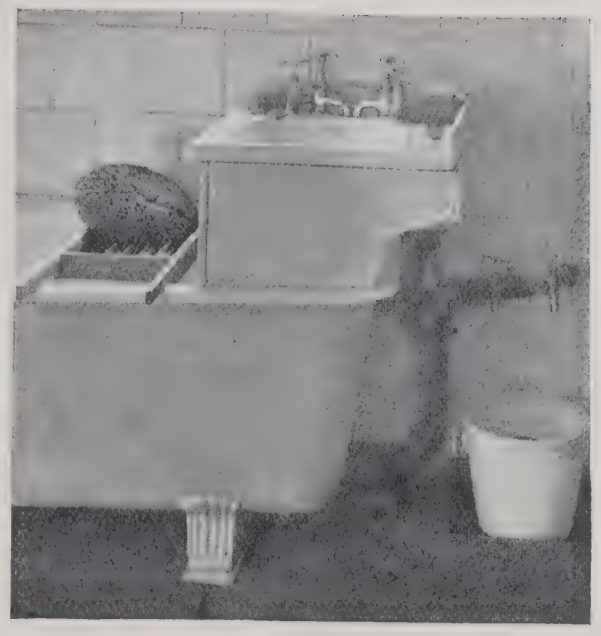
The choice of basins and bath taps is one of the few matters about which

the owner is consulted, and the extra comfort and space for toilet accessories given by a porcelain basin set in a marble slab, or with extension pieces, as compared with the usual bracket variety, is worth consideration. The cost is more, but a little extravagance in this direction may be regarded as legitimate.

In the smallest bathroom some lavatory basin must be provided, and a specially made bath and basin combined is now to be had to serve this double purpose.

When a geyser heats the water, it is quite unnecessary to fix it at the ordinary, excessive, distance above the bath. With a little contrivance it may be brought much nearer the floor, with the consequent elimination of steam. The fixing of a piece of rubber tubing from the nozzle to the bottom of the bath is a slight help in this direction.

Taps that have to be polished are now almost entirely discredited in the bathroom. But nickel-plated or chromium-plated ones may with equal advantage be fixed in the scullery, and in this position a tap provided with a stout hook from which the kettle to be filled can be suspended is one of those small items that prove of considerable worth.



THIS COMBINATION OF BATH AND BASIN ECONOMISES SPACE IN A SMALL BATHROOM.
Below, separate hot and cold water taps are provided for filling pails.

The best position for hot and cold taps over the sink is a matter of individual preference. There is no particular convenience in the usual placing of these cheek by jowl. The hot tap at one end and the cold at the other is often a better arrangement.

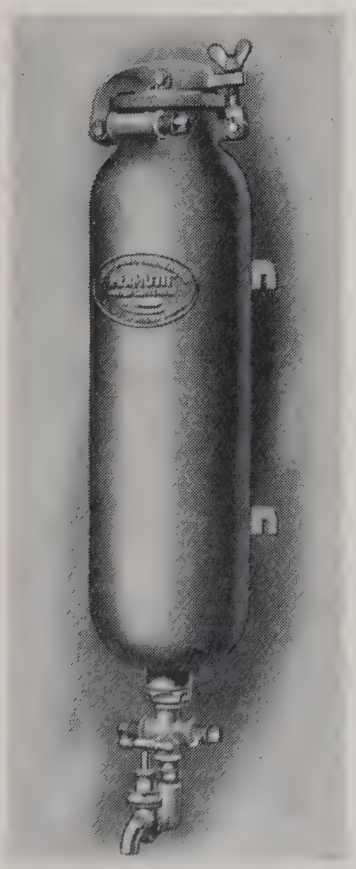
The ingenuity with which manufacturers fix the taps of baths and lavatory basins so that no vessel can be filled from them is worthy of a better cause.

A special tap and lead-surrounded "waste," useful in a housemaid's cupboard, is a quite unnecessary expense in small houses where fixed lavatory basins are installed. The difficulty of occasionally drawing water may be got over by the fixing of a swivel tap (intended for use on sinks). This is also very useful on a cloakroom or downstairs lavatory basin, where flower vases are frequently required to be refilled or washed.

In small houses the noise made by the filling of the cistern after water has been drawn is often very noticeable. Silent valves for w.c. cisterns should be insisted on, or "low down" cistern types chosen, with valveless siphon fittings; but it is necessary to make sure that they are suitable to the force of water available. R. G.

SOFTEN THE WATER AND LIGHTEN THE WORK

PURE water is as essential for our well-being as fresh air and good food, and yet how many people give a thought to the quality of the water which they must use and consume. "Hardness" in water is a common trouble, chiefly due to lime and magnesia compounds, and while a certain amount of hardness gives water a sparkle and palatability, yet it has some serious drawbacks. The most apparent is the difficulty of getting soap to lather freely, with the result, so far as the toilet is concerned, of roughness and irritation of the skin, and the fact that baths and lavatory basins show a tendency to "high water marks."



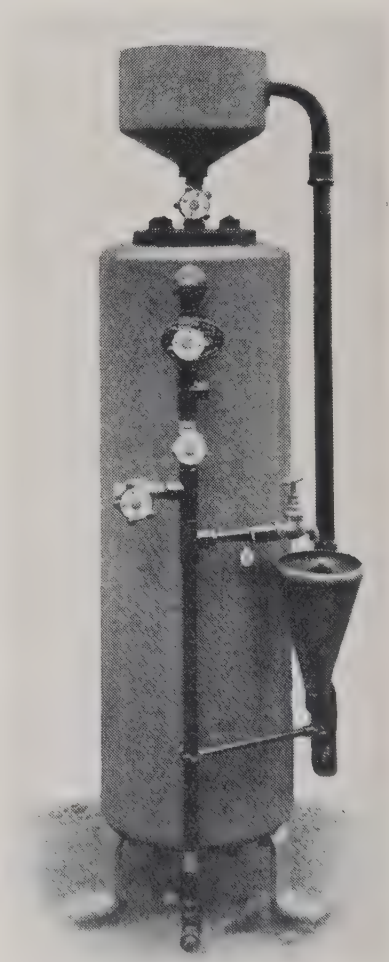
"PERMUTIT" TOILET WATER SOFTENER.
For fixing above a lavatory basin.

Then in cooking, hard water is not to be trusted, for it causes a thin scale to be deposited on the food during cooking operations. Soft water imparts tenderness and colour to cooked fruits and vegetables, and makes much better tea. Boiling will remove what is known as temporary hardness, as the kettle that has been used for a little time offers evidence. The salts in solution in the water are precipitated by the heat in the form of "fur" or scale.

Clothes are difficult to get clean and to keep a good colour where the water is hard, and softening agents, such as soda and soap powders, have to be employed. These often have a deleterious effect upon the colour and wearing qualities of fabrics, being also bad for the hands. Moreover, the mixing of hard water and soap causes a dirty-looking scum, called lime soap, which streaks the clothes. More soap, too, will be necessary where hard water is used.

When the water is unaffected by boiling, it is recognised as permanently hard. Such water causes much waste and inconvenience—for example, in the hot-water system. The inside of the boiler and pipes become choked, in time, with scale, the supply of hot water deteriorates, and more fuel must be used to secure an adequate quantity.

All the advantages of soft water may be enjoyed where a reliable softening plant is installed, and this can be done at quite a reasonable cost nowadays. One such plant makes use of a chemical compound called "Permutit," which is enclosed in a small cylinder and fitted to the water main. In this way all the water used in the house has its hardness removed, and yet retains its sparkle and palatability. The hard water percolates slowly through the softening material, and no attention is required other than the periodical regeneration of the "Permutit," which is done by means of common salt. Several sizes of this plant are now available, including one suitable for a small household of four or five persons. There is also a little model to fit over a lavatory basin, specially designed to soften drinking and toilet water, and a still smaller softener, the "Midget," which is no larger than a vacuum flask, and can be conveniently used when travelling or on holiday. A. J. M.



United Water Softeners, Ltd.

"PERMUTIT" HOUSEHOLD WATER SOFTENER.
This softens the water for all domestic purposes.

HEATING and LIGHTING

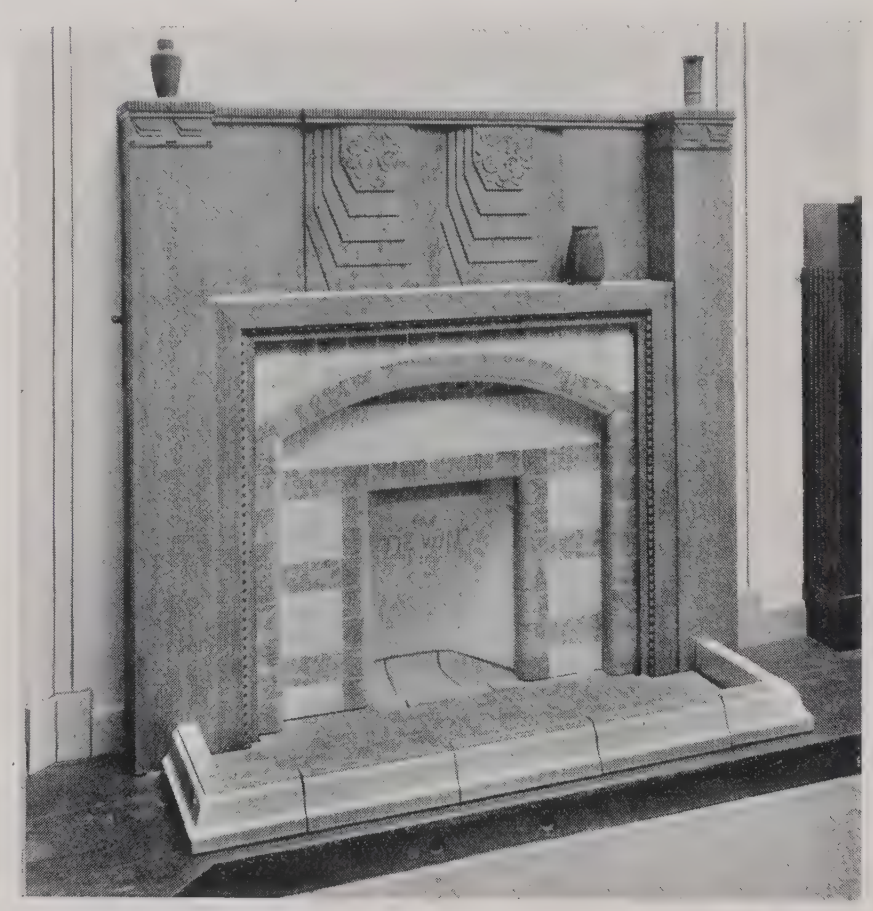
[SPECIAL SECTION]

FIREPLACES OF TO-DAY

Designed for Efficiency, Fuel Economy and Saving of Labour

THE fire that can be turned on at a moment's notice, giving its heat to the room for just as long as required, and then as easily shut off, has many advantages and, either in gas or electric form, is indispensable for many rooms of the modern house. Indeed, to those who consider housework and upkeep before everything else, such fires will be installed throughout, unless radiators and a central heating system are preferred. But the majority of people will not forego their love for an open coal fire in at least one room in the house — the living-room or lounge where they spend most of their leisure hours indoors.

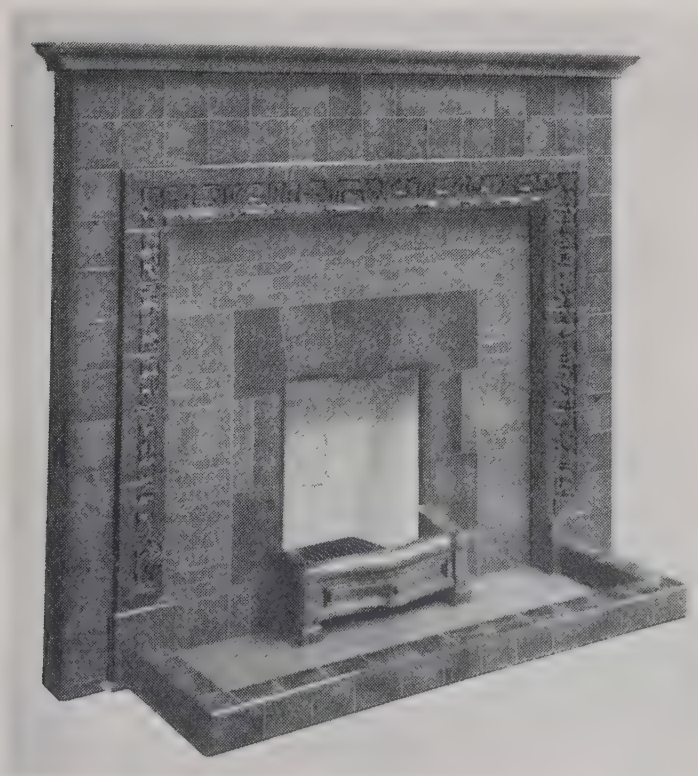
Everyone now demands, however, that this fire shall be economical of fuel, and designed and constructed to minimise labour as far as possible. In point of fact, the task of clearing up and cleaning the modern open fire is quick and simple, and well worth the advantages derived, which ensure constant ventilation with radiant heat. As the fire burns, it creates a strong up-draught in the flue. Thus air is drawn towards the fireplace, effecting a steady change and movement of the air in the room, while the radiant heat emitted gives a comfortable warmth.



A "DEVON" FIRE IN A WOOD MANTEL OF MODERN DESIGN. *Candy and Co.*

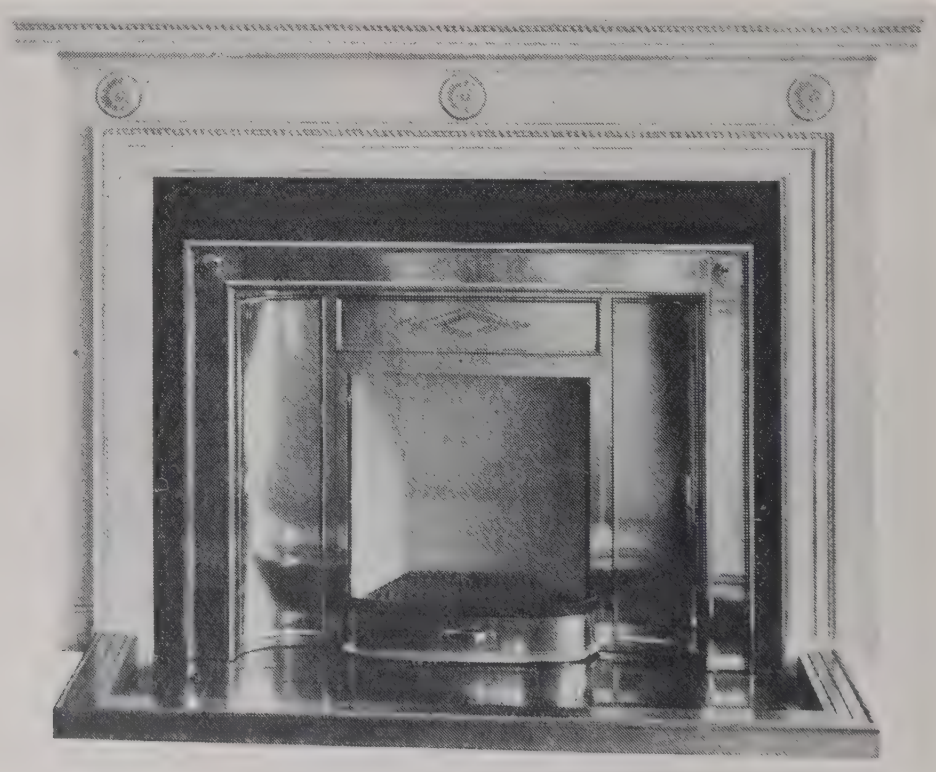
Let us now consider some types of modern fires that have established their claims to economy in fuel and labour, and to comeliness of design for rooms of varying character.

But first a word of caution as to choice. In numerous instances that have come under the writer's notice, rooms have been more or less spoilt by unsuitable fireplaces — unsuitable alike in size, proportions, design and colouring. The majority were in houses built as speculations, the average builder having little idea (and perhaps caring less) about fitting good fireplaces. Pretentiousness is their chief fault. They may work economically and give out a good heat, but no one at all sensitive to fitness and propriety of design could comfortably face any of them for long. The main thing to guard against, therefore, is pretentiousness.



Bell Range and Foundry Co.

A "BELL" DUTCH TILE FIREPLACE, DESIGNED TO SECURE HEATING EFFICIENCY WITH LABOUR-SAVING.



Bratt, Colbran and Co.

A SIMPLE MANTELPIECE OF "ADAM" CHARACTER, ENCLOSING A "HEAPED FIRE" WITH RUSTLESS STEEL SURROUND.



Well Fire and Foundry Co.

A "WELL" FIRE MADE UP WITH "PYRAMID" WARE.

Among the popular materials used as a surround to the fire is brick. It needs no upkeep, but its very character is such that especial care needs to be exercised in its choice. Brick "goes" with a decidedly cottagey type of house—with beamed ceilings, leaded windows, etc.—but unless treated in formal manner, often requiring specially prepared designs, it is not generally successful in houses of eighteenth-century character.

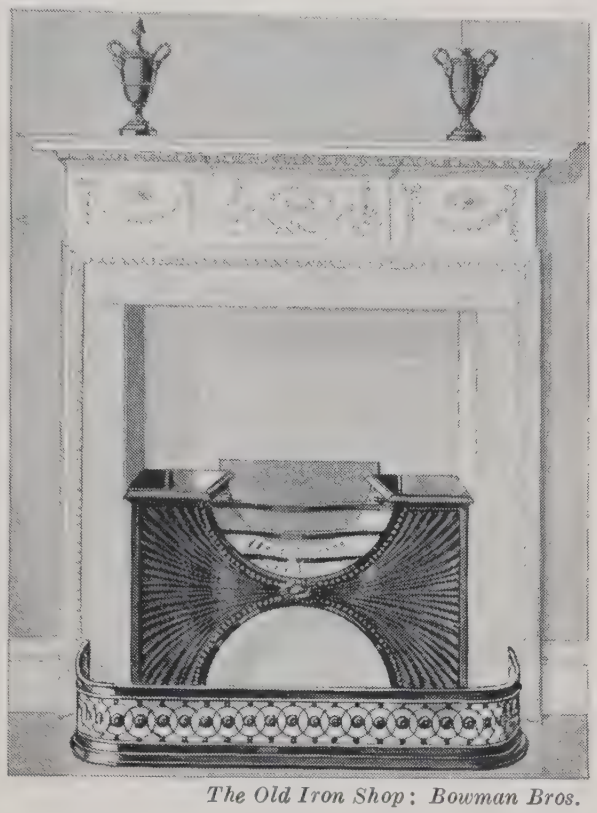
Bricks for fireplaces should be thin—never thicker than 2ins.—and must be rough sand-faced, and of uneven texture and colour, set in wide lime mortar jointing, struck flush. The ordinary size $2\frac{3}{4}$in. brick is out of scale and ungraceful in appearance.

A modern alternative for simple surrounds is glazed stoneware, which may be had in many delightful colours, can never soil, and is designed to suit rooms of varying styles and dimensions. Some very successful suites in this ware are included among "Well" fires, which have the hearth raised to admit of a duct being introduced at floor level. This allows air to reach the underside of the fire, which air, becoming superheated, increases the degree of perfect combustion of fuel.

The "Devon" fire is another which utilises glazed stoneware, and there are two designs of it by Sir Edwin Lutyens, R.A., which are ideal for small houses of simple Georgian character. They would, on the other hand, be misplaced in the mock "quaint Tudor cottage" that we see rather too much of.

Both "Well" and "Devon" fires are also to be had in tiled surrounds with many types of wood mantels—an arrangement that retains its popularity for middle-class houses.

Another economical fire noted for the excellence of its design is the "Heaped" fire. As with the former, combustion is slow, the coal burning to a fine powder, and when the grate has to be cleared out, nothing could be easier, for the fire grid pulls on to the hearth, leaving only a small space to be dealt with by shovel and brush.



The Old Iron Shop: *Bowman Bros.*

SUGGESTED TREATMENT FOR AN "ADAM" FIREPLACE WITH OLD HOB GRATE, COMPO. MANTEL AND PIERCED STEEL FENDER.

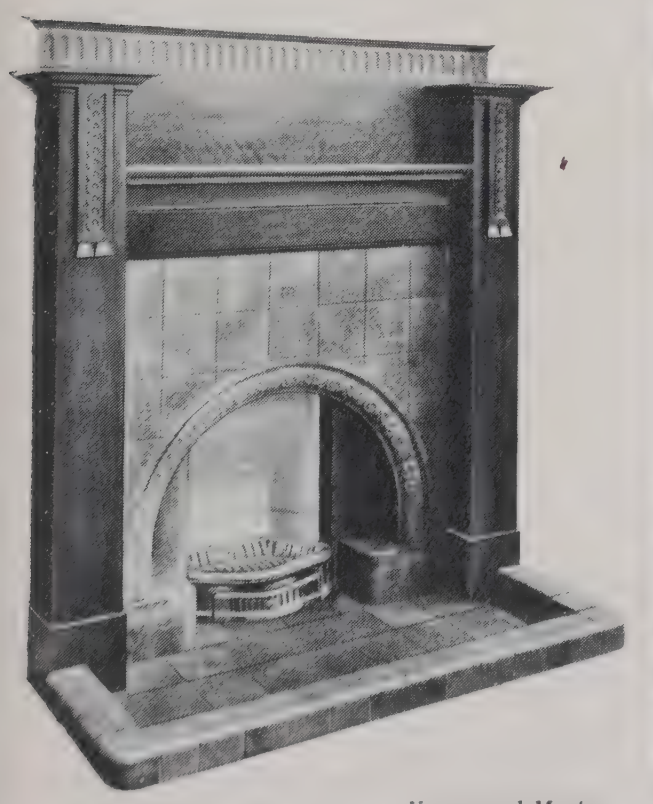


Edward Bingham and Sons

"CHELSEA" HOB FIRE WITH TUDOR STONE MOULDINGS.

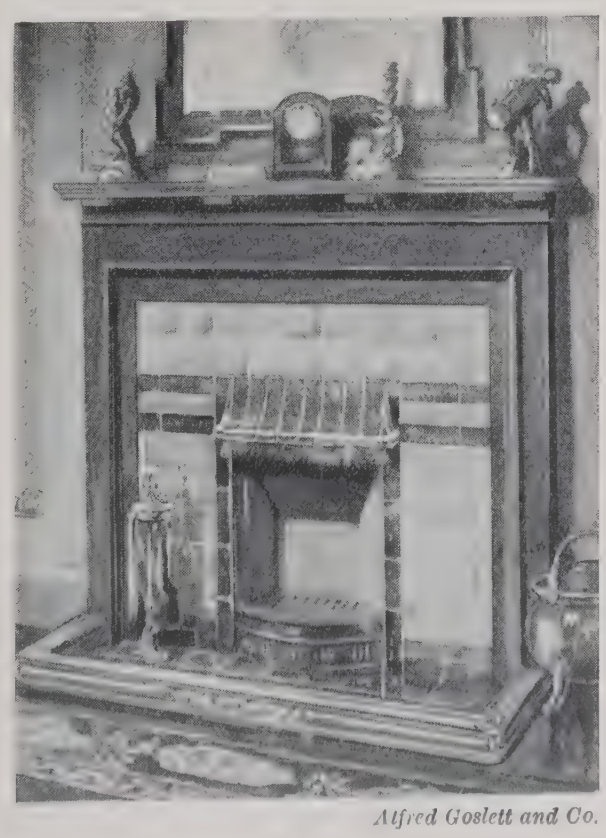
Metal interior frames are still chiefly of black iron, kept in order by black-leading; but some of the latest patterns are in rustless steel, which is a great advance on the old "armour bright" that demands the use of emery cloth.

A good modern fire designed on rather distinct and different lines is the "Nautilus" barless grate. The fire-box is a self-contained unit designed to stand in an open fireplace, but the ordinary top aperture communicating with the flue is sealed, and a special smoke flue and outlet provided at the back of the fire. This greatly reduces the escape of heat up the chimney, thus ensuring more warmth with saving of coal. There is, in addition, an efficient damper control which enables the rate of combustion, and therefore the degree of heat, to be economically regulated.



Young and Marten

THE "BERKELEY HUE" SUITE.



Alfred Goslett and Co.

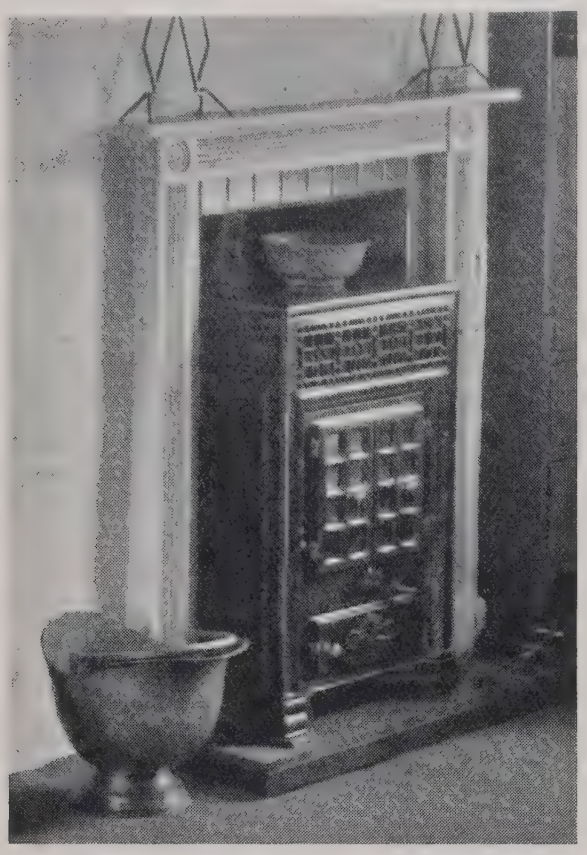
A "COMMUNITY" TILED MANTELPIECE.



Leeds Fireclay Co

A "LEFCO" FIREPLACE.

But perhaps the most important of the good points claimed by the manufacturers of this grate is its efficacy in overcoming down-draught — that troublesome malady affecting some flues that often defies remedy. Where other treatments have failed, the " Nautilus " is likely to succeed, on account of its design, which incorporates a back flue boxed in, while the mouth of the brick flue at the top of the fireplace opening has a cover-plate, with sliding soot door.



A " COZY " STOVE. *Cozy Stove Co.*

It burns any kind of fuel, and, with its doors turned back, gives the comfort of an open fire.

A further choice is found among the dog grates (the " Bell " fires, made in many designs, include some of this kind). In a house of old character the dog grate with open hearth is very suitable. In economy of fuel it cannot compete with the low built-in fires, such as those already referred to, but where effect and style are the first considerations, the dog grate is often the only right solution to a fireplace that must conform to the general design of a room of Jacobean or Georgian character.

Lastly, mention must be made of those adapters (like the " Hue " and the " Bewty ") which, by removing the bars of a Victorian grate, enable a low slow-combustion fire to be obtained without taking out the grate itself. These have proved most successful, and at small expense they enable far more heat to be thrown out into the room, while burning less coal.

In the ordinary sense, a stove can hardly be classed as an open fire, but the " Cozy " stove is an exception, and it can quite well take its place in a living-room, for its front doors can be turned right back, and it then becomes an open fire. It is designed to burn any kind of fuel, and in conjunction with it a flue can be constructed to warm another room adjoining or upstairs, by convected heat.

JOHN C. ROGERS.

BRICK FIREPLACES

FOR the brick fireplace, which appeals to so many people, we are fortunate to-day in having a choice of different kinds of bricks with mellow colourings and pleasant sandy textures. These can be made up to give what may be called rustic effects, with perhaps a deep arch over the fire and broad hobs on either side. Such an arrangement, however, requires the general treatment of the room to be on the lines of an old English interior, or it may look out of place. But there is one exception. If the room is very simple, so simply decorated and furnished that it has no definite style, a fireplace of the kind indicated may look quite right. If, on the other hand, the furniture is definitely Georgian or Empire, the rough brickwork will look wrong.

There are many ways of designing a brick fireplace which will give much of the desired homely appearance without it being aggressively cottage-like. For example, the main interest may lie in a broad plain surface of bricks of attractive texture, or with a pattern formed by the bricks; and outside this surface may be an architrave in keeping with the character of the woodwork in the room.

An important detail is the jointing of the brickwork. Sometimes builders will make use of a dark-coloured mortar or cement. This is a custom

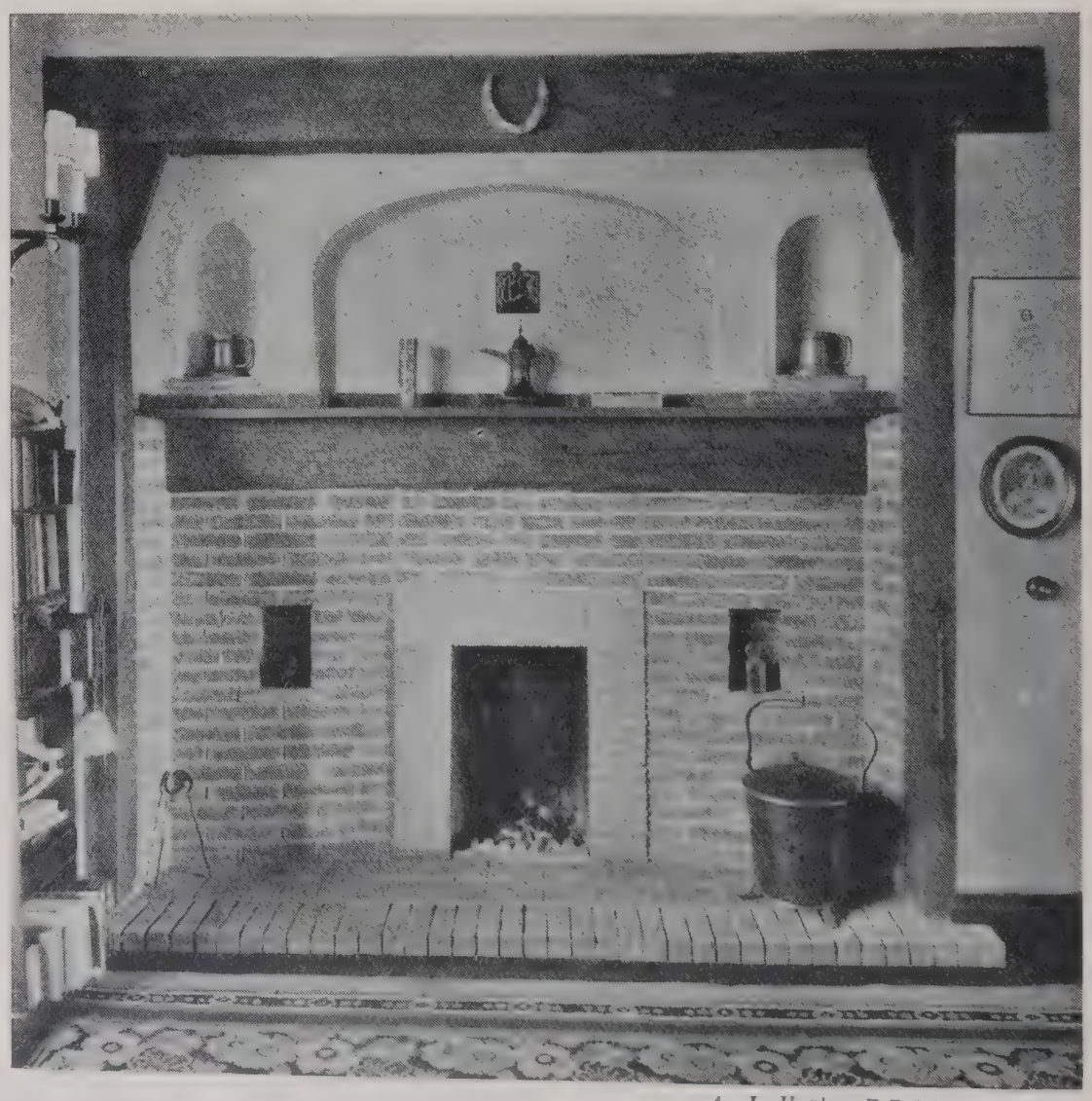


W. T. Lamb and Sons

THIS SIMPLE FIREPLACE IS FORMED OF ANTIQUE MULTI-COLOURED BRICKS.
With sunk bottom hearth fire.

to beware of. Dark pointing in contrast to certain reds is most distressing. It spoils the effect of the bricks and makes the whole work look hard and unsympathetic. The jointing should be as near a natural sand colour as possible, and it should be struck off flush with the surface.

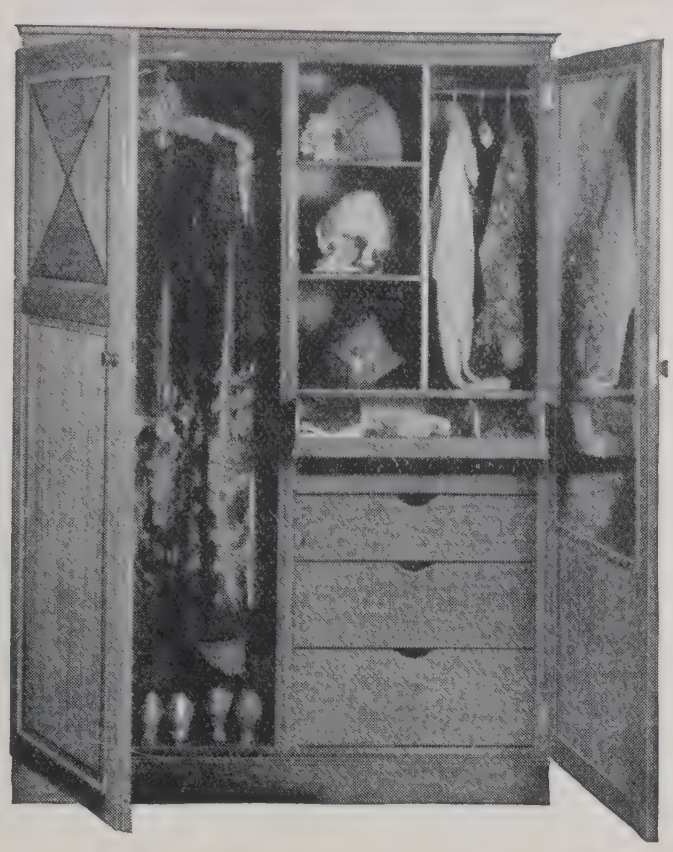
G. M.



A. J. Healey, F.R.I.B.A. Architect

A RECESSED BRICK AND TILE FIREPLACE IN A HOUSE AT EFFINGHAM, SURREY.

HEAL'S "ORDERLY" WARDROBE



A PLACE FOR EVERYTHING

EVERY article of woman's dress finds, in the thoughtful planning of this "*Orderly*" Wardrobe, its own place in which it is at once out of the way and yet immediately accessible. In the hanging cupboard the sliding rail draws out so that the coat or costume required can be taken without disarranging the others. The mirror affords a full-length view of the figure.

The wardrobe is of figured mahogany inlaid with black lines, and has that restfulness of aspect which makes all Heal furniture so pleasant to live with.

Catalogue "Bedroom Furniture" post free on request.

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MAKERS OF BEDS AND BEDDING TO H·M·THE KING

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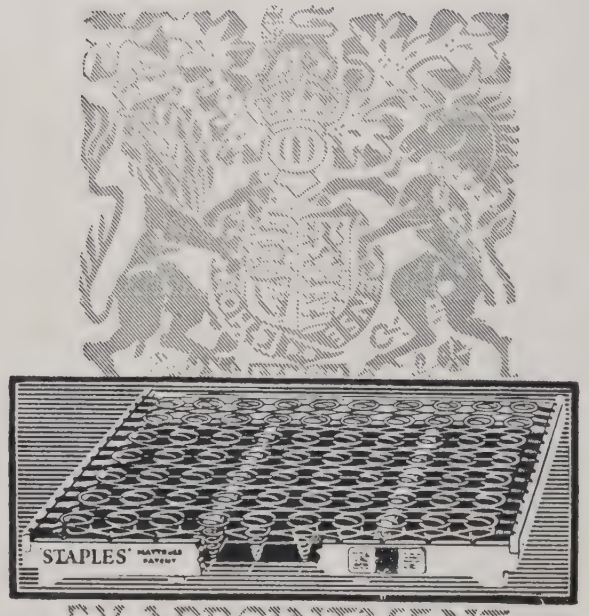
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TOTTENHAM COURT ROAD, W.1

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"The finest mattress made"



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It's a private and personal pride to own the very best, to know that no one, King or Tramp, has a more luxurious, no one a more comfy bed than yours. It pays to buy the best. All springs look the same, but Staples springs made by a process *exclusively our own*, retain their resilience for ever whilst others lose it in a few short months. A Staples Mattress is a possession to boast of, built for those who can afford the best.

Sold by all Furnishers, 3 ft. 99/- 4 ft. 6 ins. 118/6

A visit to our works showroom at Staples Corner, Cricklewood, is well worth while. The "Commonsense Health" Mattress Booklet and designs of Staples bedsteads are sent post free on application to Dept. 14.

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Beauty of Design Costs Less at Bartholomew & Fletcher's





The "CASTLEREAGH" Walnut Occasional Chair in fine quality reproduction needlework tapestry.



The "DYSART" Wing Easy Chair on carved walnut legs and under framing; upholstered with best curled horsehair and covered with fine quality English-made wool tapestry, trimmed braid.

The "DELANCEY" Wing Easy Chair on carved walnut cabriole legs; upholstered with best horsehair with down seat cushion; covered in fine quality English-made wool tapestry, trimmed braid and ruche.



The "MALVERN" Settee; soft elastic edge, spring stuffed seat and back upholstered with best curled horsehair; two loose cushions filled with finest quality grey goose down, covered in English-made silk damask. 5 ft. 6 ins. wide. A luxuriously comfortable model.

Illustrated Catalogue Free on application

BARTHOLOMEW & FLETCHER

Makers of hand-made furniture for over three-quarters of a century

218 TOTTENHAM COURT ROAD, W.1

The Garden section commences on page lxvii

CHOOSING A GAS FIRE

IN choosing a gas fire, three points should especially be borne in mind—(1) ventilation, (2) efficiency, (3) silence.

Ventilation is put first because, if this is not adequately provided for, the result will be unsatisfactory. The aim should be for the gas fire to effect several complete changes of air in the room every hour, while at the same time avoiding the excessive air movement, amounting to draughts, which is so usual with the coal fire. The patent "injector-ventilator" type of gas fire fulfils the requirements admirably.

Efficiency.—Of the various types of gas fires now available, those in which the firefront is curved and designed to produce more or less the appearance of a coal or coke fire are slightly less efficient than the familiar upright gas "grate," the firefront of which is part of a properly designed "whole grate" that gives the highest possible percentage of efficiency. The gas is completely burnt, and no part of the products can escape into the room.

Silent Burning.—Nothing is more irritating, especially in a sick-room, than the constant hiss of a poorly designed gas fire. This trouble, however, has been eliminated in all but a few cheap gas fires, mostly made abroad.

In deciding on the size of gas grate necessary, the help of the gas company should be sought, and will be freely given. Generally, the factors bearing on the size of fire needed, besides the measurements, are as follows:

Is the room much exposed?
Has it more than two outside walls?
Is it built of light materials?

The gas company will make a calculation to cover these requirements, gas fires with the necessary number of radiants (upright fuel columns) being supplied accordingly. And the fixing should *always* be left to the gas company. They know how to do these things skilfully and with a minimum of disturbance to the room.

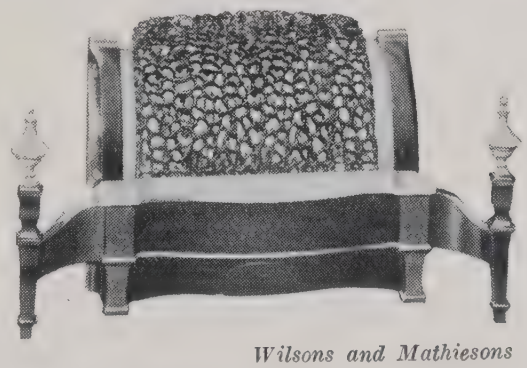


Radiation, Ltd.

THE DAVIS "CASIAN" GAS GRATE FITTED IN A "RUBSTON" SURROUND.

The surround, in one piece, gives the appearance of rubbed stone.

As regards design, even the architect is now quite satisfied that the modern gas grate offers him everything he can demand in this respect. There are styles copied from the work of the brothers Adam, the Jacobean and other periods; in fact, every scheme of indoor decoration can now be provided with a suitable gas grate.



Wilsons and Mathiesons

A "SUNBEAM" GAS GRATE WITH CURVED RADIANTS.

The inset type of gas fire has been evolved to suit those who like the appearance of the coal fire and want to combine it with the obvious advantages of gas. The "Sunbeam" is a well known example of this type, and certainly its appearance is very inviting and homely.

There is also a type of gas fire with black fuel in a basket grate, designed to give the effect of a clear-burning coal fire without the trouble which such a fire entails.

The inset fires have the advantage that they can be fitted into any coal grate when the bars are removed, and thus the existing canopy, surround, etc., are not disturbed. Moreover, the ventilation is at least as good as before, for this is not interfered with at all. The chimney should be well swept before fitting, however, as this type of fire is more open to falling soot, etc., than the upright design.

A word of caution here—no gas fire will be satisfactory if the coal fire it succeeds suffered from down-draught. This should be properly remedied in the first place, otherwise there is bound to be disappointment.

The modern gas grate is so well designed in every way that it functions practically without any attention. The larger gas undertakings make periodical inspections of such appliances, but where this is not done, occasional dusting and cleaning of the burners, with replacement of broken or cracked "radiants," is all that is necessary.

No system of heating can be economical without care in use, and gas is not by any means an exception. Economy with it consists, not in its being "on tap," but in the proper use of the tap itself. Thus the strictest attention should be given to see that the gas fire is turned off when not wanted, especially in the case of bedrooms and nurseries.

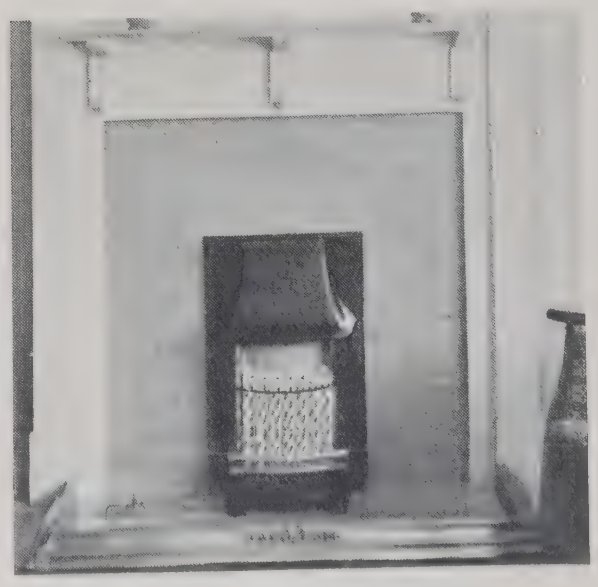
It cannot be too strongly emphasised that no form of gas fire ever designed can consume its own products of combustion. Therefore, a gas fire should never be fitted without an adequate flue being provided. C. S. A.



Pugh Bros.

DOG GRATE FITTED WITH THE "PUGH" GAS FIRE.

Black fuel is used, and the effect is that of a clear-burning coal fire.



"RADIATION" GAS GRATE WITH INJECTOR-VENTILATOR CANOPY.

The canopy serves the dual purpose of carrying away the products of combustion and ventilating the room.

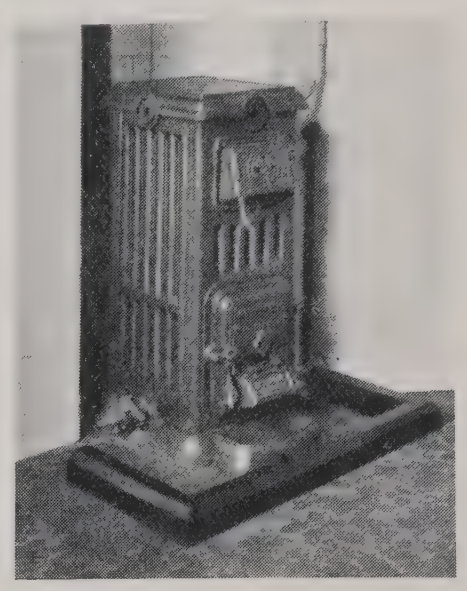
THE COMFORT of CENTRAL HEATING

An Equable Warmth Distributed Throughout the Whole House

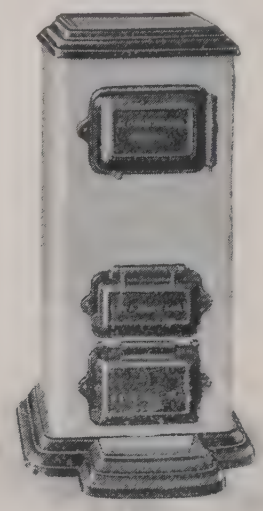
ANYONE embarking on a central-heating scheme is first called upon to make up his mind whether it is intended to be the sole or principal means of warming, or whether it is to provide what may be called a background of warmth to the local incidents of open fires. A further point to be decided is whether central heating is to be independent of other aims, such as domestic hot-water supply or local heating by the boiler fire.

Speaking generally, it will be found that for anything more than the small house (where more than one continuously burning fire would possibly be an extravagance) it is better to separate entirely the heating system from any connection with hot-water supply. This for the excellent reason that hot water is constantly needed—in summer as in winter—and a boiler which is equal to combining an adequate supply for winter heating with the all-the-year-round supply of hot water must be something more than sufficient when the latter demand alone falls on it. There are, however, specially designed boilers which give combined services in houses of medium size, and in some circumstances these are useful; but complete separation of the heating plant is in most cases preferable. The utilisation of the boiler fire for direct local heating is quite another matter, since heating is its function, from any standpoint. Most heating boilers are of such a character that their relegation to a stokehole or boiler-room is a matter of course, and the supply of fuel and need for periodic stoking, with its attendant noise and dust, make this always the better plan. But such hot-water stoves as the open-fire "Aqua-heat," which will heat up to twenty radiators, may be quite fittingly installed as a hall fire, giving the appearance as well as the fact of cosy comfort, and it is quite seemly for a boiler like the "Ideal Classic" to find a place in a hall or work-room.

The central-heating distributors which hold the field are circulating hot water and warmed air. Low-pressure hot water—that is to say, water subject only to the pressure due to the head of water in the pipes—is the most commonly used and the most generally useful. Warm air, however, supplied from a basement furnace which, burning coke, draws fresh air to an outer jacket surrounding the heated firepot and delivers it in large volume through a grating in some central position such as the hall, has manifest advantages for installation in old houses where the runs of piping would be difficult and costly to arrange, and might mar good panelling or other interesting features. Such a system is particularly suitable where the hall, stairs and passages are required to be warmed, and there is nothing to compare with it for economy and ease of installation.



National Radiator Co.
THE "IDEAL CLASSIC" BOILER.



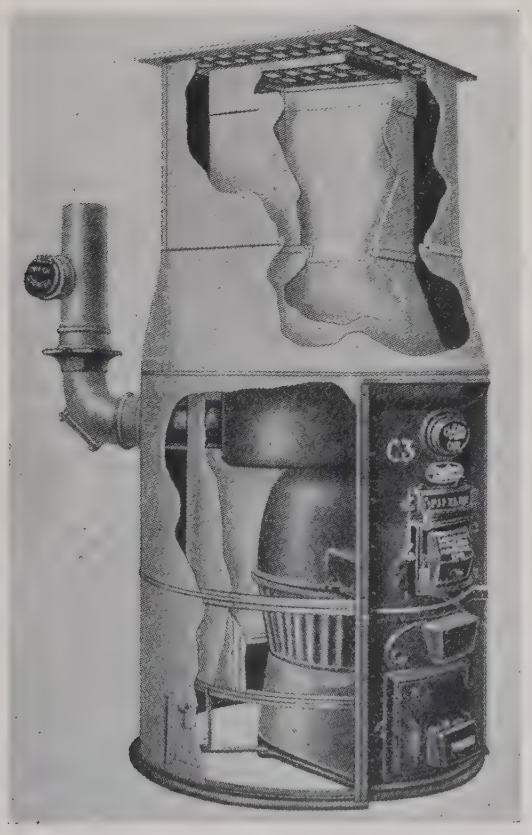
Chas. P. Kinnell and Co.
THE "ROBIN HOOD" ROYAL BOILER.

Both these boilers are expressly designed so that they may be set appropriately in a hall, giving local warmth as well as heating a system of radiators.

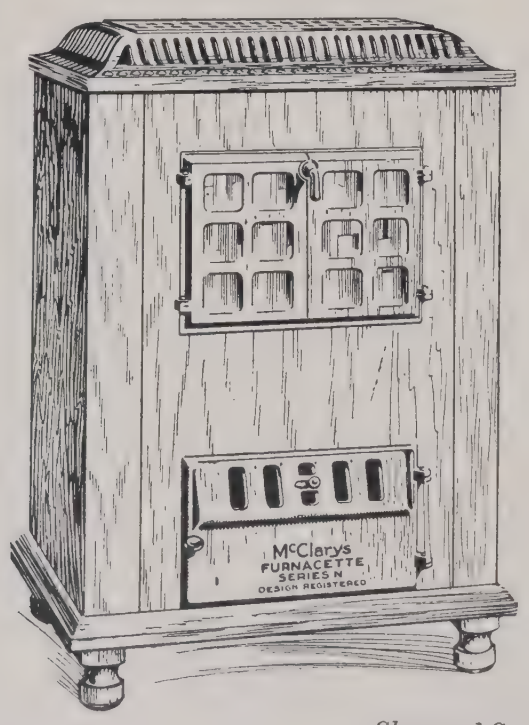
A hot-water heating system depending for distribution on pipes and radiators in which a circulation must be maintained takes more scheming. While it is not now essential that the boiler-room should be below ground-floor level, where that is possible, circulation is usually much simplified—particularly in houses not planned for central heating—for the reason that circulating pipes will fail to maintain the necessary flow if dips are formed; and the lowered heating chamber permits return circulations to cross doorways by carrying them below the floor.

In installing a hot-water central-heating system in an existing house it is generally easiest and most efficient to adopt what is known as the "drop" system, conveying the heated water as directly and rapidly as may be to the highest point of the system by a main rising flow pipe, and distributing in the roof space in such manner that vertical drop pipes in carefully chosen positions may serve all the radiators needed in passing the various floor levels, subsequently reuniting at ground-floor or basement ceiling level and returning the partially cooled water to the boiler, where it is again heated and continues to circulate as before.

In most cases the actual effective heating will be done by radiators, of which there are new types which can be tucked neatly away in window seats, as well as the more ordinary types. There is also, however, the invisible panel system, in which walls or ceilings may be heated by pipe coils bedded in the plaster. This system is now receiving special attention in this country, and has many possibilities. E. G.



London Pipeless Heating, Ltd.
THE "EQUATEMP" PIPELESS HEATER.



Chase and Co.
McCLARY'S "FURNACETTE" HALL-TYPE HEATER.

TWO EXAMPLES OF PIPELESS HEATERS.

As no pipes are needed, and no structural alterations are necessary, these heaters can be installed very economically, in cellar or hall.



Chinese Silver Wine Ewer of the T'ang period, 618-906 A.D. By courtesy of the Trustees of the British Museum.

The Poet and the Moon

This quaint Chinese wine ewer is made of silver, and dates back to the T'ang dynasty, the Golden Age of Chinese literature. Speaking of wine, silver and literature reminds one of the poet Li Po, a favourite of the sixth T'ang Emperor. Li Po was a very famous poet indeed, the beauty of his verses earning for him the sobriquet "a fallen angel." Unhappily, the poet was in the habit of drinking more than was good for him, and one fine night he fell out of a boat while trying to embrace the reflection of the silver moon, and was drowned.

In modern minds, shining silver usually gives rise to interesting reflections on the subject of polishing. For producing a deep, mirror-like polish—quickly and without injury—on solid silver or electro-plate, make a habit of using Silvo. Silvo contains neither acid nor mercury — hence its safeness.

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Stuarts



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The Milliwatt Electric Heating Cushion makes the chilliest hours comfortable. Use it to snuggle up with in bed, armchair or sofa. Try the comfort of it during attacks of rheumatism, neuritis, etc., or periodic pain.

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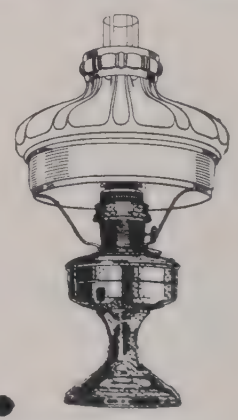
Said Mrs. Jones to Mrs Robinson

"SO I JUST CROSSED THE ROAD"



"When I went to ——'s the ironmonger's and was offered a substitute when I asked for the new Aladdin No. 12, I didn't hesitate, but came out. Then I remembered ——'s—so I just crossed the road and got one." . . . That's what any shrewd woman would do. For there is no question about the advantages of the new Aladdin Incandescent Paraffin Lamp. It does *not* work with pressure, is safe under all conditions and gives a magnificent light which is constantly maintained. It is economical in the extreme, smokeless, odourless and cleanliness itself. Say to your ironmonger—*No. 12 Aladdin* and mean it. There is no need to have an imitation for there's another shop close by.

The new No. 12 Aladdin Lamp with all its added advantages still costs the same—42/-—and the shade 6/- extra.



ASK FOR THE NEW NO. 12

Aladdin
INCANDESCENT PARAFFIN LAMP

Send for Catalogue illustrating in colour the new Aladdin floor, table, hanging and bracket models and large range of silk shades, and for your county list of stockists, to:

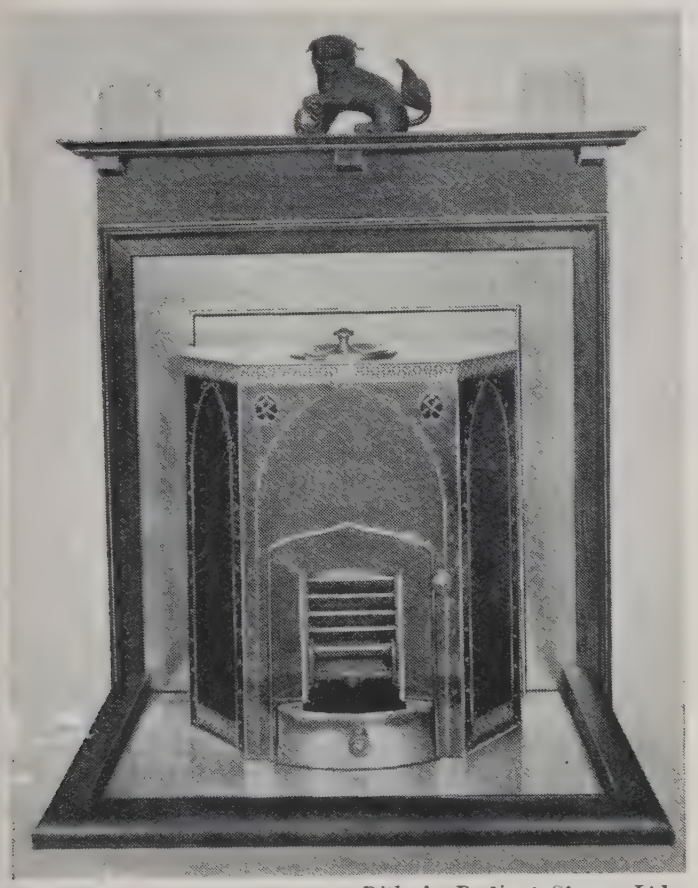
Aladdin Industries Ltd. 206 Aladdin House, 118 Southwark St., S.E.1
West-End Showrooms, 48 Mortimer St. (near Oxford Circus), W.1.
Paris: 8 rue d'Aboukir.

The Garden section commences on page lxvii.

HOUSE WARMTH with ANTHRACITE

OBVIOUSLY, in cold weather it is a definite advantage to have the house warm during the night as well as during the day, because if the whole house is thoroughly chilled during the night it will take several hours to warm it again each morning. If, however, in a moderate-sized house there is an anthracite stove, a general comfortable temperature can be maintained.

The best place for the anthracite stove is in the entrance hall, but where no fireplace exists, and where there is difficulty in arranging for a chimney to which the stove can be connected, the next best place is the fireplace in the dining-room. In my own house I have an anthracite stove in this position — one with a fume tube to ensure complete combustion of gases, and a check valve to ensure that the fire does not get too hot when there is a high wind. The dining-room is of a good size (slightly more than 5,000 cubic feet) and the fuel consumption to maintain a temperature of 60 degrees when the temperature outside is below 40 degrees is 18lbs. for twenty-four hours. Anthracite today is 65s. per ton. The cost of running this stove, therefore, is between 5d. and 6d. per twenty-four hours. And not only does it heat the dining-room adequately, but the warmth from the stove is felt in all parts of the house. If there is a cold unheated bedroom upstairs, and the door of that room is opened, the warmth from the downstairs anthracite stove will be felt in that room.



Pither's Radiant Stoves, Ltd.

THE "PITRADSTO" OPEN FIRE ANTHRACITE BOILER STOVE.

Five or six radiators can be heated from it.



Gillespies, Ltd.

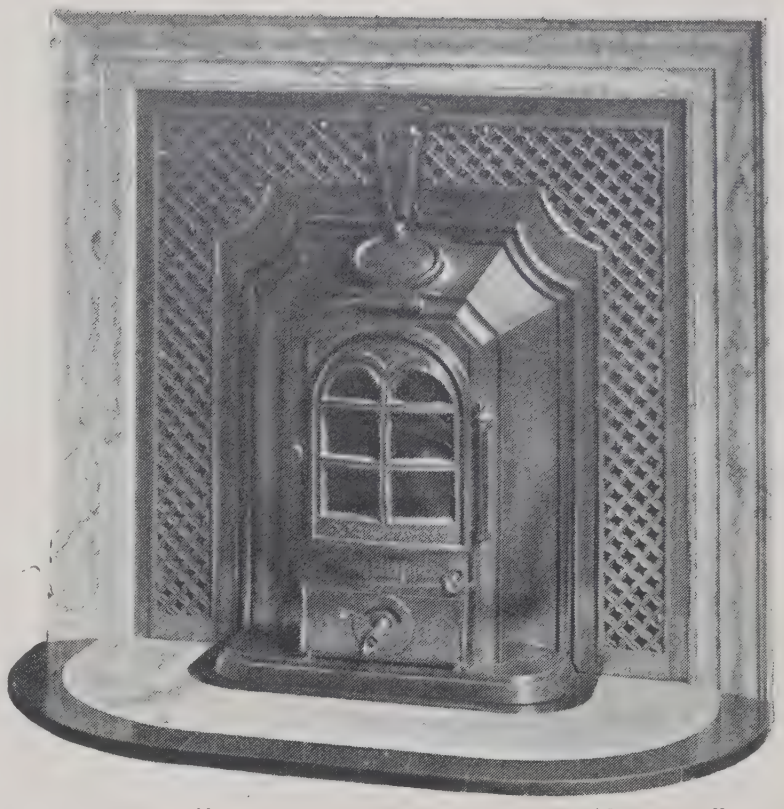
THE "COURTIER" STOVE.

Anthracite or any other kind of fuel can be burnt in it.

Had I fixed a moderate-sized anthracite stove in the dining-room, I should have been inclined to force the fuel consumption in order to get all the warmth I could out of the stove, and I should have probably burned 24lbs. of anthracite per twenty-four hours. I mention this to emphasise the fact that it is unwise to use too small a stove when anthracite is the fuel, because the larger the fire chamber of the stove the slower the fuel consumes, and the greater the heating surface of the stove as a result of the encircling flues through which the heated gases must circulate before they pass into the chimney.

The secret in anthracite fuel economy is to burn the coal as slowly as possible, and to let the heat from the fuel spread itself before it passes into the chimney.

In my kitchen I use a "Kooksjoie" range which is connected to a 50-gallon tank, and I have proved that, although anthracite is 65s. per ton and coke 45s. a ton, it is cheaper to use anthracite than coke for cooking and heating the water. One pound weight of the best quality of anthracite will give more heat than two pounds weight of the average coke.



Smith and Wellstood

A "JEUNESSE" STOVE.

With a perforated surround that allows heat from the back of the stove to enter the room.

Anthracite has other points in its favour. It is clean to handle, it is broken to a size suitable for the heating stove or water heater, and, with the best qualities, all slaty matter is removed.

Anthracite stoves have been in general use for a great many years, especially on the Continent, and as the result of accumulated experience they are now very efficient appliances. Their exterior form, moreover, has been greatly improved. Formerly they were over-ornamented, but now it is possible to get stoves of good design on simple lines, so that they can take their place fittingly in a well furnished house. The "Esse," "Economic" and Pither stoves are of this character; and with them may be incorporated a boiler to heat water for domestic use or to supply radiators in other rooms.

S. R.



London Warming Co.

THE "DON" ANTHRACITE STOVE.

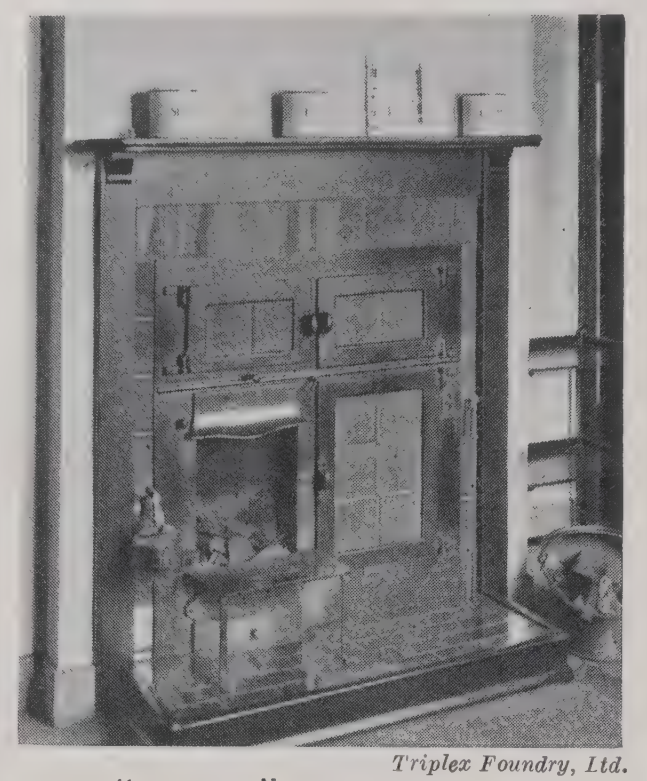
Here shown fitted in place of a coal fire.

SERVING THREE PURPOSES

Combination Appliances that Give Room Warmth, Cooking Facilities and Hot Water

FOR a small house, cottage or flat, there is one appliance which meets the needs in a very particular manner. This is the combination grate. It is an admirable invention which makes the most of one fire—warming the room in which it is set, heating water for baths and domestic purposes, and giving facilities for different forms of cooking.

The dining-room as a separate room cannot always be contrived in small houses and flats. Meals must, therefore, be taken in the living-room or kitchen. In the former case a combination grate having a cheerful open fire is most suitable. There are several models available, including the "Triplex," the "Foresight" and the "Sidco," At the back of the fire is a boiler connected with the hot water circulating system, and set over or at the side of the fire are an oven and hot closets in which all ordinary cooking can be successfully carried out. To give an appearance compatible with sitting-room surroundings, the whole front is usually faced with glazed tiles in panels.



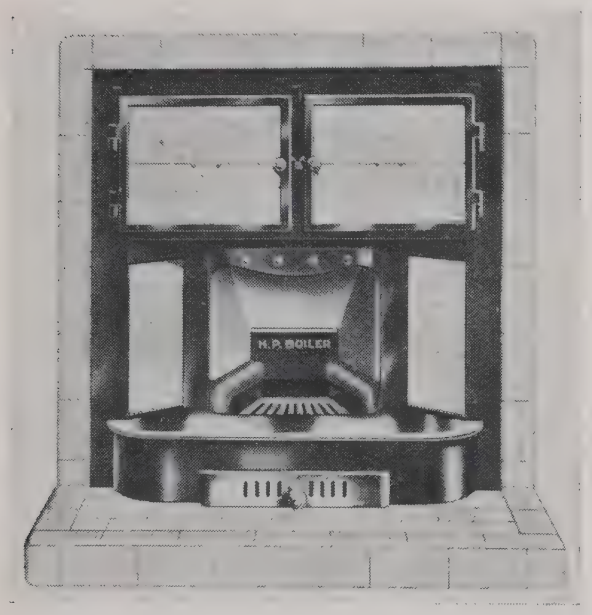
Triplex Foundry, Ltd.

THE "TRIPLEX" GRATE.

In another class are the boiler stoves, of two kinds, both of which have an oven incorporated. In one type the oven is mounted on the top of an ordinary domestic boiler. These stoves have been designed with the primary object of yielding an abundant supply of hot water, the hot-plate being utilised for boiling purposes, and the oven included as an additional cooking facility. The "Sentry" combination of boiler and oven, the "Sunstar Boiler Cooker" and the "Royal Beaconstove" are of this kind, and, if desired, one may have a model with white-enamelled panels, which render cleaning an easy matter.

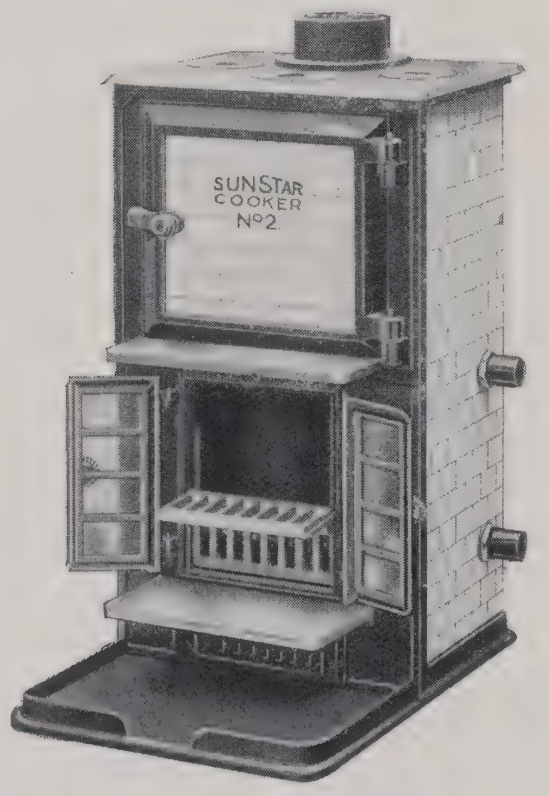
The other type of boiler stove is intended to replace the ordinary kitchen range. In the "Cookanheat" the fire is set in the midst of the boiler, which supplies hot water and heats radiators on the indirect system. At the side of the fire, which may be opened at will, a roomy oven is provided, and the hot-plate is equipped with three boiling rings. The "Cookanheat" is free-standing, and is altogether a very workmanlike piece of apparatus.

The "Aquaheat" combination is of totally different appearance and



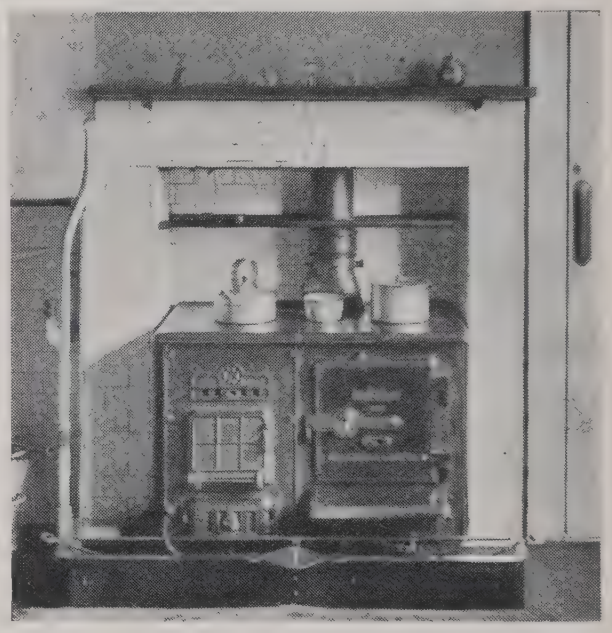
Samuel Smith and Sons

"FORESIGHT" TWIN-OVEN RANGE.



Binns and Speight, Ltd.

THE "SUNSTAR BOILER COOKER."

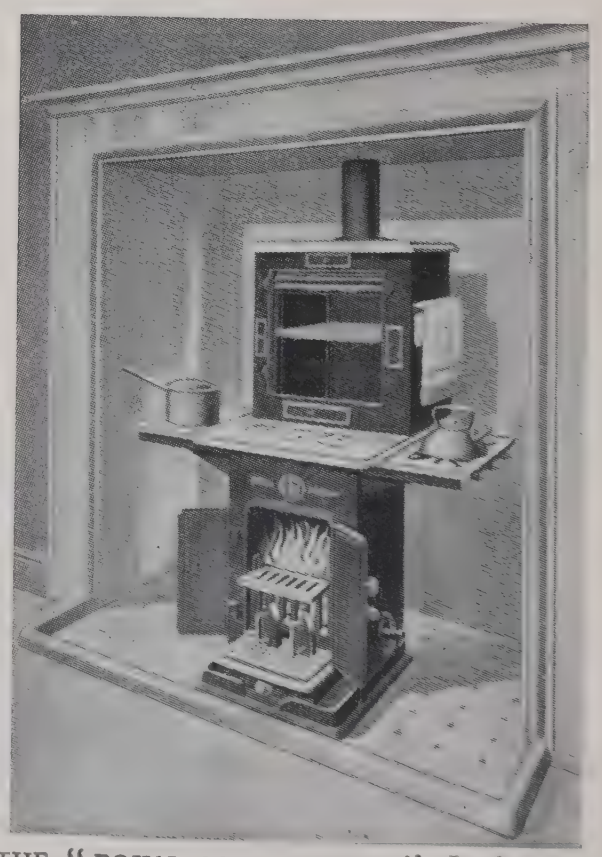


THE "COOKANHEAT." *National Radiator Co.*



Aquaheat Co.

THE "AQUAHEAT" COMBINATION RANGE.



THE "ROYAL BEACONSTOVE." *Lumbys, Ltd.*



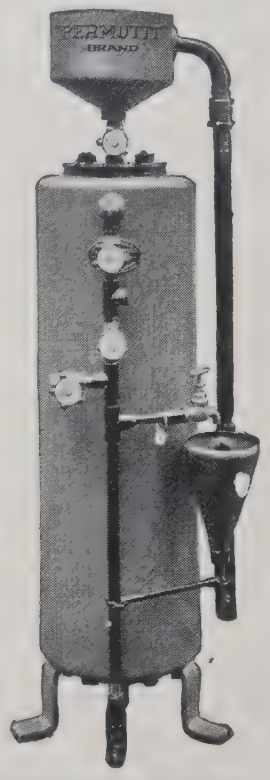
The kiddies love soft water!

and how good for them it is! It clears and refreshes the delicate, rosy, youthful skin, lessens the amount of soap required and makes washing a delight instead of a disagreeable necessity. In addition to this it saves soap and soda in domestic cleaning and laundry, economises fuel and keeps boilers and pipes absolutely free from "fur." Fix a

"PERMUTIT"
HOUSEHOLD WATER SOFTENER

on your house supply main and let yourself and your family enjoy the inestimable hygienic benefits of an unlimited soft water supply. Easily fixed. Needs no attention. Prices from £5.

THE PERMUTIT WATER SOFTENER



UNITED WATER SOFTENERS, LTD. ALDWYCH HOUSE, ALDWYCH, W.C.2

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A cold and damp bed lowers vitality and predisposes the body to disease

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IT CANNOT GO WRONG.

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¶ All beds aired in the usual way ***can be proved to contain moisture.*** Thermega switched on for an hour before retiring ***airs, warms and dries*** the bed thoroughly. The dry warmth maintains the health of the healthy and is invaluable for the sick and sleepless.

Thermega The Only Safeguard



"Thermega" Regd.
ELECTRO-RADIANT BLANKETS Patent.
From 42/-

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THERMEGA LTD, 53 Victoria St., Westminster, London, S.W.1

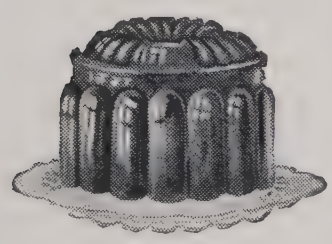
The Garden section commences on page lxvii.



Hurrah!

"Here it comes"

CHILDREN are ever so pleased to see Green's Chocolate Mould on the table, and the thoughtful Parent is so glad to provide it, because it is so genuinely wholesome, so pure, and so good for them.



GREEN'S CHOCOLATE MOULD

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has created a revolution in many households.

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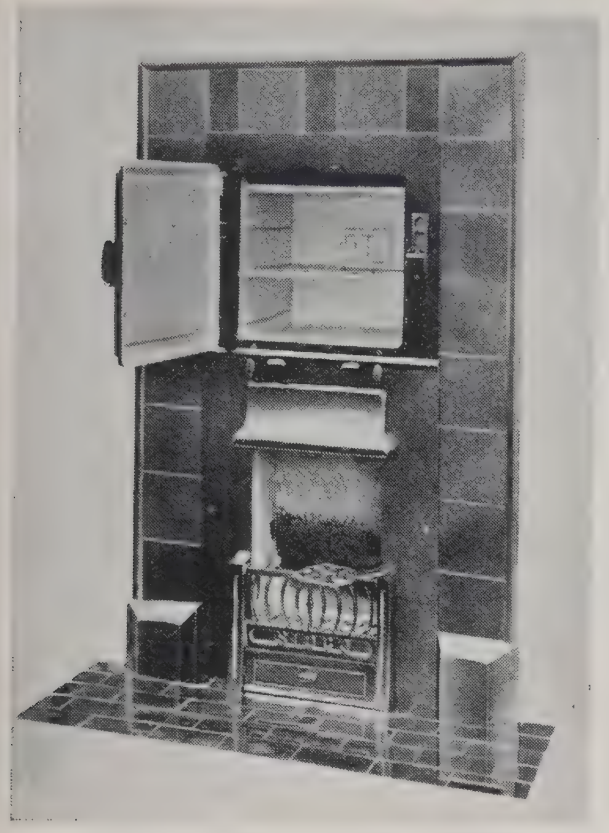
"Mrs. Keyzer's manual has become one that no housekeeper's library ought to be without."—*Daily Mail.*

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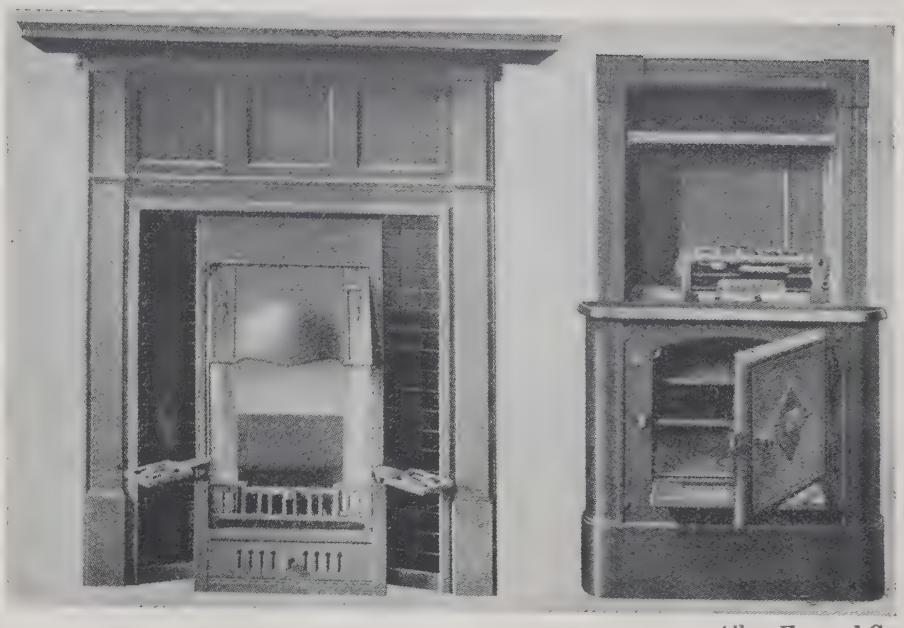
The Garden section commences on page lxvii.



J. and J. Siddons, Ltd.

THE "SIDCO" COMBINATION GRATE.

construction. The oven and central fire-box are set flush with the wall face, the former being raised to a height that avoids back-bending. The hot-plate over the fire-box is formed in a recess, and affords a perfect boiling surface. The boiler is exceptionally efficient, being capable of providing a good supply of hot water and also heating a number of radiators. There is a double-sided model of the "Aquaheat," which shows an open fire in the living-room instead of the kitchen, thus being suitable for a house where the living-room and kitchen are back to back.



Allan Ure and C

THE SITTING-ROOM SIDE. THE KITCHEN SIDE.

THE "URE" BACK-TO-BACK GRATE.

The "Ure" is also a back-to-back combination, there being an open fire in the sitting-room and an oven with hot-plate in the kitchen or scullery, with a boiler set between. P. G.

ACETYLENE for the COUNTRY HOUSE

It Gives a Light Very Near to Daylight

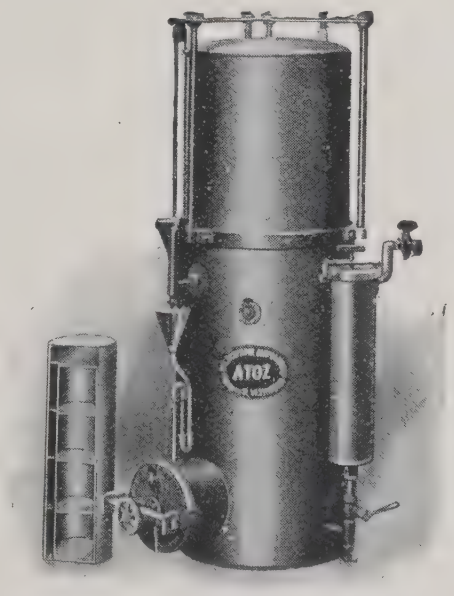
DESPITE the ever-increasing supply of electricity and the extension of gas mains to outlying districts, acetylene maintains its position as an admirable form of lighting. This is proved by the number of new installations which are being carried out in all parts of the country, and also by the fact that the majority of those who have had acetylene in use for many years renew their generators when their plants become worn out (which is only natural after twenty or twenty-five years' good service). The other portion of their installations being in excellent condition, they are, naturally, reluctant to abandon such an efficient system.

As a light, acetylene has the incomparable merit of making rooms appear as if there is perpetual daylight in them. The night seems to be a continuation of the day. And besides giving a most pleasing appearance to its surroundings, acetylene light is the least trying to the eyesight.

Among its many advantages is the simplicity in the working of the generating plant. No skilled attention is necessary, and a boy or even a maid can do all that is required in a few minutes with perfect safety. This alone makes it especially suitable for the small country house, because the cost of attention is practically nil.

Those who install acetylene to-day reap the benefit of the improvements made during the twenty-five years since it was introduced. It is now the cheapest of all independent systems of lighting, both as regards first cost and maintenance.

All those who are building a new house, or who have purchased or leased an existing one in the country, where there is at present no public supply of light whatever, are well advised to consider the advantages of acetylene,



The Acetylene Corporation

"ATOZ" 10-LIGHT PLANT.

A handy little plant for a small house.

and obtain an estimate for installing this system before making a final decision.

In a house which is being built, the right time to install the pipes is when the walls are up, but not plastered, and the roof is on. They can then be concealed, after having been tested and found to be perfectly sound. Afterwards the plant can be installed and the fittings fixed.

Fittings for acetylene light have been considerably improved in style and design. They can be quite plain or elaborate, to suit all requirements. A popular form is the bowl, for indirect lighting, and with this a special arrangement may be used which allows the burners to be lighted without reaching over the top of the bowl. This is a great convenience.

No mantles are necessary with acetylene, and some most beautiful effects of candle lighting are possible. The gas in itself is clean, cool and brilliant, and does not in any way vitiate the air of rooms.

On the other hand, by means of a bunsen burner, it can be used for heating, in conjunction with boiling rings and radiators. Thus, anyone living in the country may obtain, by this system, the advantages of a town supply of gas or electricity, and yet be independent of the latter.

As a rule, other systems are not suitable for a few lights only, but with acetylene, no matter how few or how many are required, there is a generator to meet the requirements—even a six-light size, which is surely the minimum for any country cottage or bungalow.

In the case of a small plant, the space needed to house it is not more than that required for a bicycle. This is a great advantage where space is limited.

To sum up, acetylene has much to commend it, alike as regards initial cost and running costs, and as a pure illuminant. It is a simple, satisfying and economical system within the reach of anyone. E. W. B.

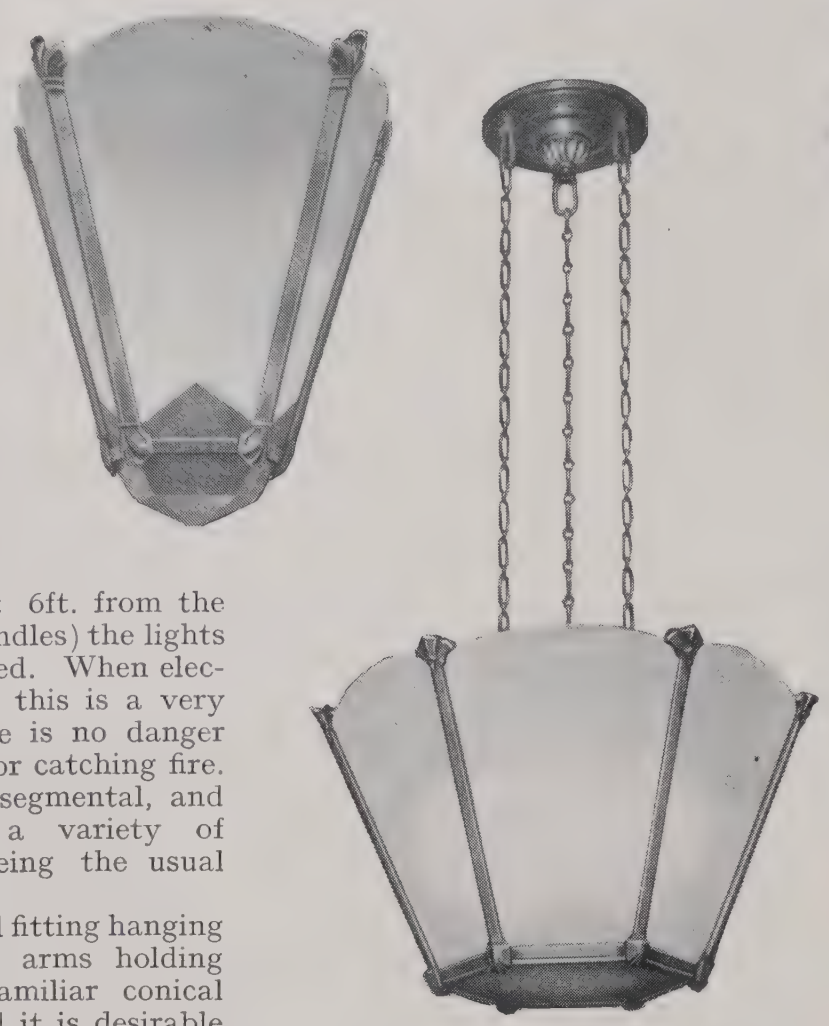
ABOUT LIGHTING FITTINGS

Points to Remember in Connection with their Selection and Placing

IT is surprising what little consideration is given to the choice of lighting fittings; and even when good fittings have been selected, they are often badly placed. A very common error with wall fittings is to fix them too high. Frequently, on either side of the mantelpiece one sees them quite 6ins. higher than they ought to be. In an average room a wall fitting should be about 6ft. from the floor, and (excepting candles) the lights should always be shaded. When electricity is the illuminant, this is a very simple matter, for there is no danger of shades being singed or catching fire. The shades should be segmental, and may be obtained in a variety of materials, parchment being the usual choice.

In the case of a central fitting hanging from the ceiling, with arms holding electric candles, the familiar conical shades are suitable, and it is desirable that these shall be of a colour that diffuses a warm glow. A difficulty with all shades is to choose a colour that is pleasing by day as well as when lighted up at night. Generally, some tone of red or yellow is the happiest choice.

The worst possible arrangement is a single bare light hanging by a flex from the ceiling. In no case can a bare light of this kind be justified, for "glare" is one of the chief things to avoid in the lighting of rooms.



General Electric Co.

A PENDANT AND TWO WALL FITTINGS IN MODERN STYLE.
With shaped glass panels in metal frames.

The question of central lighting *versus* wall lights and table or floor standards is one that is often debated, and no hard and fast rules can be laid down. Undoubtedly central lighting is very convenient, and there are no flexes to get in one's way and, perhaps, cause trouble. (In passing, it may be noted that the flex is "live," and care should be taken to see that it does not become abraised, otherwise a short circuit will be caused, or one may get a severe shock.)

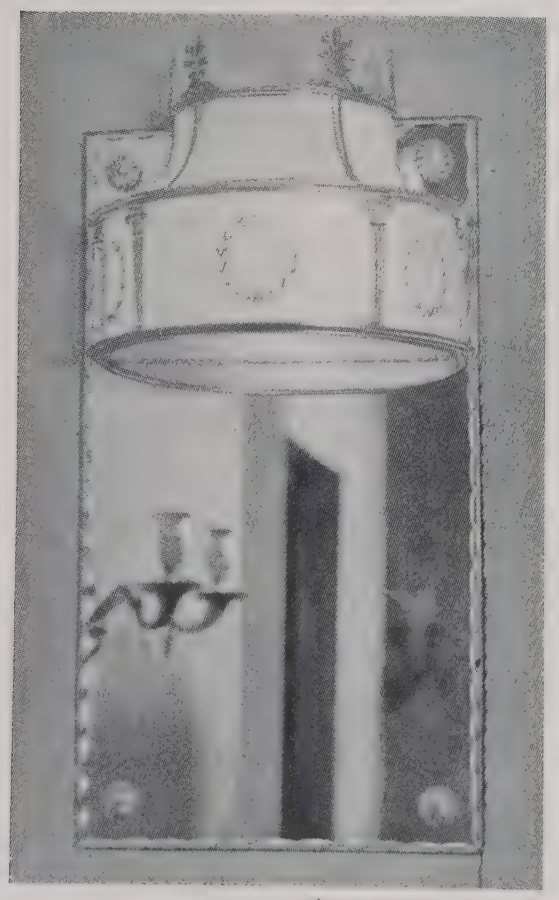
The particular merit of local lighting with table standards is that one can have a concentrated light just where it is needed; for instance, when reading at the fireside. It is always a good plan to have the shades of these table standards filled in at the top, and so avoid shafts of light being thrown upwards on to the walls and ceiling, often with displeasing effect.

Semi-indirect lighting from a bowl of alabaster, ribbed glass or other material is a form which is very popular. A pleasantly diffused illumination is thus given, and no hard shadows are cast.

Some very striking effects may be obtained with cornice lighting, but this involves a good deal of expense, and one has to meet a fairly heavy lighting bill in consequence. It is one of the things, however, for which some people are prepared to pay.

Gas fittings are a much greater problem than electric fittings, for two reasons. First, fittings of satisfactory design are difficult to find, whereas there is abundant choice of electric fittings that have been designed with knowledge and care. Secondly, in the matter of shading lights, with gas one has to take full precaution against the shade catching fire. This inevitably means much larger shades than are required by electric light. But a great advance has been made in the actual burners for gas. One can now have clusters of two or three which give an astonishingly good light. And, as glassware for use with any gas lights, there is "Vitreosil," which is heat-proof and will never crack.

In general design the majority of lighting fittings are based on the forms that came into being when candles were the only means of illumination. Latterly, however, with the spread of the movement for fresh character in the design of things for everyday use, there has been a marked change. This is seen in some very striking electric fittings which employ opal, coloured and



Osler and Faraday

A LIGHTING FITTING AND MIRROR COMBINED IN A GRACEFUL FORM.



Girdlestone and Co.

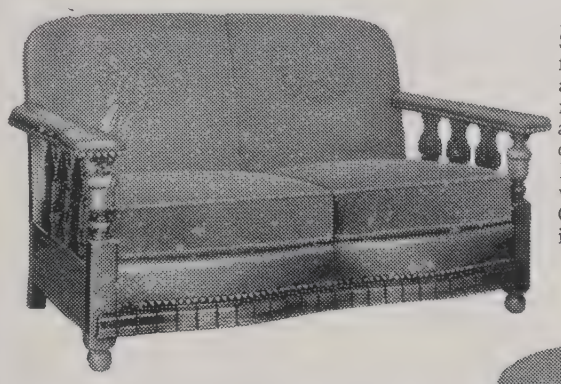
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With Italian alabaster bowl.

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IN YOUR COUNTRY HOME

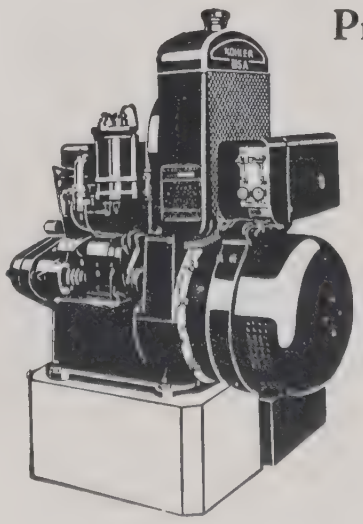
Electricity Without Storage Batteries!

What a difference electricity makes to the country home. A convenient switch in every room — a soft glow on the landings and in the hall — brighter lights in the living rooms — safe lights in the maids' quarters and outhouses.

Further, think how convenient it is to have electric power for all domestic appliances or for a water pump.

All this can be yours at once by installing a Kohler Automatic Electric Plant, which gives electricity at the turn of any switch, and without storage batteries.

Send to-day for the illustrated booklet entitled "The Principle and the Proof."



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KOHLER AUTOMATIC ELECTRIC LIGHT

The Garden section commences on page lxvii.

The GAYLADY Design:
in fine Ivory Earthenware, intaglio with charming apple green enamel



The Joy of Evening

After the day's toil is over let your table bring beauty to your eyes. The loveliness of Royal Doulton *fine* China will shine a welcome, and give more pleasure to the invitation to be at your ease, and enjoy the goodly fare. For Royal Doulton is designed to give lasting charm; its colours fired for endurance, its flawless glaze shining for ever. You will do well to see Royal Doulton before you decide on your new Dinner Service. Its small extra cost will be justified in its ever new delight.

At Stores and Good China Shops. Any shape or decoration not in stock obtained to order

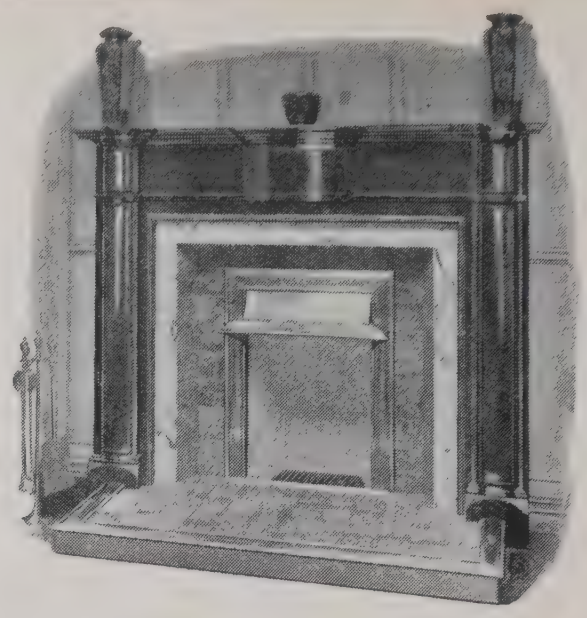
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ROYAL DOULTON POTTERIES,
BURSLEM, STAFFORDSHIRE



A WELL FIRE is built for the sake of beauty, durability and economy. It will give satisfaction to its owner for a lifetime of winters.
Generous in its gift of warmth, a Well Fire, though burning half the amount of coal consumed by ordinary fires, provides thrice the heat.

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Polished Mahogany Mantel	£25 : 15 : 0
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The largest and most reasonable stock of old English and Welsh oak furniture in London, and where you will eventually purchase. No misrepresentation. Sales by inspection only.

15 Showrooms displaying a variety of hanging and corner wardrobes, tallboy and chests on stands, refectory and gateleg tables, oak bedsteads, court cupboards and mule chests. American and Colonial visitors invited. Shipment arranged. Buses 80, 88, 157, 165, 180, and 181 pass the door. Open till 6.30 on Saturday.

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Beautiful Lovats, Browns, Greys and Heathers included in over thirty exquisite ingrain shades. That's what constitutes the range of choice in Two Steeples No. 83 Quality Socks.

Fashionable socks specially blended to tone with fashionable suitings, made of the same high-grade wool as the English and Scottish cloths that are famous throughout the world. No wonder they blend so well with your suits.

Ask your hosier to show you this wonderful range.

Two Steeples
No. 83 Quality Socks

PER 4/6 PAIR

MADE AND GUARANTEED BY
Two Steeples Ltd
WIGSTON
LEICESTER

The Garden section commences on page lxvii.

obscured glass, mounted in the form of a series of translucent slats or louvres, or treated as wall lanterns definitely modern in shape. There are also various applications of moulded and cast glass which are delightful. French designers have especially distinguished themselves in this direction, but English firms are now applying themselves to the task and are producing modern lighting fittings of distinctive character.

For candles we cannot do better than utilise the old forms, and now that we can get gracefully tapered candles in most attractive colours, the whole effect is charming. Acetylene, too, lends itself to the use of candle fittings, with most satisfactory results. The appearance of the acetylene flame is very similar to that of a candle, though, of course, it is far brighter. F. B.

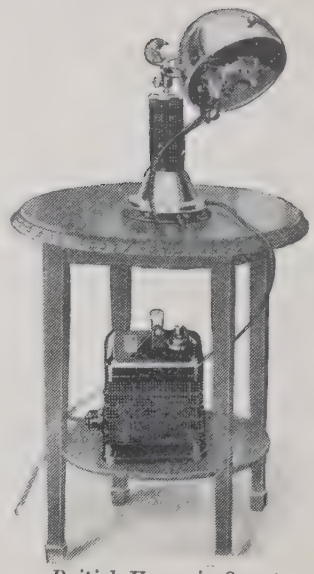
SUNLIGHT AT HOME

SCIENCE has now given us lamps which emit the invisible health-giving rays of sunlight, and it is possible in so short a time as three or four minutes a day to have indoors the full benefit of a real sun bath.

In the Hanovia "Home Sun" Lamp an arc formed between mercury electrodes produces a light rich in ultra-violet rays, and it is possible to give a personal stimulus that is impossible to obtain by any other means except natural sunlight. In this way the system, strengthened and energised by the light, is enabled very frequently to throw off a disease that might otherwise develop. The blood, being enriched and purified by the chemical changes which occur by absorption of the rays, brings new life to the tissues of the body; and toxic poisons are thereby expelled.

Persons in good health can freely take these light baths, but where there is known disease a doctor should be consulted and his advice taken before treatment is commenced.

F. J. H.



British Hanovia Quartz Lamp Co.

THE HANOVIA "HOME SUN" LAMP.

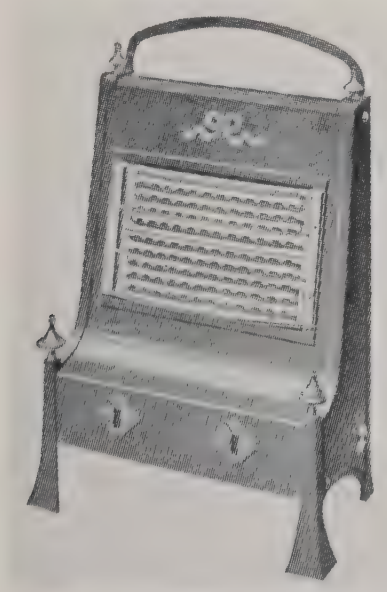
HEAT at the TOUCH of a SWITCH

Electric Appliances give this Convenience

PARTLY as the result of a wider appreciation of its merits, and partly because of a reduction in the cost of current, electric heating is coming more and more into general use.

In choosing an electric fire, the rating or heating power has first to be decided. This, of course, depends chiefly on the size of the room to be warmed. Electric fires are rated in kilowatts (usually written "k.w.") and 1 kilowatt signifies a consumption of 1 unit of electricity per hour. A fire rated at 2 k.w. consumes 2 units per hour, and so on. Thus the cost per hour of running an electric fire can easily be calculated when the price of electricity per unit is known.

Apart from considerations of cost, however, electricity provides an extremely simple, clean and healthy method of warming rooms. The heat is controlled by the turn of a switch, there are no fumes or other products of combustion, and a high proportion of radiant heat is emitted.



Carron Co.

AN INEXPENSIVE ELECTRIC FIRE—THE "CANTERBURY."

As with gas fires, electric fires are capable of giving varying degrees of heat according to requirements. Practically all electric fires of modern design, except the very small models, are fitted with "three-heat" switches, which enable the fire to be regulated to "low," "medium" or "full," as desired. On a cold day the full heat can be switched on for a few minutes, until the room is well warmed up, and then reduced to "medium" or "low" to maintain a comfortable temperature.



Siemens Electric Lamps and Supplies, Ltd.

THE "COSYGLO" FIRE.

By electric means this gives the effect of a glowing coal fire with flames and smoke.

In the design of electric fires there is no lack of variety. For those who find it hard to relinquish the cheery glow of the coal fire—and who does not?—there are "imitation fuel" fires which reproduce not only the glow but also the flicker of the flames with remarkably realistic effect.

A wide variety of models to harmonise with different styles of furnishing is available to-day. There are also neat portable models for bedroom or bathroom use. It is in the bedroom that the value of a portable fire is most appreciated, particularly during the winter months, when it can be placed close to the dressing table "on a cold and frosty morning."

A useful feature of some electric fires is the provision of control switches which are operated by a slight pressure of the foot. This obviates the necessity of having to stoop to turn the heat "on" or "off." Yet another useful feature in some fires of the portable type is the provision for accommodating a kettle or other utensil.

Electricity has its application also to central heating. There are various ways in which this can be carried out. For example, by means of heating panels concealed in the walls, ceilings and floors. The panels may consist of hot-water pipes or insulated wire conductors, the heating energy in either case being derived from the household electricity supply.

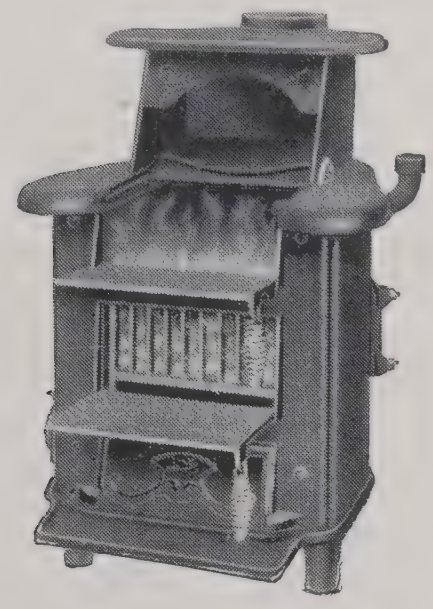
Another system of heating by means of panels dispenses with a metallic heating element and employs a resistance element composed of a special graphite composition embedded in a porcelain or ceramic covering in such a manner that the whole forms an inseparable and complete unit. In appearance this heating unit resembles a large flat glazed earthenware or porcelain tile with an electrical connection at one end. The insulating and protective covering renders the resistance element impervious to water and acid. This appliance, which is known as the "Morganite" heater, can be used as a wall fixture, being hung on the wall like a picture, or embedded flush in the wall as a panel.

"Electro-Vapour" is another method of electric heating. It employs a special type of radiator, which is fitted with an electric element and vaporising chamber containing a small quantity of water. When the current is switched "on" and the water heats up, a portion of it vaporises and warms th metal surfaces of the radiator. T. T.

THE INDEPENDENT BOILER

Abundant Hot Water is its Main Service, but it also Provides Minor Cooking Facilities

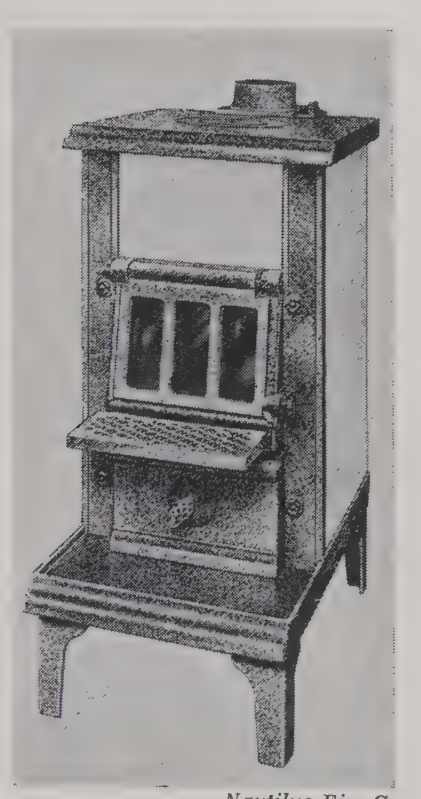
A PRIMARY requirement in any house to-day is a good supply of hot water. It is quite impossible to obtain this from an old-fashioned back boiler fixed behind a kitchen range. The ordinary sort of



Jones and Attwood

THE "DOMESTIKATUM" BOILER.

It can be used closed or open, as above, showing the fire.



Nautilus Fire Co.

THE "NAUTILUS" BOILER.

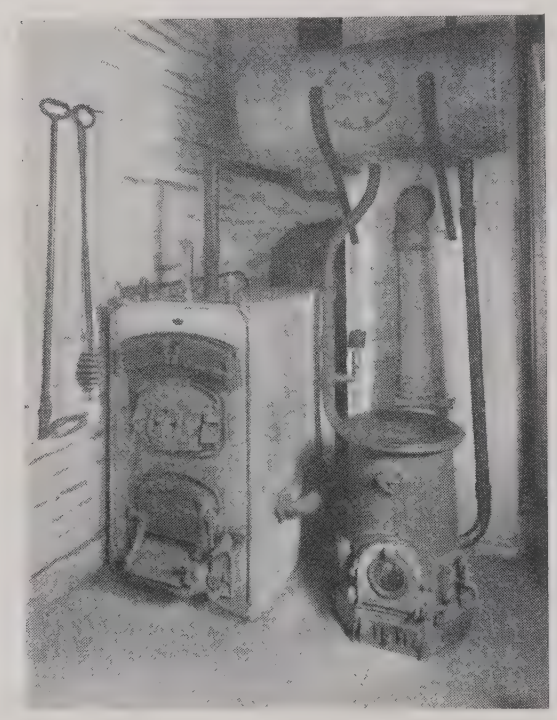
This is the latest model, with mottled enamel finish.

range itself is fast passing out of use in favour of the gas, oil or electric cooker, and to burn coal in the range merely to heat the water is both inefficient and extravagant.

Many present-day houses and flats are provided with a lavatory basin in every bedroom, in addition to those in the bathroom and cloakroom. For such conditions, the most satisfactory and economical way of obtaining a plentiful supply of hot water is, undoubtedly, by means of an independent boiler.

An existing hot-water supply installation in a house or flat of moderate age generally consists of a back-boiler in the range, connected up by flow and return pipes to a storage cylinder or tank, which is generally placed above or adjacent to the range in the kitchen, or in a linen airing cupboard on the floor above. From the storage cylinder the circulation or service pipes are taken to the various bath, sink and lavatory taps.

The substitution of an independent boiler for an old-fashioned range boiler is usually a very simple and inexpensive



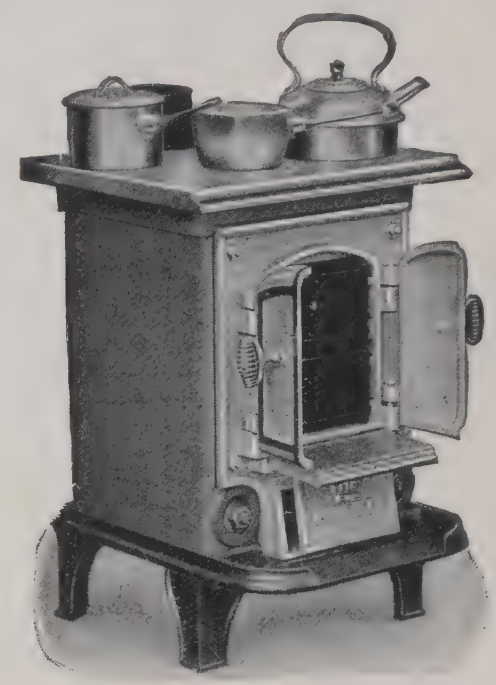
WHEN EXTENSIVE RADIATOR HEATING AS WELL AS HOT-WATER SUPPLY IS NEEDED, IT IS BEST TO USE TWO BOILERS.

A "Britannia" Boiler and a "Glow-Worm" boiler are here installed side by side.

matter. The range is removed, the recess is neatly tiled, and in the recess both a gas cooker and the independent boiler may be placed side by side. The flow and return pipes to the storage cylinder are connected up to the new boiler, and the alteration is then complete.

All is not, however, always so straightforward, for when it is decided to install an independent boiler in place of an existing range boiler, often the desire is to put in lavatory basins and, perhaps, an extra bath. In these circumstances not only the condition and arrangement of the circulating and service pipes must be considered, but also the diameters must be checked to ensure they are of suitable capacity. To connect up a powerful boiler to a storage cylinder which is too small, or to circulating pipes which are badly arranged and of insufficient diameter is worse than useless, as the water in the boiler will become speedily overheated and steam will be generated, causing annoyance and, possibly, danger.

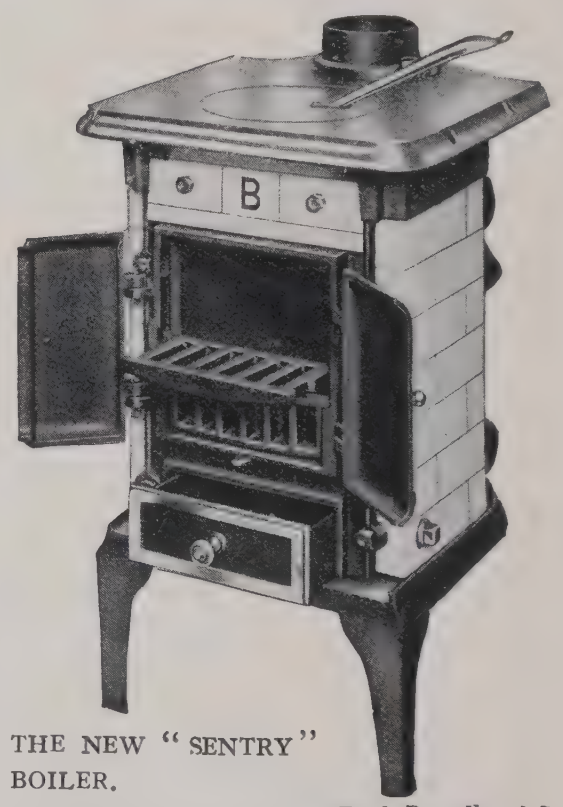
When installing an entirely new hot-water supply apparatus, consisting of an independent boiler, storage cylinder,



T. Balmforth and Co.

THE "KOKETTE" BOILER.

Made entirely of wrought steel.



THE NEW "SENTRY" BOILER.

Wood, Russell and Co.

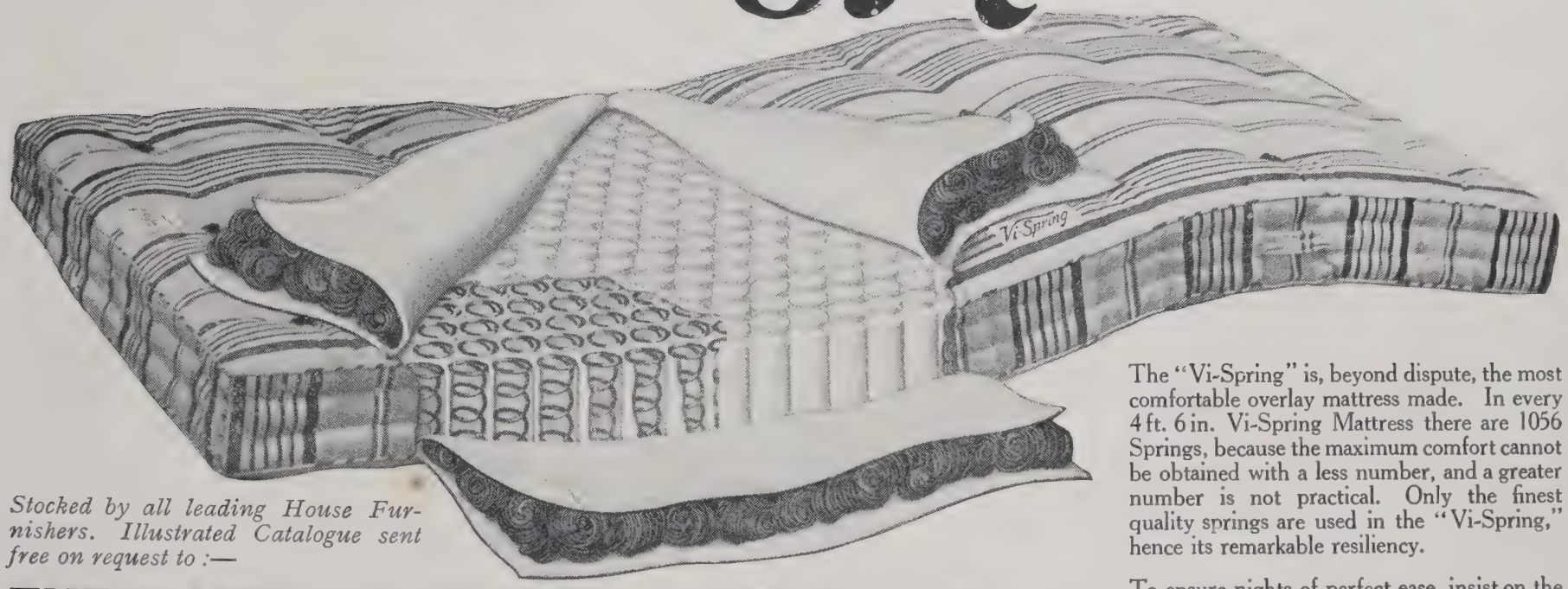
With white-enamelled panels, and arrangement for raising the fire bars to operate a reduced fire in summer.

primary circulation between the boiler and storage cylinder, and secondary circulation from the storage cylinder, with branches to the various draw-off taps, there is no need for the boiler to be placed in a recess. Merely a flue is necessary to take the smoke connection from the boiler. The diagram on page 177 shows a typical arrangement. Where a secondary circulation is included, towel rails may be fitted, and provided with valves for regulation. If it is desired to have a radiator or two fixed, say, in a corridor or hall, they

1056 Springs

MAKE THE VI-SPRING MATTRESS THE MOST LUXURIOUS MATTRESS OBTAINABLE

Vi-Spring Mattress



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To ensure nights of perfect ease, insist on the "Vi-Spring" and see that it bears our registered name and Trade mark.

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All British TRADE PITRADSTO MARK Manufacture

The "UNIQUE"

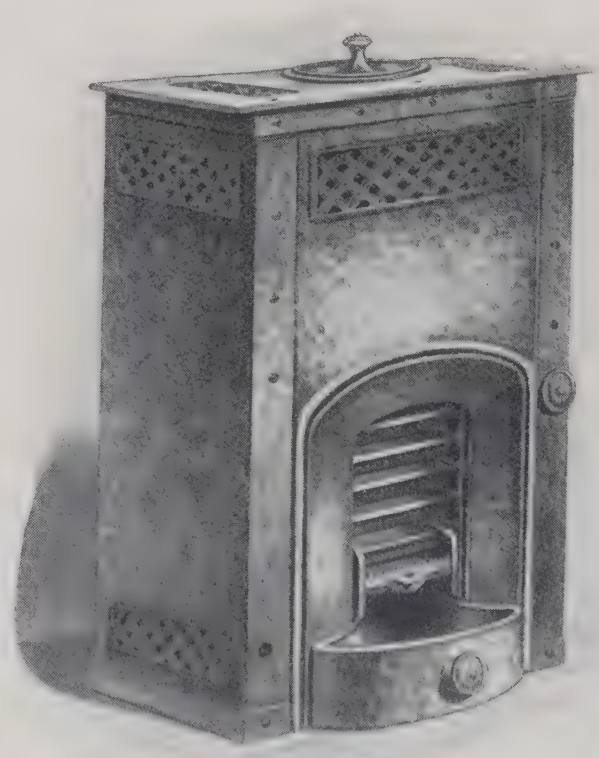
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Height 30 in. Width 17 in. Depth 11 in.

Designed with ornamental outer casing perforated at base to admit cold air and with openings in top to let the heat escape, suitable for Hall fireplaces.

Made in stock designs, and to Architects' own drawings.

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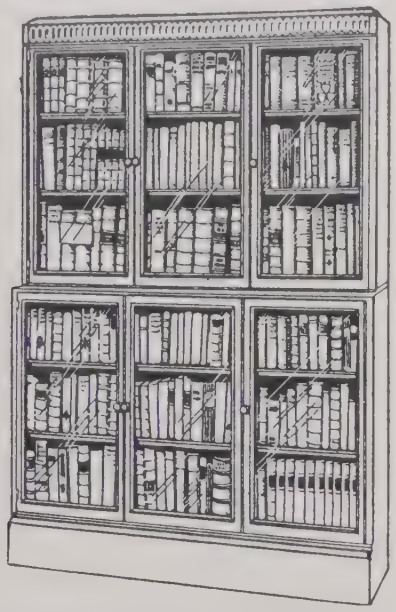
Pither's Radiant Stoves, Ltd.

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"OXFORD"

Sectional Bookcases

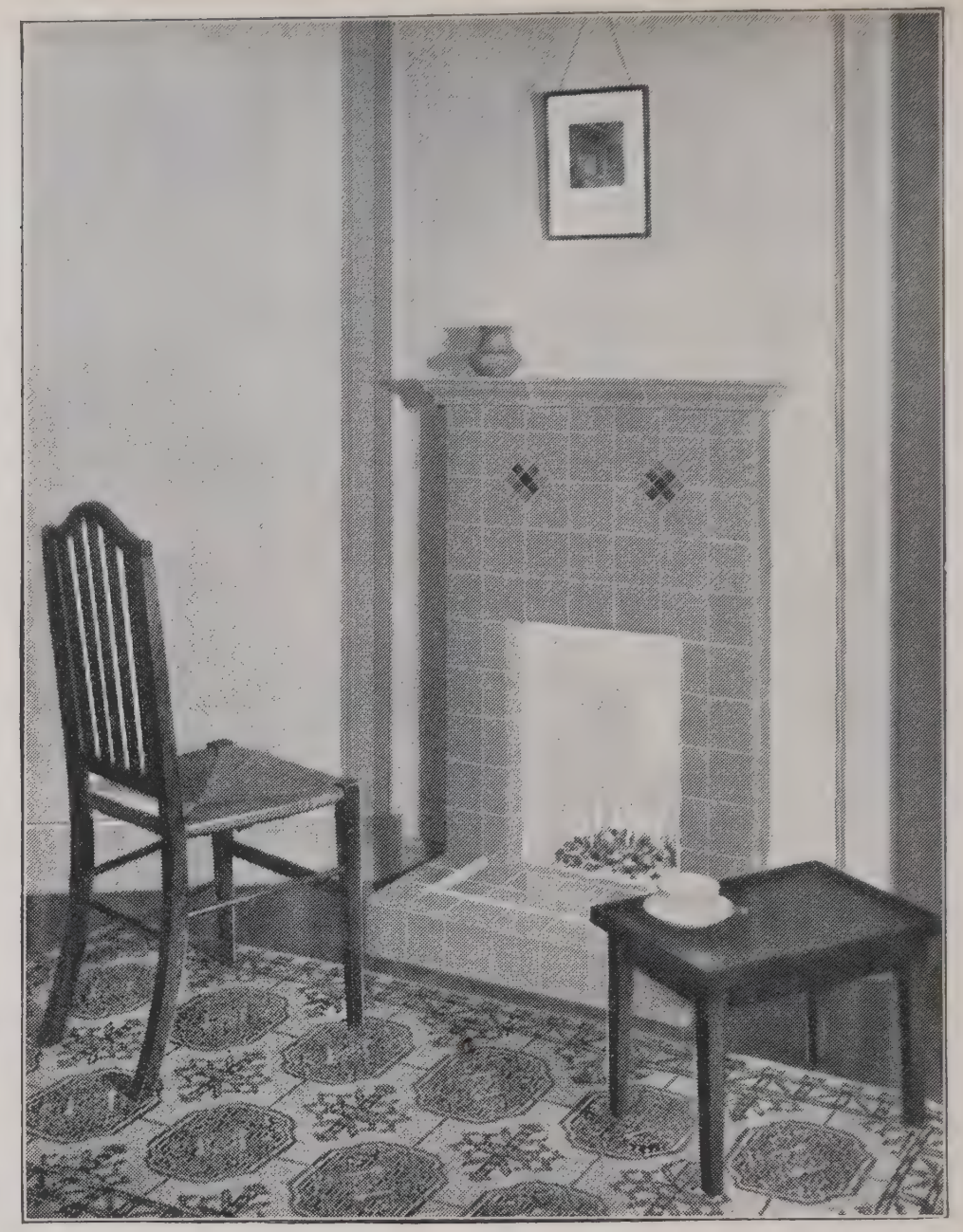


THE new improved sections of Baker's "Oxford" Bookcases have gained such popularity that the old sectional bookcase is likely to become a thing of the past. ALL the "elasticity" is retained in this improved type.

Write to-day for illustrated Catalogue, and Learn more about these Improved Sectional Bookcases.

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THE WARM RED GLOW OF THE REAL COAL FIRE

A SOFT glow fills the room. Half awake, half dreaming, you sit and watch the light playing on the smooth surface of the tiles . . .

Have you ever seen the Devon Tiles—and Devon Briquettes? Do you know that there are between 300 and 400 different colourings? Different surfaces too—some very highly polished, others with a matt, eggshell finish. Do you know that there are Devon Fires to go with every style of room and furnishing? And that they're considered to be the most practical and economical grates in use anywhere to-day?

The fire in the picture (No. S219A) costs £6 : 9 : 0 Others from £5 : 6 : 0. Carriage paid and sent slabbed ready for fixing. In the new house, or when re-decorating, put in a genuine Devon, with the name clearly stamped on it. It's easily fixed.

But don't wait until then. Write for the illustrated catalogue, now, and for the address of the nearest ironmonger who can show you the Devon. Or, if convenient, see these fires at our Berners Street Showrooms, or at our works, Heathfield, Newton Abbot, Devon.

The 'DEVON' FIRE

CANDY & CO LTD (DEPT D) DEVON HOUSE BERNERS ST OXFORD ST LONDON W.1

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Direct from the Potteries



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200 choice Alternatives to the Everlasting Joint

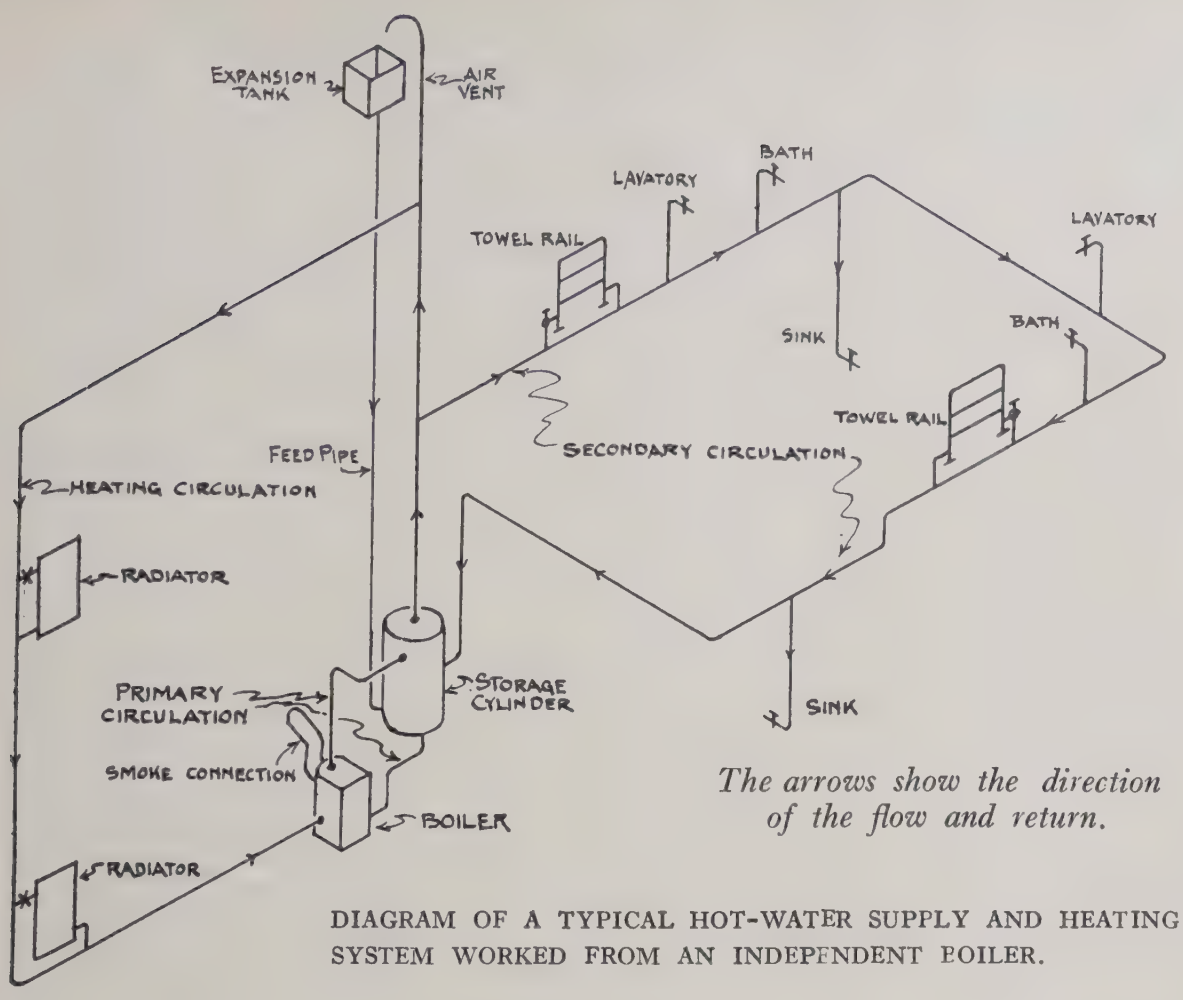
By

MAJOR HUGH POLLARD

Not a book for THE SPORTSMAN ONLY, but for any housewife of enterprise

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COUNTRY LIFE, 20, Tavistock Street W.C.2



The arrows show the direction of the flow and return.

DIAGRAM OF A TYPICAL HOT-WATER SUPPLY AND HEATING SYSTEM WORKED FROM AN INDEPENDENT BOILER.

may be worked on a dropping pipe circulation from the main flow at a high level, returning to the bottom of the boiler.

In the average house the demand for hot water will, naturally, be intermittent, and will fluctuate during day and night. It is, therefore, very difficult to draw up any definite scale on which to base the suitable heating power of the boiler, the capacity of the storage cylinder, or the diameter of pipes necessary. But the usual practice is to average them in the following manner :

About 20 gallons of water at 150° Fahr. are required to make up, mixed with cold, an ordinary bath at about 100° Fahr. Assuming that two baths are required within the hour, 40 gallons will be required. Ten gallons per hour at 150° Fahr. may be allowed for a sink ; and 3 gallons per hour for a lavatory basin.

The maximum demand for one bath, one sink and one lavatory basin may, therefore, be taken as—

One bath, twice in one hour	40	gallons
One sink, per hour	10	do.
One lavatory basin, per hour	3	do.
	53	gallons

To meet this maximum demand, a suitable combination of boiler and storage cylinder would be a cylinder of 30-gallon capacity and a boiler having a capacity of 20 gallons of water per hour raised from 50° to 150° Fahr.

For the primary circulation between the boiler and cylinder the connections should be :

For a 30-gallon cylinder	1¼ins.	diameter.
,, 60-gallon ,,	1½ins.	,,
,, 100-gallon ,,	2ins.	,,
,, 200-gallon ,,	2½ins.	,,

The sizes of the branch pipes to the draw-off taps are usually :

To a bath	¾in.
,, sink	¾in.
,, lavatory basin ..	½in. or ¾in.

The secondary circulation and main supply pipes from the storage cylinder should be proportioned from the above according to their carrying capacity, and based on the assumption that at least 50 per cent. of the draw-offs will be in use simultaneously.

Very little practice is needed to stoke an independent boiler and regulate the dampers so that the desired production of hot water at certain periods of the day or night is obtained ; and the boiler fire can be banked up for the night, so that a supply of hot water is available in the early morning.

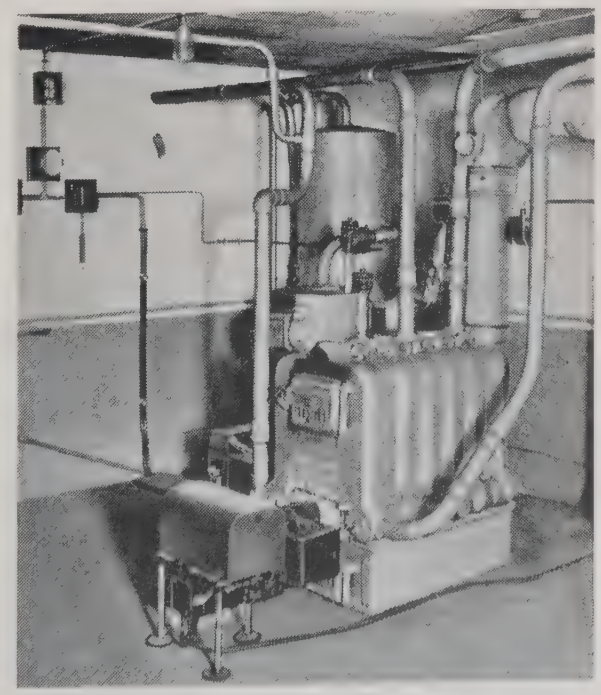
L. J. OVERTON, M.I.H.V.E.

OIL FIRING for DOMESTIC BOILERS

OIL, which has become such a competitor with other fuels for general power purposes, is now being largely used for firing boilers for central heating. In America, for many years, it has been so used, and the same practice is now being rapidly extended in our own country. Some very neat, ingenious and efficient plants have been evolved, adapted to the conditions of the ordinary house, and their automatic working is one of the strong points in their favour. They are entirely self-contained, and adaptable alike to a new installation or to any existing boiler. In the latter case the necessary alterations are but slight, consisting in most cases of a hole cut in the firedoor to accommodate the oil burner and a few firebricks for laying over the existing firebars to protect them.

The main principle in oil burning is to mix thoroughly the necessary oxygen of the air with the oil, and to do this it is necessary to atomise the oil into a fine mist or spray. This atomising of the oil can be achieved by steam or air pressure, or by forcing the oil itself under pressure through a very fine orifice in the burner.

The air-pressure system—which is the one suited to domestic conditions—consists of a small electric motor and compressor which delivers the air to the burner through piping, the oil to be atomised being also fed to the burner through a separate pipe from a small service tank in the boiler room or, in some cases, direct from the main storage tank. The oil can either flow by gravity to the burner or be under a slight pressure if the supply tank is below the level of the burner.



Parker, Winder and Achurch

THE "PARWINAC" OIL BURNER DOES AWAY WITH ALL NEED OF STOKING.

With this system the labour of stoking with solid fuel, such as coke, is entirely eliminated, there are no ashes to contend with, and there is no smoke if perfect combustion is secured, which is easily obtainable with any one of the reliable plants now obtainable in this country. The result is a clean, tidy and neat boiler house, which can be looked after by any member of the household staff.

There are oil-fuel systems now on the market which are entirely automatic in action—such as the "Parwinac" and the "Oil-O-Matic." With these the heat can be raised to a given temperature, which is automatically maintained by a thermostatic regulator placed in one room of the house. Should the room become too warm, the thermostat comes into action and brings the plant to a standstill for as long as is necessary.

On the other hand, should the temperature fall below the set figure, then the burner is brought into use again automatically. In this way a uniform warmth throughout the house can be maintained with no attention whatever, other than periodic filling of the oil supply tank.

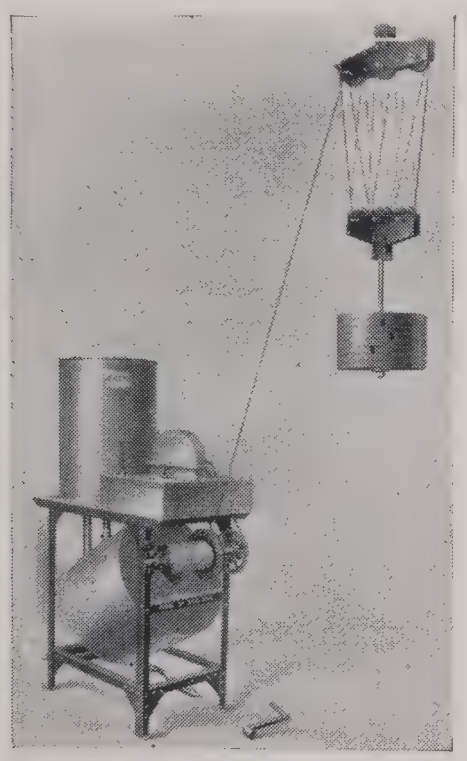
And in regard to the all-important matter of running cost it may be stated that oil firing is certainly no more expensive (and often may be less expensive) than coke firing. In all respects, therefore, it has much to commend its use.

T. M.

PETROL-GAS for LIGHTING, HEATING & COOKING

The Necessary Plant is Very Simple to Operate and Involves no Maintenance

FOR any house where there is no public supply of gas or electricity, petrol-gas is a boon, and the modern appliances for generating it are both simple and efficient. Besides lighting, petrol-gas can be used for heating and cooking, and for hot water—in fact, it does practically all that commercial coal gas can do. Actually, it is a mixture of petrol vapour and air, the proportions being about 5 parts of petrol vapour to 95 of air.



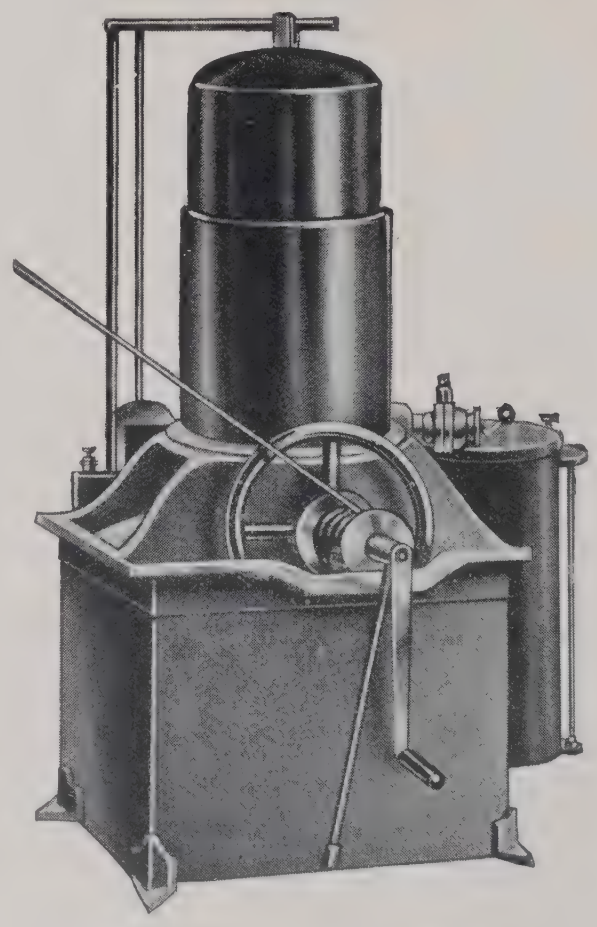
Aerogen Co., Ltd.

WEIGHT-DRIVEN "AEROGEN" PLANT.
It is automatically controlled and maintains a steady, even supply of gas.

Of the plants available, "Aerogen" has to its credit an unbroken record of forty-eight years, and is fully guaranteed. The special feature of the "Aerogen" plant is its rotary spiral carburettor, which, by reason of its efficiency and flexibility, delivers a gas of a non-varying quality at even pressure. One of the severest tests for a petrol-gas plant is sudden variation in the loads. Heating appliances consume a considerable amount of gas, and if lights are included in the same installation, the turning on and off of the heating appliances is liable to interfere with the lights. It is claimed for the "Aerogen" rotary carburettor that, on account of its flexibility, it always maintains the same mixture and pressure, although large-size heating burners may be turned on or off simultaneously. The plant is automatically controlled by vacuum set up the moment the gas bell anti-fluctuator seals off the air inlet—that is, when all lights are turned out. This method of arresting the action of the apparatus is an important detail in the whole system, which is simple and never-failing, inasmuch as vacuum is a physical law not liable to go wrong. It is further claimed for the "Aerogen" plant that the system of its revolving carburettor counteracts freezing by evaporation of petrol in the vaporising chamber, and it is entirely due to the fact that the action of this spiral maintains an equable, *i.e.*, non-varying, temperature in the vital place—namely, the vaporising chamber; consequently, lighting and heating burners will not vary on account of temperature troubles within the vaporising channels.

A new model of the "Aerogen" is electrically driven, being operated by a tiny motor (similar to that of a vacuum cleaner) consuming only one to two units of electricity per week. This small and compact plant produces the necessary gas for an ordinary-sized cooker or two or three gas fires.

Another well known plant is "Silverlite," made by Messrs. Spensers. This firm supplies two types, the "Model de Luxe" and the "Standard Model." Outstanding features of the "Model de Luxe" are the duplex carburettor,



Allen-Liversidge, Ltd.

"IMPERIAL" PETROL-AIR GAS PLANT.
This is weight-driven, the weight being hand-wound by the gear provided.

the patent winding winch, the all-copper parts, and the ball-bearing pulley blocks. The patent winding winch enables the machine to be wound up at any moment without in any way interfering with the gas supply; while



Spensers, Ltd.

A "SILVERLITE" PLANT.
Periodic filling of the tank with petrol is a simple operation.

the ball-bearing pulley blocks reduce friction to a minimum and make for ease in winding and running. Alternatively to winding weights by hand, it is possible, where the installation is a large one, to use a small ¼ h.p. motor to do this work; or the plant can be driven by water where there is a constant and steady supply, the consumption of water being proportional to the consumption of gas. Messrs. Spensers make their own fittings, and every fitting is supplied with their special three-position switch tap.

The "Imperial," supplied by Messrs. Allen-Liversidge, is another efficient weight-driven plant. It is very compact, and needs a minimum of attention. The function of the plant is to drop a measured quantity of petrol automatically into a carburettor, where it is entirely evaporated, and to mix the vapour with a measured quantity of air. In the "Imperial" the mixture is always constant, no matter at what speed the machine is working.

When used for lighting, petrol-air gas requires the provision of mantles. It then gives a soft and brilliant light. For heating and cooking, the ordinary type of coal gas fires and cookers can be used if suitable burners are fitted.

R. H. P.



Light brought to Life!

The light that gives children health and growth cannot pass through ordinary window glass

All children love the light. Let them enjoy it as much as possible, for the invisible health rays in light have the wonderful power of promoting straight and sturdy growth and helping in the development of strong bones and teeth. But these invisible rays cannot penetrate ordinary glass windows, and so the light that comes into your home is robbed of its life-giving powers—drained of health as skimmed milk is drained of cream.

"Vita" Glass—the new inexpensive window glass—lets in the vital rays that have such a profound influence on the lives of little children. Every nursery in the country should be fitted with "Vita" Glass. And not only nurseries, for the same power that gives children straight limbs and proper growth has a wonderful tonic effect on men and women. It tans the skin and enriches the blood, increasing the vitality and making the body fit and resistant to disease.

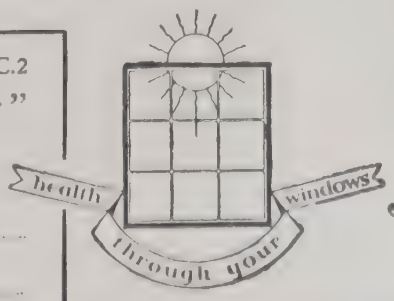
"Vita" Glass is already used in many Hospitals, Schools, Offices, Factories and private houses. Supplies are obtainable through your local glass merchant, plumber, glazier or builder. Put it in the windows of your home and save the money you now spend on special foods and patent medicines. The prices of "Vita" Glass have been substantially reduced. Send the coupon to-day for the wonderful story of "Vita" Glass.

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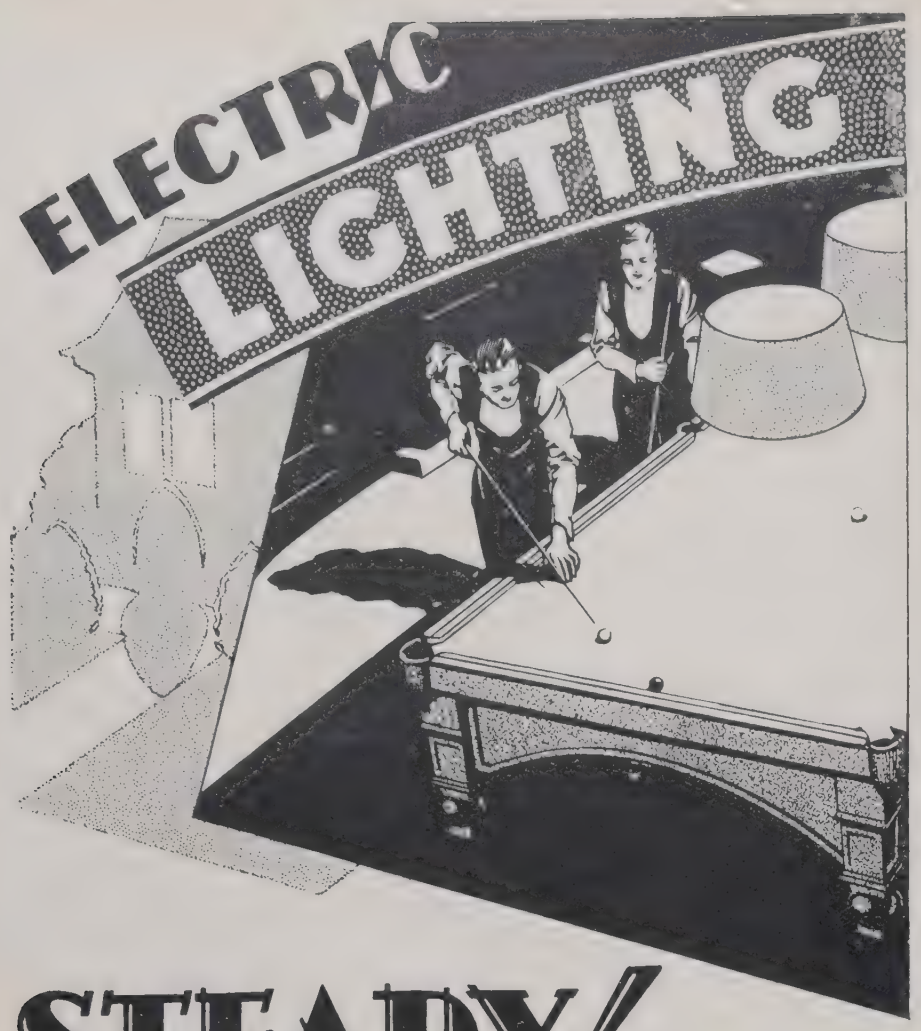
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"VITA" GLASS

"Vita" is the registered Trade Mark of Pilkington Brothers Limited, St. Helens

The Overseas section commences on page lxvii



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AND OF ALL ELECTRICAL DEALERS.

The Garden section commences on page lxvii.

ELECTRICITY MADE AT HOME

Self-Contained Plants that Provide Current for Lighting and Other Purposes.

WHEN building a new house or equipping an old one in a district where no public supply of electricity exists, the question constantly arises—What are the possibilities, initial cost and running costs of a self-contained small generating plant? It is the purpose of this article to give some practical information about these matters.

The first thing is to decide what you expect from the plant.

Lighting is a comparatively low and very economical duty, and the use of an electric iron, a toaster, a vacuum cleaner or a small kettle (the convenience of which must be experienced to be appreciated) increases the size only slightly for small plants, and not at all for well chosen plants of fifty to sixty lights or more. If, on the other hand, electric fires or radiators are required, or electric cooking is to be adopted, then the load is increased to a point where the plant becomes unwieldy and expensive, and outside the range of practical politics for the householder of moderate means.

As a rough guide for small sets it may be taken that a 1-kilowatt plant is suitable for twenty-five to fifty lights, a 2-kilowatt plant for fifty to a hundred lights, and so on. This is a useful indication for lighting duty only. When other loads are to be added, or the number of lights likely to be in use at one time is a large proportion of the total, a margin should be allowed.

Initial Cost and Running Costs.

The question of cost is largely influenced by the type of the house, the class of wiring and fittings required, and the distance from the plant to the house; and it is naturally less expensive to wire a new house during construction than one already completed.

For the house of eight or ten rooms a lighting set of repute can be purchased and installed for £100, and the local electrician will quote for wiring and fittings to suit your requirements.

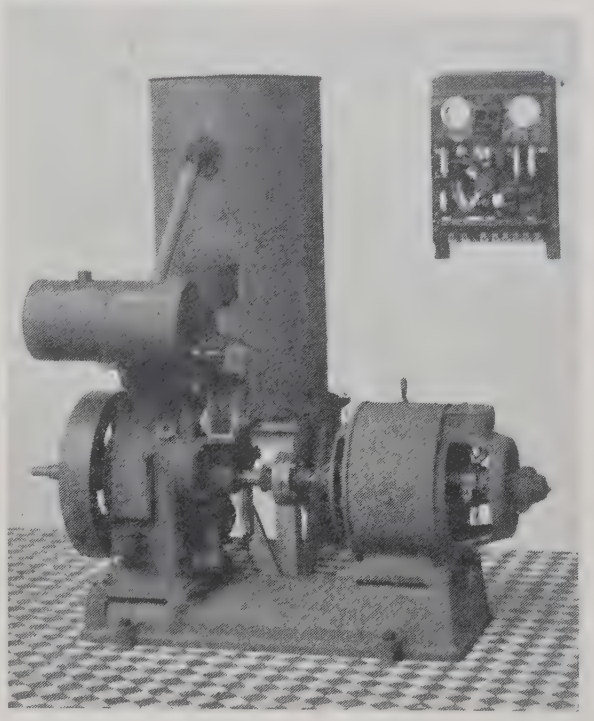
In this connection it should be noted that some of the modern systems of surface wiring can be installed in houses already decorated with surprisingly little disturbance, and very unobtrusively.

With regard to running costs, an actual example may be cited. A user of a well known set running on paraffin consumed 4 gallons per week. This, with lubricating oil, worked out at 2d. to 2½d. per unit—figures which can be expected under ordinary conditions, and in many cases can be improved upon.

These figures apply to plants with four-stroke cycle engines running on paraffin. Such engines are a little more complicated and a little more expensive than the two-stroke type, but for general reliability and economy in operation they have much to recommend them.

The majority of plants operate in conjunction with a battery, and it is necessary here to emphasise the value of a battery of really reliable design and manufacture. The battery is the reservoir from which current is drawn as needed, for one or two lights or for twenty. It is charged by running the engine at its full economical load for a few hours, and the stored current is then drawn upon as required.

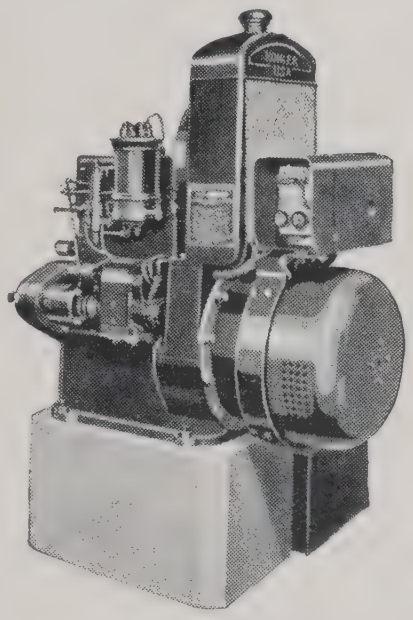
There are also electric lighting plants which operate without a battery, the engine in this case being run whenever lights are needed.



Sir W. G. Armstrong Whitworth and Co.

AN "A.W." DIRECT-COUPLED LIGHTING SET.

This is a substantial small plant with four-cycle engine running on paraffin.



Kohler Co., Ltd.

1½-K.W. "KOHLER" PLANT.

No storage battery is needed with this plant, the current being used as generated.

Stuart Turner, Ltd.

½-K.W. "STUART" PLANT.

An inexpensive small plant that will supply current for about twenty-five lights.



Chloride Electrical Storage Co., Ltd.

A "CHLORIDE" BATTERY WITH THE CELLS ARRANGED ON TWO TIERS.

A thoroughly reliable battery, such as this, is all-important.

The Fuel—Petrol or Paraffin?

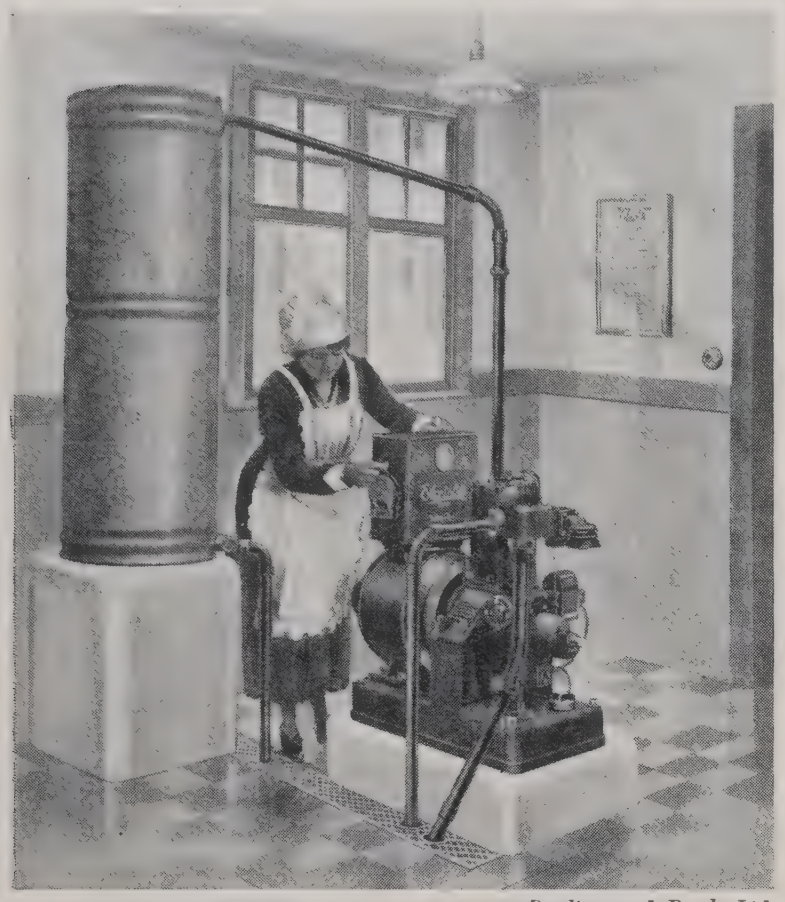
In certain cases a higher output is obtainable on petrol, but paraffin has been exempted from the attentions of the Chancellor of the Exchequer, is readily obtainable and is generally satisfactory. Perhaps the only drawback to its use is that it necessitates rather more frequent decarbonisation of the engine. On the whole, the advantage is decidedly with paraffin.

Attention Needed.

The attention necessary with one of these small lighting sets is much less than is given to a car. Arrange for cleaning and general inspection once, or at most twice, a year, and examine and replenish the fuel and lubricating supplies before each run. If a hand-controlled arrangement is adopted, visit the engine house for a few minutes two or three times during the six or eight hours which are required

to charge the battery, to ensure that all is well.

If the owner is looking after the set and wishes to give it only the minimum of attention, the semi-automatic type of plant has the advantage that it can be started by the movement of a switch and can then be left entirely alone, as it will shut itself down at the end of the battery charge. The hand-controlled type, however, is generally to be recommended, and much to be preferred where current is frequently required during the charging of the battery.



Boulton and Paul, Ltd.

AN "ELECTOLITE" PLANT.

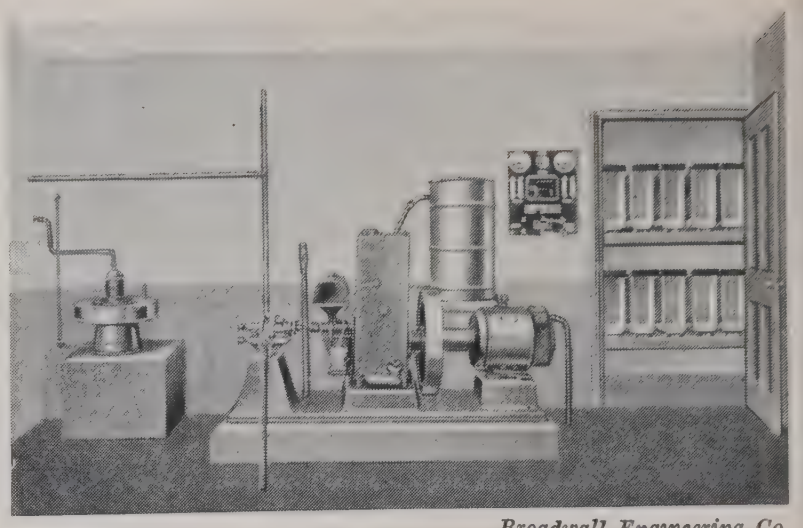
It occupies little space, and no skilled attention is necessary for its upkeep.

Voltage and Switchboard Equipment.

The majority of small plants are arranged for 50 volts. Lamps, irons, vacuum cleaners, etc., can readily be obtained for this voltage.

When a small lighting load is required, and the engine is situated close to the house, 25 volts will suffice, and the first cost will be slightly lower. For plants of over 2 kilowatts output, 100 volts is the most suitable.

The switchboard and electrical equipment should be simple and robust, and in this connection the so-called semi-automatic and hand-controlled sets are to be recommended, since the fully automatic sets involve reliance on more or less delicate mechanism which may fail, and, if the failure be unnoticed, may result in absence of light when it is most needed, and possibly may cause damage to the storage battery.



Broadwall Engineering Co.

A "BROADWALL" PLANT.

With direct-coupled engine driving dynamo and a small pump; and in conjunction with it (on left) a small electrically operated petrol-gas generator for heating and cooking.

It should be noted that, despite the rapid spread of central station networks and the optimistic statements which are published from time to time, it will be many years before these services become universal and available for houses situated away from main roads and villages. There has been a great deal of loose talk, however, in connection with this matter. Prophecies of early supply from the mains should, therefore, be investigated very thoroughly before being accepted.

Finally, if you are building a new house, have it wired during construction even though an electric lighting plant is not contemplated. It will add to the value of the house and make the installation of electric lighting a simple matter when you decide (as you surely will) that you cannot afford to be without this modern necessity.

F. C. H.

WHEN YOU WIRE YOUR HOUSE

Modern Systems that can be Easily Installed and are Inconspicuous

THREE different systems are employed to-day in the wiring of houses for electric lighting and power supplies. Each has its own particular advantages and disadvantages, and the practical value of one or the other must be judged in reference to the circumstances in which it is installed.

The chief characteristics demanded of an electric wiring system are: (*a*) It must be sufficiently "safe" to satisfy fire insurance authorities and comply with statutory regulations; (*b*) it must be simple to install, and permit of easy access for periodical inspection or repair; (*c*) when fixed on the surface of walls it must be neat and unobtrusive in appearance; (*d*) it must be capable of giving efficient service over a long period; and (*e*) it must be reasonably cheap.

The three systems referred to above are usually described as (1) metal conduit, (2) lead-sheathed, and (3) tough rubber-covered.

In the conduit system the wires are encased in metal tubing (usually of steel) which is buried in the walls and ceilings, or carried along joists under floors, etc., the whole system (with the exception of fittings) being completely hidden. Although conduit wiring *can* be introduced into houses that are already built, it is rarely advisable to do so owing to the damage and disturbance involved. It is particularly suitable for houses in course of erection, when the metal conduits can be fixed in position with a minimum of trouble.

When properly installed, conduit wiring is probably the best of the three systems; it must be added, however, that it is also the most expensive. Its chief advantage lies in the mechanical strength and the protection it affords from fire or injury of any kind. (There are instances on record, for example, of rats having gnawed through the insulation of cables running under floors; but no rats could eat through a steel tube.) But with this system, owing to the difficulty of obtaining access to the cables, renewals and extensions are both costly and troublesome, especially if the installation has not been carried out efficiently.

Metal conduit is quite unsuitable for surface wiring, of course, except in factories, offices and other buildings where the question of appearance is of no importance. For surface wiring in private houses the choice must lie between lead-sheathed and tough rubber-covered cable, either of which can be installed neatly and unobtrusively and without causing damage to their surroundings. Lead-sheathed cable consists of insulated wires embedded in a solid-drawn tube of special metal alloy (containing a large proportion of lead). Though mechanically strong, the cable is quite flexible and can be bent easily in the hand to any shape. This gives it a marked advantage over metal conduit, which can only be bent with the aid of special tools.

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The Garden section commences on page lxvii.

HOUSE WIRING SYSTEMS—*Continued.*

Among the reputed systems employing lead-sheathed cable in general use to-day may be mentioned the "J and P" and the "Magnet." Both of these can be recommended.

It should be mentioned that lead-sheathed and tough rubber-covered cable can be used either for surface or "concealed" wiring. When fixed to the surface of walls and ceilings the cable is run close to the picture-rail or skirting, or in some equally unobtrusive position, and the fixing is done by means of small neat clips or saddles, after which it can be painted, distempered or papered over to harmonise with its surroundings. In the case of a completely concealed system the usual practice is to cut a narrow channel in the plaster to take the cable, the latter being afterwards covered over by a coating of cement in order to guard against the possibility of nails being driven into it accidentally at some future date. The work of concealing the cable is quite easily carried out and can be performed in occupied houses with a minimum of inconvenience to residents.

MICHAEL EGAN.

HOT-WATER SUPPLY BY GAS

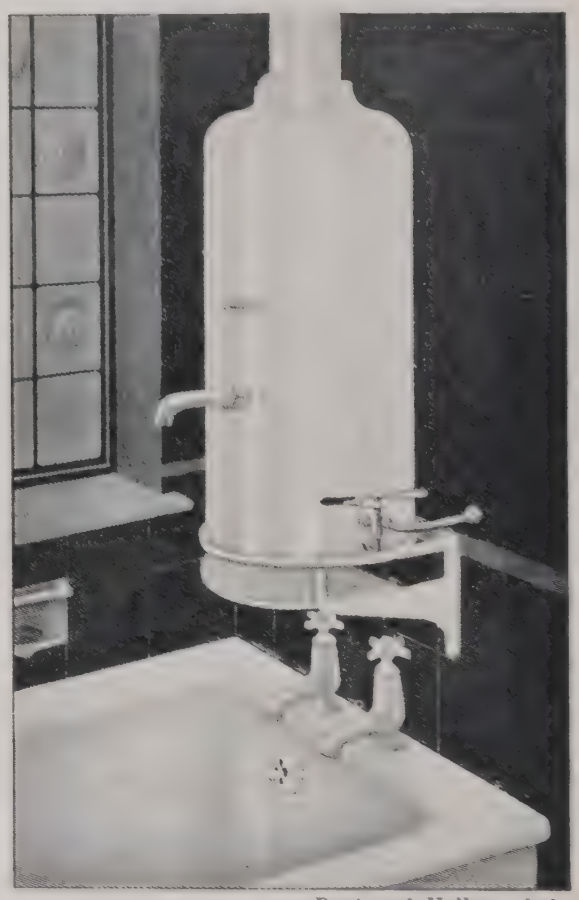
Up-to-Date Geysers and Circulators for all Domestic Purposes

IN houses where the cooking is done by gas, all the necessary hot water can also be supplied by gas-heated appliances. There are different types of apparatus obtainable to meet the requirements of every household. The most familiar type of gas water-heater is the single-point geyser (such as the "Lightning") which is simply connected to the cold water pipe and gas supply. It heats the water instantly, only as and when required. When used in a bathroom it supplies sufficient hot water for a bath in about a quarter of an hour. A smaller type of geyser, suitable for fixing over a scullery sink, supplies hot water for washing-up and other domestic purposes, or it can be used with equal advantage over a lavatory hand-basin.

With regard to external finish, the outer casing of the geyser may be either polished copper or oxidised, or a white porcelain-enamel finish. The last-named is a feature of the "Whitehall" geyser, the enamel being fired on a cast-iron jacket so that it is as permanent and as easy to keep clean as a porcelain-enamelled bath.

A type of water-heater that is becoming popular is one similar in many respects to a geyser, but with this difference—that, in addition to providing hot water for the bath, it also supplies hot water to the lavatory basin and sink taps throughout the house. By means of an ingenious control device the turning-on of a hot-water tap automatically turns up the gas to heat the water. When the water tap is turned off, the gas is automatically turned down, leaving only a small by-pass alight, ready for the next drawing-off of hot water. A convenient position for this type of heater is a corner of the kitchen or scullery, the flue, usually of galvanised iron piping, being taken out through a hole in the outer wall of the house.

Another type of self-contained gas-heated boiler—the "Hollar"—supplies all the hot water required for general household purposes, and makes provision for small quantities of scalding hot water to be drawn off quickly for washing-up purposes. When a bath is required it is ready within 30 minutes of lighting the gas. An automatic gas control lowers the gas to a small flame as soon as the water in the boiler is hot, and raises it again when hot water is drawn off. This appliance can be connected up to a coal range boiler so that when the fire is alight during the winter months the boiler can, if desired, be brought into occasional use to speed up the hot-water supply. Unlike the geyser type of heater, in which the water to be heated has to pass through a heated coil of copper tubing, this boiler has a cylindrical corrugated iron chamber which provides the necessary heating surface.



Dent and Hellyer, Ltd.

THE "WHITEHALL" GEYSER.

With white porcelain-enamelled outer casing.



Richmond Gas Stove and Meter Co.

THE "HOLLAR" BOILER INSTALLED IN A KITCHEN-SCULLERY.

It gives a supply for general domestic purposes, and also enables small quantities of scalding hot water to be drawn off quickly.

Then there is the combined gas water-heater and storage tank which supplies all the hot-water taps throughout the house. Made with varying capacities up to 60 gallons, this type of appliance is capable of providing a constant supply of hot water for bath and other purposes. In the larger sizes the gas consumption is controlled by a thermostat, so that, at times when little water is being drawn off, the gas is automatically reduced. When desired, the appliance can be connected to an existing hot-water system and can be operated either independently of or in conjunction with a coke-fired or kitchen range boiler attached to the same system.

R. J. C.

Courtaulds' Press and Lingerie Fabrics

famous for their Beauty and Colour.

IF every lady of to-day were able to see a full collection of COURTAULDS' FABRICS she would be amazed, almost bewildered, by their variety. Her fashion advisers turn easily from one texture to another, yet COURTAULDS' FABRICS always include the newest styles and designs, in the loveliest of colourings and shades and in the richest profusion. In British-made artificial silks, woven with both cotton and wool, the results and effects will fill you with wonder. You may examine your draper's stock to fashion a complete wardrobe, but COURTAULDS' FABRICS will give you the finest in value and the utmost in durability. Each fabric is fully guaranteed.



All of the fabrics named are produced from Courtaulds' finest Artificial Silk Yarns.

The name is on the selvedge.

COURTAULDS' FABRICS

woven by Courtaulds, Limited, are obtainable from leading Drapers and Stores everywhere. If any difficulty, please write Courtaulds, Limited, (Dept. F. 37), 16, St. Martin's-le-Grand, London, E.C.1, for name of nearest Retailer and descriptive literature.

"Luvisca" The ideal material for Jumper Blouses, Slumber Suits, Pyjamas, Lingerie, Children's Frocks, Overalls and Sleeping Suits. "LUVISCA" has the appearance of Silk, with the advantage of being easily washed, and for hard wear is unsurpassed. There is a wide choice of designs suitable for every purpose. 37/38 inches wide: Striped Designs, 3/3d. per yard; Plain Shades and Self-Checks, 3/6d. per yard.

"Delysia" A dainty Fabric for Dainty Wear. The charm of Courtauld's Fabrics is clearly expressed in "DELYSIA." It makes the daintiest of Lingerie, Jumper-Blouses, Afternoon Dresses and Evening Frocks, and Children's pretty Frocks and Underwear. Obtainable in a wide range of delicate colourings. 37/38 inches wide, 3/11½d. per yard.

"Xantha" FABRICS The standard and most popular Knitted Fabric for Ladies' dainty Lingerie wear. It is exceptionally soft and durable, and sold in a variety of delicate shades. Garments made from "XANTHA" retain their texture and shape as well as their freshness after repeated washing. 48/49 inches wide, 5/11d. per yard.

San-Toy Printed Fabrics A beautiful range of Printed Fabrics, very pleasing to all ladies of taste. "SAN-TOY" Printed Fabrics drape easily, and are produced in a wide range of designs, with a full selection of colours, guaranteed to retain their freshness and beauty after washing. For Dresses, Jumper-Suits, Children's Frocks, etc., "SAN-TOY" Printed Fabrics are supreme.

"Courgette" A delightfully soft Crêpe Fabric, particularly suitable for present-day Jumpers, Jumper-Blouses, Dresses and Dainty Lingerie. "COURGETTE" is an entirely new fabric carrying the full Courtauld guarantee. Available in many shades and colourings. 36/37 inches wide, 6/11d. per yard.

"Clytie" SATIN A lovely and rich-looking soft Dress Satin — an exceptionally high-grade Courtauld Fabric. It is wonderfully durable in wear, and for Afternoon and Evening Frocks, Children's Party and best wear, Wedding Gowns, etc., cannot be excelled. Sold in dainty shades. 38/39 inches wide, 5/6d. per yard.

"Courlyn" A standard high-grade Artificial Silk and Wool Marocain, with exceptional draping qualities, and delightfully soft to handle. For Afternoon Frocks, Evening Dresses, Jumpers, Linings, Children's Party Frocks, etc., "COURLYN" is shown in a large range of colours. 37/38 inches wide, 6/11d. per yard.

"Courcain" A thoroughly dependable and hard-wearing Artificial Silk and Wool Marocain, produced in the newest shades, and largely used for Dresses, Frocks, Jumpers and Children's Wear. 38/39 inches wide, 4/11½ per yard.

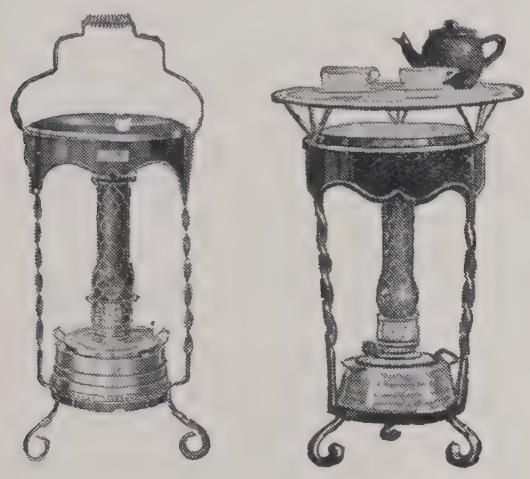
Courtaulds' 5004 WASHING SATIN A serviceable and long lasting Washing Satin, very durable in wear. For Lingerie, Negligee and Boudoir Wraps, Dressing Jackets, Breakfast Wraps, etc. COURTAULDS' 5004 WASHING SATIN is produced in a selection of the newest colours. 39 inches wide, 5/11d. per yard.

The Continuation commences on page lxvii

WARMTH and LIGHT where YOU WANT IT

Portable Appliances that are a Boon

THERE is an increasing reluctance on the part of most people to sit, dress, or take a bath in a chilly room. Every house, therefore, should be equipped with a portable heater of one sort or another, which can be brought into use as occasion demands. The kind chosen will depend on the heating means most readily available. Where there is electricity, choosing a suitable heater will be a very simple matter, for electric fires can be obtained in a wide variety of models. The larger fires are intended to be set in a permanent position, but there are others that can be easily moved from room to room. Very handy



Dixon and Sepulchre

TWO " ARDENT " OIL STOVES.

They have a wired ruby chimney and central draught burner. The one on the right has the " Ardent Airer," for airing clothes or keeping things hot.

for local heating are the bowl fires, which consume very little current (about ½ unit per hour) and yet diffuse a pleasant concentrated warmth. One of these set by a dressing-table on a cold morning, or beside a writing table in an unheated room, is a boon. Some of these portable electric fires are also so designed that they can be used to heat a kettle or other utensil.

Then there is the oil heater. The old ones got a bad name because they were messy and smelly; but a modern appliance like the "Valor-Perfection" heater is entirely free from these defects. It gives a clean, odourless heat, and by means of it a chilly bedroom or hall can be comfortably warmed at a cost of about 1d. per hour. The heater has an enamelled surface, is of attractive appearance and sturdy construction. It, also, can be used to boil a kettle, or to dry and air clothes.

A useful little oil heater for the bedroom or the nursery is the "Bijou Ardent." This



Anglo-American Oil Co.

A FINAL WARM BEFORE GOING TO BED.

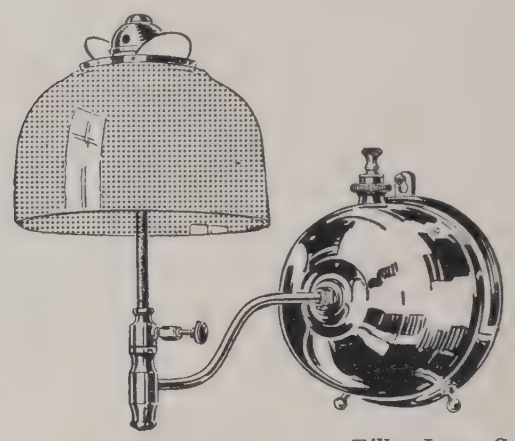
The " Valor-Perfection " heater is as useful in the nursery as in any other part of the house.

is a central-draught stove which is odourless and gives a good heat with a minimum oil consumption. For carrying purposes a neat handle is provided, while for keeping a meal hot or for drying clothes a detachable airer can be fitted.

The " Bes " oil stove is another commendable appliance. The secret of its success is in the burner, which, in place of a wick, has an asbestos ring that acts as a kindler. When fitted with a radiator top, this stove does useful work in warming any room in which it may be set.

Another type burns paraffin or petrol within a mantle. The oil is stored in a container, which forms the base of the appliance, and from this it is supplied under slight pressure to the burner, where it is vaporised and gives off a good heat.

For general use it is necessary, in the interests of health, that gas fires shall have a flue to carry off the products of combustion. There is no reason, however, why a gas heater of portable type should not be placed on the hearth in front of a grate, to save the work entailed by lighting a coal fire; and in a room without a flue the air can be



Tilley Lamp Co.

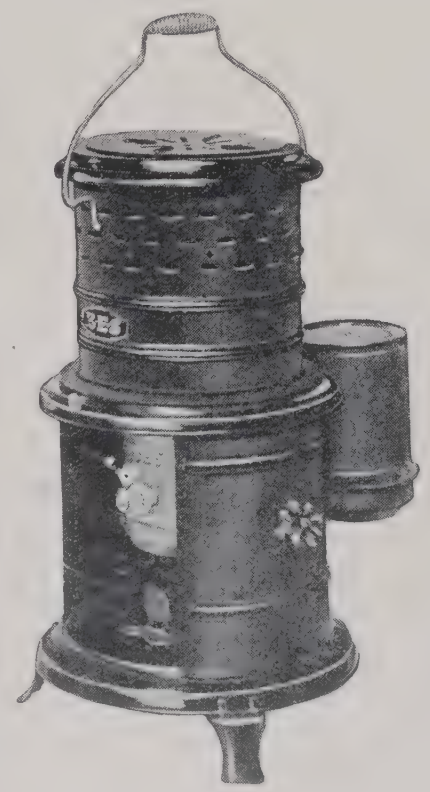
" TILLEY " WALL LAMP.

A wickless vapour lamp burning paraffin. A single screw supports it on the wall.

kept pure by having the window open a little. The " Garba " is a handy portable gas heater of bowl type, with a large strong mantle in the centre. Connected with a length of flexible tubing, it can safely be used anywhere—since the products of combustion are no more than those of a good-sized gas light. Finally, there is the portable coal or coke fire—the " Calto." It needs no fixing, being designed to stand in front of an existing grate. It can be moved when desired. Thus it is possible to warm several bedrooms in turn without the unwelcome prospect of having several grates to " do up " the next morning.

With regard to oil lamps, there is a wide choice of efficient and economical appliances. The "Aladdin," an incandescent paraffin lamp, gives an illumination of 80 candle power and affords about eight and a half hours' light with one pint of ordinary paraffin.

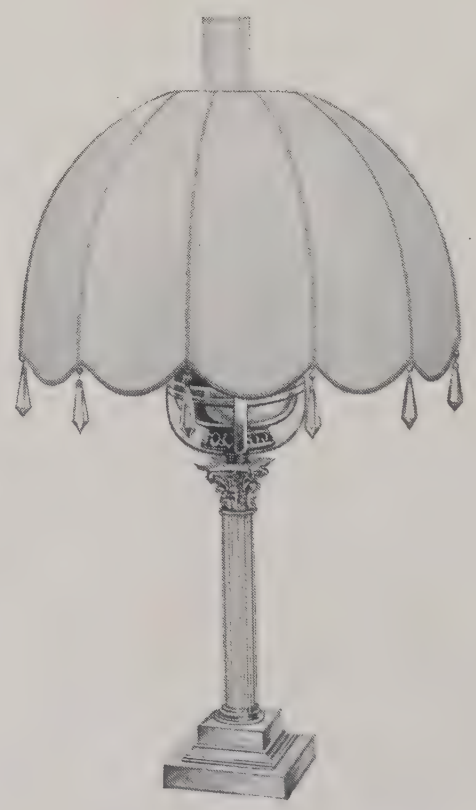
The "Tilley" is a wickless vapour lamp, burning



Henderson Sales Co.

THE NEW " BES " WICKLESS OIL STOVE.

It gives a smokeless blue flame of great heat.

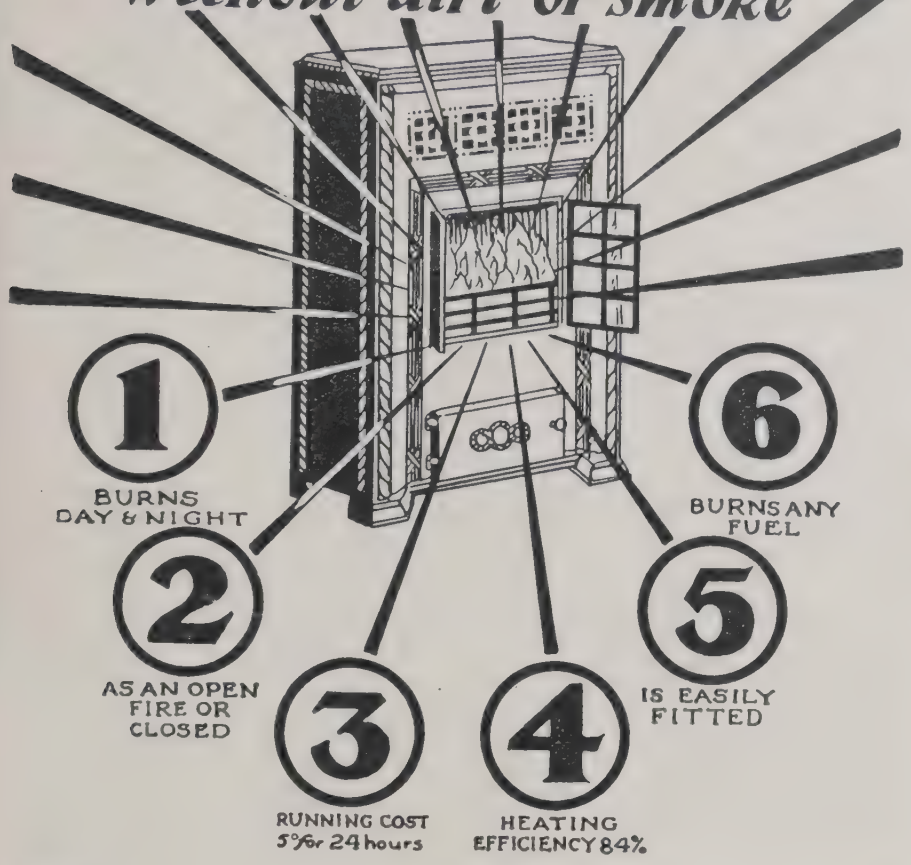


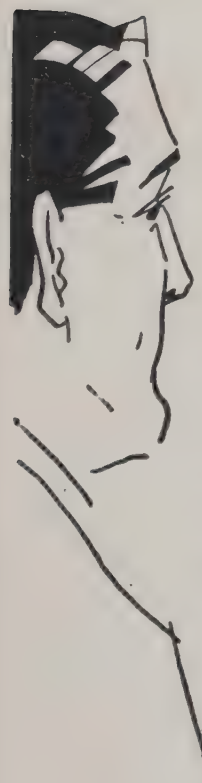
Aladdin Industries, Ltd.

AN " ALADDIN " LAMP.

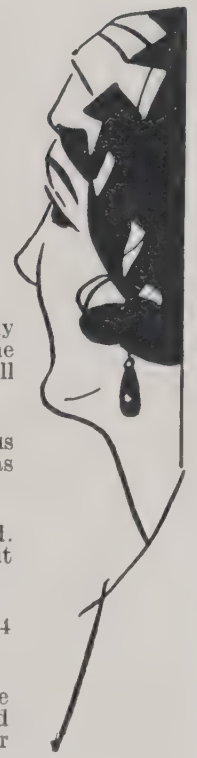
Burning paraffin inside a mantle, it gives a light of 80 c.p.

Like à Cheérfúl Òpèn Fire *bút* *without dirt or smóke*





–we certainly MUST get a Cozy for the Winter!"



Busy housewives in particular will immediately want a Cozy Stove when once they realize the immense advantages of these Stoves over all others.

Firstly : Cozy Stoves burn day and night, thus saving endless work in keeping up the fire, as the saying goes.

Secondly : Cozy Stoves burn open or closed. They are just like a cheerful open grate, but without the dust, dirt or smoke.

Thirdly : The running cost is only 5d. for 24 hours' continuous burning.

Fourthly : Instead of the heat going up the chimney as with open grates, the guaranteed heating efficiency of Cozy Stoves is 84 per cent.

Fifthly : They are easily fixed in a very short time and at small cost.

Sixthly : Cozy Stoves burn satisfactorily any hard fuel, coal, coke, anthracite, wood, peat, etc., but give best results on Kitchen Nuts.

Ask your local Ironmonger, Store or Merchant about these excellent Stoves, or write direct to—

The COZY Stove Co., Ltd.

42, BERNERS STREET, LONDON, W.1

BY APPOINTMENT

Regent Plate

Regent Plate can only be told from real silver by the absence of the Hall Mark. It has the lustre of real silver. It gives lasting service. It is made from the finest nickel silver with a heavy deposit of real silver and, indeed, no finer electroplate is produced. Every kind of table decoration besides spoons and forks can be had in Regent Plate.



Polished Oak Cabinet fitted with Regent Plate Spoons and Forks (Old English Pattern) and Rustless Cutlery with Xylonite Handles

12 Table Forks	**12 Dessert Spoons**	**12 Table Knives**
6 Table Spoons	**6 Tea Spoons**	**12 Cheese Knives**
12 Soup Spoons	**6 Egg Spoons**	**2 Pairs of Carvers**
12 Dessert Forks	**2 Sauce Ladles**	**1 Steel**
	1 Sugar Tongs	

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Jewellers and Silversmiths to H.M. the King

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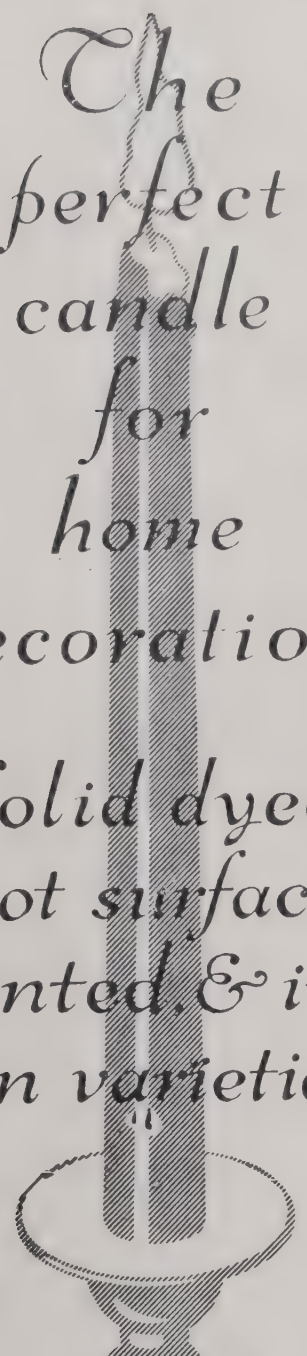
(*Corner of Glasshouse Street*)

NO BRANCH ESTABLISHMENTS ANYWHERE

The Garden section commences on page lxvii.

The perfect candle for home decoration

Solid dyed not surface tinted & in ten varieties



Field's

NELL GWYNN

Candles

J.C.& J. Field Ltd
London S.E.1
Est 1642 in the Reign of Charles I

Field's are also makers of

"Our Nell" Regd.
TOILET SOAP
A 6d. Luxury Soap for 4d. per tablet

paraffin inside a mantle. The slight air pressure necessary for operating the lamp is given by a few strokes of the little pump on the container. Six hours' brilliant light is obtained at a cost of 1d. One model of this lamp is designed for fixing to a wall. It is supported by a single screw, and can easily be taken down for filling.

H. W. B.

BACK TO CANDLES

Old Forms and New Colours; Decorative and Serviceable

CANDLES have come into their own again. Not the same white candles that used to light us to bed in our childhood's days, but something far more attractive to the eye. The manufacturer of to-day has gone back hundreds of years for his inspiration and, while copying the long, tapering, hand-moulded shape of olden times, he has discovered a way of dyeing the wax in the richest of colours. Thus they offer great possibilities from the decorative point of view.

An empty candlestick is a cold, cheerless article, but place in it a hand-moulded candle of jade, orange or blue, and immediately it becomes a real object of interest, the rich colour of the candle bringing out the beauty of the old brass or silver. Many odd corners may be improved by such a little note of colour—a small table, a corner bracket, a tiny alcove or a window-ledge.

In the dining-room, candles have a very practical use, for candle-light is soft and mellow, restful to the eyes and soothing to the nerves. The flickering light reflected on mahogany, silver and glass is beautiful, and even the most ordinary looking dining-room gains in candle-light something of romance and grace which is lacking in the brilliance of electricity.



J. C. and J. Field.

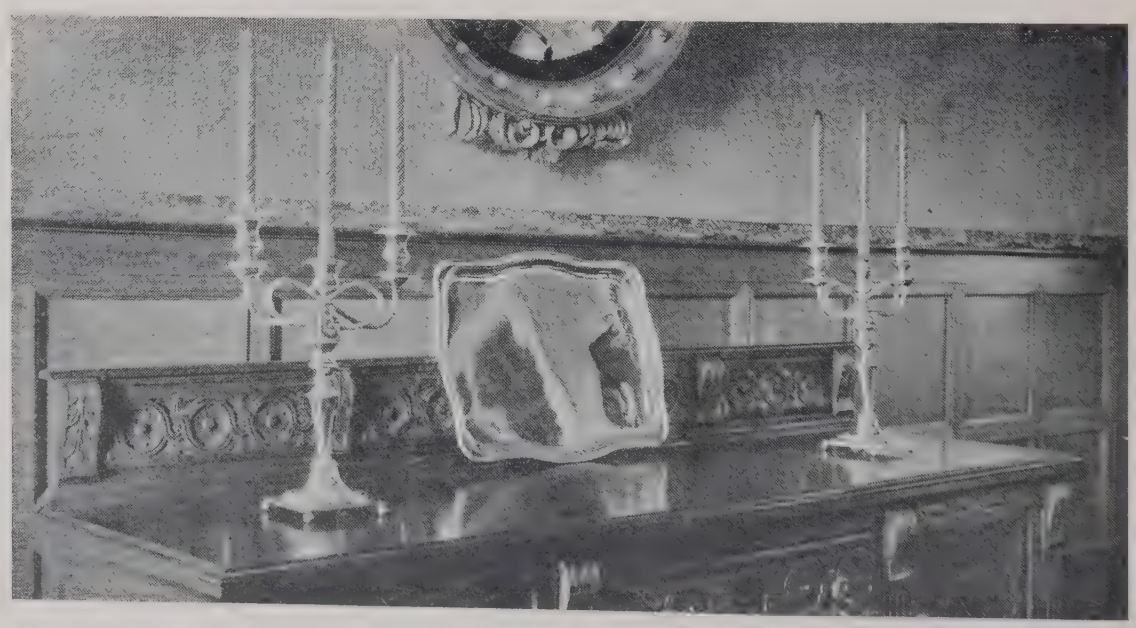
"NELL GWYNN" CANDLES ARE OF VERY GRACEFUL FORM.

These are 18in. "Antique" candles. There are 58 sizes of "Nell Gwynn" candles, in 36 colours.

Old silver, brass or Sheffield plate candlesticks are ideal for these tall, coloured candles. Oak ones with twisted stems in Jacobean style also look well; and there are, too, those of cut crystal and of pottery, and the frankly modern, gaily painted wooden blocks and stumps, besides coloured and lustre glass candlesticks in great variety.

Whether shades are needed is a matter of individual choice. If you wish for them, there are shades for every room and every colour scheme. Parchment, oiled silk, leather, hand-woven cloth and paper, glass, silver tissue, silks and lace—even a most realistic imitation of the popular lizard skin—are among the materials used; and they may be quite plain, stencilled or hand-painted.

M. P.



Price's Patent Candle Co.

PRICE'S "JACOBEAN" CANDLES HARMONISE WELL WITH OAK FURNITURE.

DOGS AND VITAMINS

SaVAL REGD.

THE ONLY SCIENTIFIC & PRACTICAL PUPPY REARING FOOD

Saval contains all the vitamins essential to sound development and healthy maturity. Saval has made puppy rearing as simple as A. B. C. Made in two standards: No. 1 for puppies from weaning; No. 2 for puppies from three months old and upwards.

For adult dogs of every breed, OSOKO is the ideal summer diet. The dainty toothsome morsels of appetising white biscuit, blended with just the right proportion of meat satisfies their hunger without overloading the stomach.

Send postcard for FREE SAMPLES, mentioning name of your usual dealer.

'OSOKO'

THE PARAMOUNT DOG FOOD

SPILLERS VICTORIA FOODS

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Branch of Spillers Limited.

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FINE QUALITY CLOSE PILE

AXMINSTER CARPETS

IN LOVELY COLOURINGS

6 ft. × 7ft. 6in. **£2:15:6,** 9 ft. × 9 ft. **£4:19:6,**
9 ft. × 12 ft. **£6:13:6.** Patterns sent Post Free

VELVET PILE CARPETS		REVERSIBLE ART CARPETS	
6 ft. × 9 ft. ...	**43/6**	6 ft. × 7½ ft. ...	**14/6**
9 ft. × 9 ft. ...	**65/6**	9 ft. × 9 ft. ...	**26/6**
12 ft. × 9 ft. ...	**87/6**	12 ft. × 9 ft. ...	**35/-**

Net and Casement Curtains, Loose Covers a speciality

PATTERNS SENT POST FREE

H. GORRINGE & CO., (Dept. 48k)

Queen's Walk, Nottingham

NEW EDITION NOW READY.

A BADLY TRAINED DOG

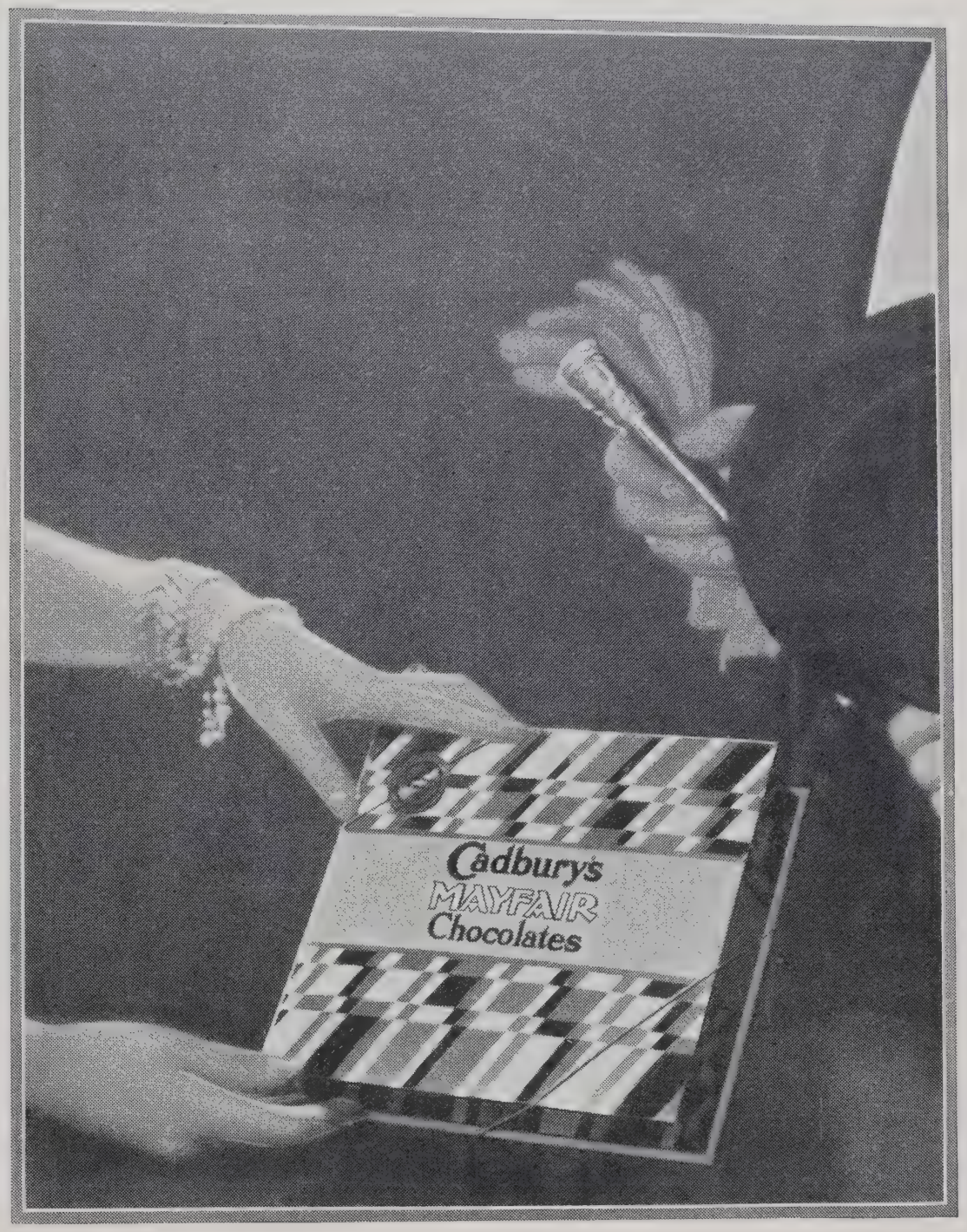
SPOILS YOUR DAY'S SHOOT

DOG TRAINING BY AMATEURS

BY R. SHARPE.

70 Illustrations. **7s. 6d.** net. By post 7s. 10d

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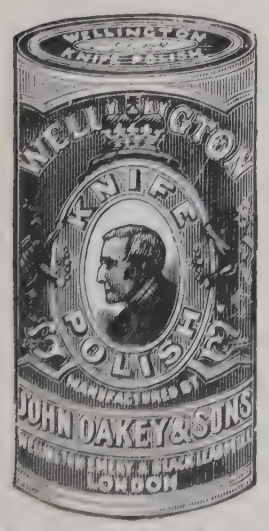


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MAYFAIR

CHOCOLATES

4/- per 1 lb. box



"The Shine of the Times"!

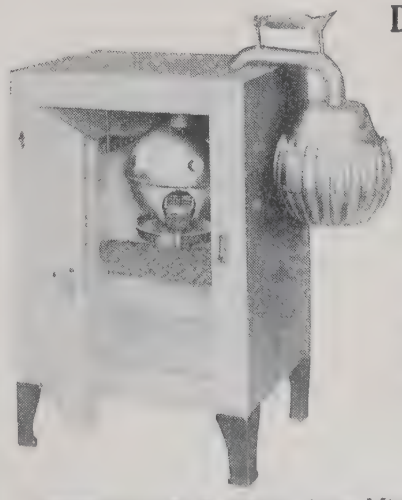
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In 1d., 2d., 3d., 6d., 1/-, 2/6 and 4/- canisters.

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Since the Government prohibition of the use of preservatives in food, hundreds of cases of serious illness and many deaths have been reported from eating apparently perfectly wholesome food.

FOOD WASTE can be PREVENTED and ITS WHOLESOMENESS ASSURED

by the use of the

ICYBALL

HOUSEHOLD REFRIGERATOR

NO ELECTRICITY or GAS REQUIRED.

Price 25 Guineas

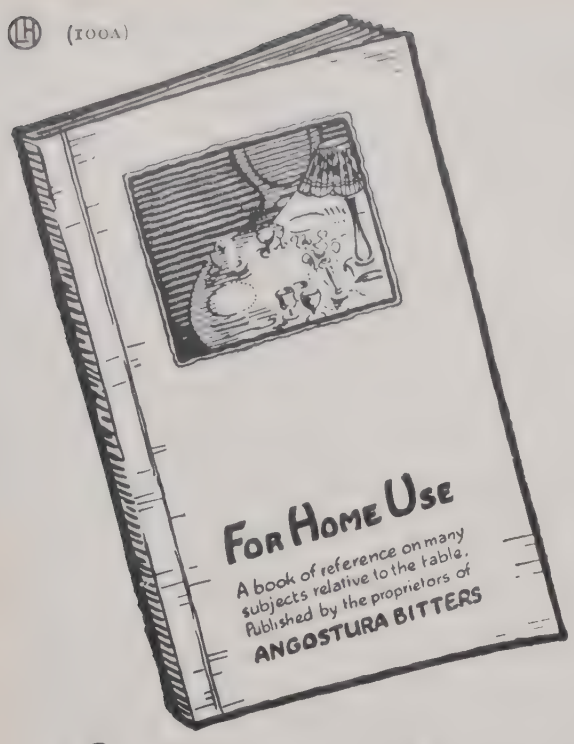
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PROTECT YOUR FOOD from Microbes, Mould, Flies, Insects, Mice, Rats, Cats, Dogs and Thieves.

MAKES ICE and ICES and COOLS DRINKS IN HOT WEATHER.

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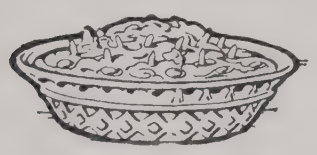


A treasure-trove of flavourful Recipes—free

Send for this book and open it where you will; the probability is that you will find some idea which is new and intriguing.

For over 100 years "Angostura" has been a well-known part of Hotel and Club amenities. That "Angostura" has a hundred and one uses *in the home* is only just becoming generally known.

For instance, astonishing as it may seem, until you try it, "Angostura" makes better Trifles, gives a greater zest to Fruit Salad, and adds to Sweets and Puddings a new and delicious flavour that will be the envy of your friends. All sorts of dishes it makes more flavourful and "different"; the wonderful variety and scope offered by the index at the back of the book will gladden the heart of every home-proud woman.



Great care has been taken in the preparation of this book to make it worthy of a definite corner of its own where it can be kept for handy reference.

Write to the London address (beneath) for ***"The Table Reference Book"***; see how useful it will be in *your* home.

Angostura Bitters

(Dr. J. G. B. Siegert & Sons) Ltd.

Sole Consignees for Great Britain and Ireland, British Colonies and Dependencies: Henderson & Co. (London) Ltd., Finsbury Court, E.C.2.

Solely Manufactured by Angostura Bitters (Dr. J. G. B. Siegert & Sons) Ltd., Port-of-Spain, Trinidad, British West Indies.

THINGS YOU WANT TO KNOW

Sketches of Country Scenes.

(C. P.).—Can you tell me the value of some sketches by Samuel Prout, mostly of Tavistock, Devon? They are somewhat discoloured. How can I restore them to their original whiteness?

[Sketches by Samuel Prout sell for various sums, and it is not uncommon to see specimens marked for sale at prices ranging from two to five guineas. It would be very risky to try to clean copies that have become discoloured.—S. C. J.]

* * *

Seventeenth Century Pieces.

(P. R.).—The accompanying photograph shows an old oak dresser and, by the fireplace, a ladder-back chair. Can you tell me the date of these?

[Assuming the pieces to be genuine antiques, the date of your dresser would be about 1630, and the ladder-back chair perhaps fifty years later; but it should be remembered that these ladder-backs were repeated over a long range of years, and are, in fact, still made to-day, so that it is very difficult to give anything like a precise date for any particular chair. An unusual feature of your dresser is the flat baluster form used for the front legs.—P.]



A DRESSER HAVING FRONT LEGS OF FLAT BALUSTER FORM, AND A LADDER-BACK ARMCHAIR.

* * *

Porous Brickwork.

(A. C. M.).—On the walls of my house, which are exposed to rains from the south-west, damp has appeared in patches. The wallpaper in one bedroom is completely spoilt, and the distemper is falling from the bathroom and staircase walls. Evidently the bricks are porous in many places. Can you advise me as to the best treatment?

[I assume that you do not want to alter the appearance of the brick-faced walls, and this limits any outside treatment to a transparent liquid coating. There are a number of proprietary damp-proofing liquids sold for this purpose; but in most cases the makers will tell you, quite frankly, that you must be prepared to renew the treatment every few years. Any interior treatment of a purely superficial character is also likely to be of a very temporary nature, and it will be cheaper in the long run to strip the interior plaster, and re-plaster with water-proofed cement mortar, finished with a final skimming of absorptive lime plaster, to prevent condensation. When re-decorating after this treatment, the precautions usual with newly-finished lime-plastered walls must be observed. Fugitive colours—blues and greens especially—must be avoided until at least six months have passed. A cheap, plain, cream-coloured paper will suffer the least, or a little yellow ochre could be mixed in with the lime skimming to give it a cream tint which might serve, temporarily, without further decoration. The skimming should be gauged with a little plaster of Paris, and left with a matt surface. If steel trowelled to a smooth surface, its absorptiveness would be greatly reduced.—L. E. W.]

* * *

A Tea-Set.

(G. D.).—I have a tea-set which has been described as Rockingham china. It is white decorated with roses, etc., and has a yellow and gold border. One plate in the set is marked with a crown and the words "Jackson and Gosling Grosvenor China England." Is it, in your opinion, a Rockingham tea-set?

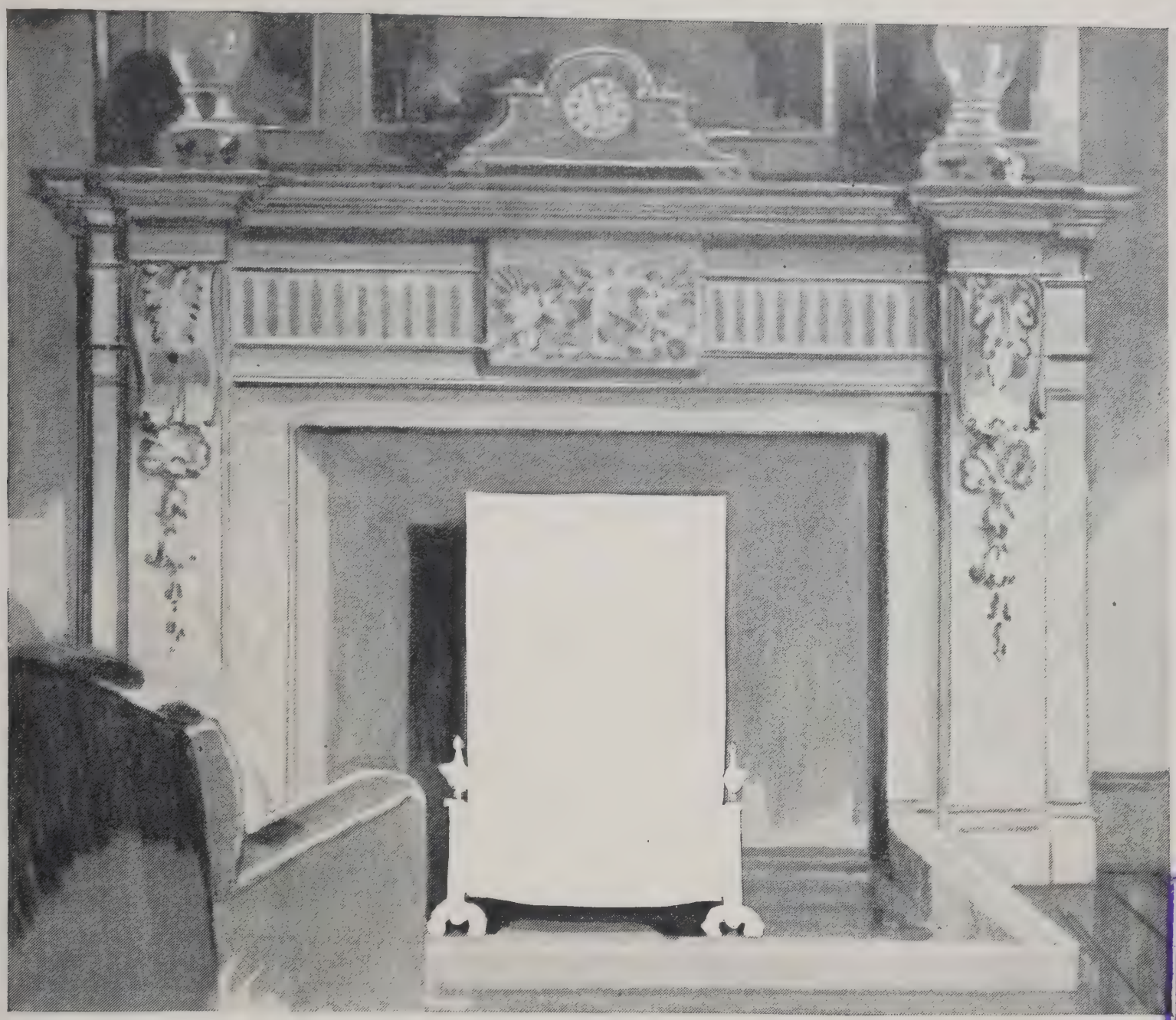
[The plate marked with a crown and "Grosvenor China" was made by Jackson and Gosling, who owned the Foley Potteries, Staffordshire, in the middle of last century. If the rest of the tea service differs slightly from this marked plate, it is possible that the unmarked specimens came from the Rockingham factory and that the marked plate was added later to replace a broken one. It is impossible, however, without personal examination, to decide whether the service is Rockingham or was made by one of the contemporary factories of which a good many were making china decorated in the way described at the beginning of the nineteenth century. Rockingham tea services, if marked at all, are marked only on the saucers and plates; the cups were never marked. A genuine Rockingham tea service may be worth about 10 guineas.—C. W. C.]

* * *

Building Questions.

(J. C. B.).—(1) I should be glad to know the pros and cons of mansard roofing. (2) Is such a roof practicable with a porch incorporated as shown by the accompanying plan (not reproduced)? (3) Would such a house come within subsidy requirements? (4) How would its cost compare with a six-roomed bungalow of the same dimensions?

[(1) The chief argument for a mansard roof used to be its economy, which is now less apparent. Against it is the fact that rooms in a roof are less equable than when contained in walls, but this can be overcome, and, in any case, a good roof would be better than bad



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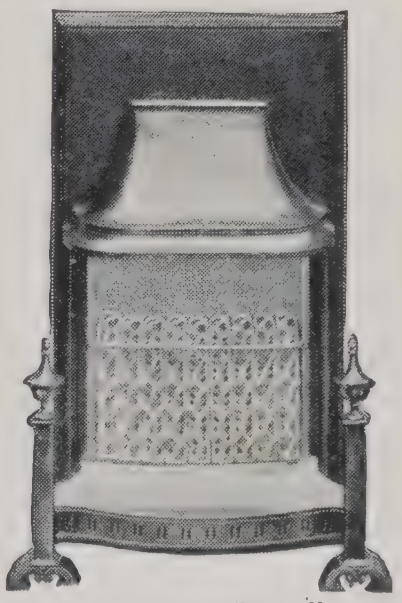
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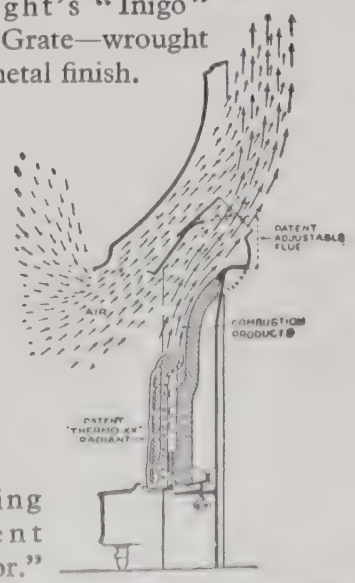


Diagram showing action of patent "Injector-Ventilator."

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walls. (2) Yes, but to avoid awkward intersections it is essential that the span of each arm of the main building should be equal. (3) The area for subsidy purposes appears to be 912ft., which is within the limit of 950ft. (4) If both were carried out to a similar standard of workmanship on a level site, the cottage would probably cost about 6 per cent. less than the bungalow, but it is impossible to generalise on this.—E.]

* * *

An Old Barometer.

(J. S.).—I have a mahogany barometer, inlaid with shells and having a long thermometer above the dial, which bears the maker's name, "D. Lione, 7, Charles Street, Hatton Garden." Can you tell me when this was made?

[Your barometer appears to be of the kind that were made almost exclusively by Italian firms in the neighbourhood of Hatton Garden from about 1790 till quite late in the nineteenth century. These old barometers are very decorative in appearance and do their work as well as most modern instruments. Yours is a particularly early example, made probably between 1790 and 1810.—B. M.]

* * *

Central Heating for a Sussex Farmhouse.

(J. G. D.).—(1) I intend to restore an old Sussex farmhouse having oak beams around a massive centre chimney, and to install domestic hot water and central heating (eight to ten radiators). It seems to me that the cellar beneath one of the wings would make an ideal repository for the necessary boiler to supply the radiators, which should be independent of the kitchen hot-water supply. Do you agree with this, or would a combined system give better results? (2) What form of pump do you recommend to raise water for my house and garden by means of my electric plant engine?

[(1) The choice is entirely a matter of preference—either separate or combined systems (the latter "indirect") can be made to work satisfactorily. Perhaps the combined indirect system with a storage calorifier for domestic supply, and the radiators run direct from the boiler, gives least work, and in that sense might be more popular with the domestic staff, or for a house of moderate size it might be preferable to install an "Aquaheat," which, with a boiler in the kitchen, would cook, warm and give hot water from one fire. In connection with the proposal to use the cellar, two points should be noted—(a) whether a flue exists or could be formed which is fit for a continuously burning boiler; (b) whether access by stairs or otherwise is unduly troublesome to the domestic staff. The use of the cellar should assist in rendering the heating pipes inconspicuous, as by the "drop system" only a main riser and the drop pipes to feed radiators need be visible; distribution could be in the roof space, and returns to boiler could be collected below the ground floor. The use of copper pipes would further assist, as the size and number of joints are much reduced thereby. (2) A ram does not appear applicable. In the circumstances a motor-driven pump (automatic or otherwise) seems suitable. —E.]

* * *

A Mahogany Sideboard.

(J. T.).—Will you give me your opinion of an inlaid mahogany sideboard in my possession? The centre bay has concave corners, and is fitted with three shallow drawers over the arched space. The flanking deep drawers are set on convex curves. There are sockets on the top of the table which apparently held a brass rail, and the six tapered legs are inlaid with black. I am told that it is an Adam piece. I have also a spoon-box of light wood with oval inlaid designs in colours on both sides of the lid.

[In the absence of a photograph or detailed drawing, it is very difficult to form a definite opinion of your sideboard, but, judging by the particulars you give, I consider that it dates from about 1800—that is to say, it is a late Sheraton piece. I can discover no "Adam" characteristics. The spoon box probably is a few years earlier, and its inlaid ovals may make it a specially interesting piece, but this cannot be determined in the absence of a photograph.—J. C. R.]

* * *

A Miniature.

(E. M. M.).—I should like your opinion of the value of the miniature shown by the accompanying illustration.

[To give a correct estimate of the value of your miniature it must be actually exam-



ined, for much depends upon the execution of the work. Judging by the photograph, however, it appears to be of the kind which sells for about £2.—S. C. J.]

* * *

Crown Derby China.

(A. H.).—I have the following pieces of Crown Derby china in one pattern: six cups and saucers, two bread and butter plates, one covered sugar pot, and one cream jug and stand. The mark on each is shown by the accompanying rough sketch (not reproduced). Can you tell me the approximate value of the pieces?

[Derby ware varies considerably in value, according to the pattern, and particulars of this are not given. The mark which you reproduce suggests a date between 1782 and 1831, and during this lengthy period the standard of work altered a good deal. Your pieces are probably worth £8 at least, but they may fetch as much as £60.—S. C. J.]

* * *

Coffee-Making.

(S. P. W.).—Can you tell me how to make coffee in the French manner?

[Use a coffee pot of fireproof china in two portions. Scald this, as for tea-making, and stand it on a corner of the stove. Place the freshly ground coffee in the upper part, and pour a teacupful of boiling water on the coffee, allowing it to percolate slowly. Use as many cupfuls of water in this way as there are people to serve. The coffee, percolating very slowly, is thus kept hot, but never comes to the boil. Further information on coffee-making will be found in the issue of Homes and Gardens for June, 1927.—J. R. W.]

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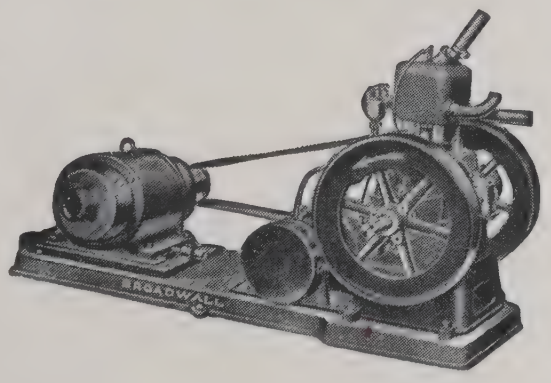
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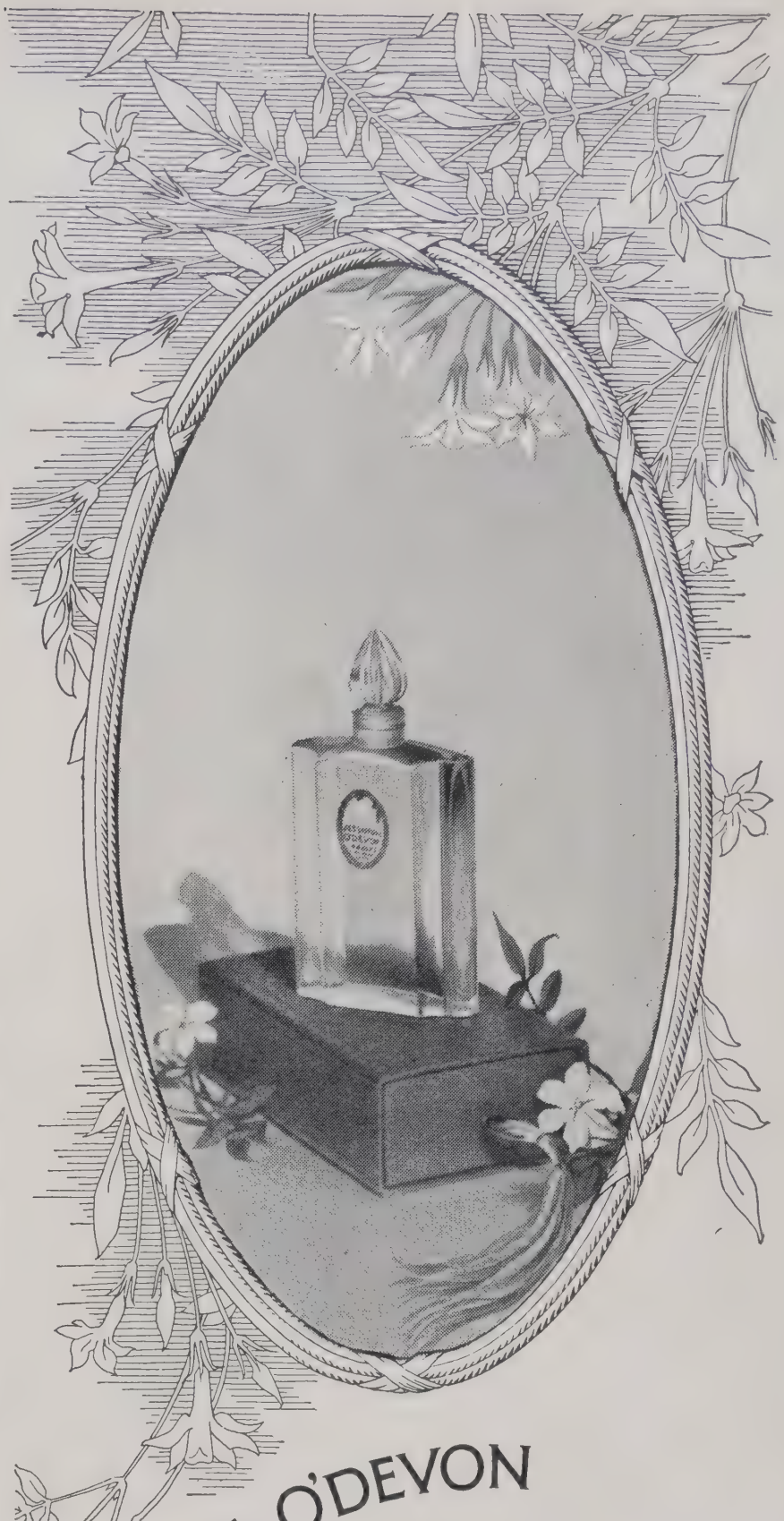
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The Garden section commences on page lxvii.



THIS MONTH IN THE GARDEN

The Beginning of the General Planting Season

THERE is a sadness in the garden with the arrival of October. A period of change has set in with the approach of the gardening ebb. The flower border, the shrubbery, the rock garden and lawn each seems to show signs that winter is not far off. They begin to assume a bedraggled appearance as the leaves blacken with the first frosts and wither off, and the results of a season's growth makes itself clearly evident. But there is no time for meditative reflection on the passing of another gardening year; there is next year to think of, and before the month is out preparations for next season's display must be well in hand. October sees the beginning of the general planting season both in the flower garden and orchard, and it is the month when any alterations and re-arrangements that were planned earlier in the season should be commenced. These generally take from two to three months, and, with considerable breaks for inclement weather when no outside gardening work can be done, it is not before early spring that they are finally completed. This is also the time for the garden stocktaking, when an overhaul of the plants is made and old worn-out varieties are discarded and fresh purchases are decided on with the arrival of the autumn nurserymen's catalogues. Provision made in the autumn for the stocking of the garden next year is always much more satisfactory than putting it off until spring. In the first place, better material is generally obtained early in the season, and, secondly, early autumn planting means thorough establishment by spring and a consequently early floral display. If bad weather does come along, then gaps left in the autumn can be filled in the spring. That is the ideal way to combine the two seasons—the bulk of the planting in October and November and the completion in spring during the latter part of February, March and April.

THE FLOWER GARDEN.

Dahlias and gladioli are now on the wane, and preparations must be made for drying and storing them over the winter months. The tubers of the dahlia are best lifted on a dry day, but when the soil is slightly moist, so that a thin film of soil dries on them when they are spread out in the sun. The tubers should be lifted when the foliage is blackened by frost. Spread out the tubers in the sun and see that they are thoroughly dry before storing them in a cool, dry and frost-proof shed. Gladioli corms are best lifted with the leaves on and then either spread out or hung up to dry in the sun, after which the leaves are cut away with a sharp knife. This allows all the stored up food material in the leaves to be passed back into the corms. After the corms have been allowed to roast in the sun they can then be stored. When lifting it is advisable to make a note of the varieties that have done well so that they may be ordered the following season.



A PLEASANT SPRING ASSOCIATION OF TULIPS, PEONIES AND GOLDEN ALYSSUM.
All three subjects can be planted now.

All spring-flowering bedding plants will now be in readiness for transplanting if this has not already been done. Wallflowers, primroses and polyanthus, violas, forget-me-nots, aubrietias, arabis, and single and double daisies are all valuable plants for a spring bedding display. In arranging and planting the beds it is better to confine oneself to single, or at the most two, colour combinations. Beds of wallflowers look extremely well with a edging of Silene pendula or with polyanthus with a ribbon edge of aubrietia. There are endless associations along with all the spring-flowering bulbs, and it is best to decide on one's own arrangements to meet the particular needs of the scheme. Every garden owner should, however, have a bed of the brilliant orange Siberian wallflower, Cheiranthus Allionii. It looks very well used with forget-me-nots.

Herbaceous perennials of all kinds may be planted now—the



After the gladioli corms are lifted they should be tied with the foliage on, hung up to dry and carefully labelled.

earlier the better for such kinds as the delphinium. All the taller perennials should be in position before the middle of the month, firstly because they succeed better if planted early, and, secondly, because it allows one to get ahead with the arrangement of the border, as these tall plants form the rear rank. All overgrowth must be removed and old clumps broken up and divided, throwing away the worn-out central portion and transplanting the fresh side growths. Plant with some definite ideas as regards height and colour, making the contrasts as effective as the blendings. Let the front rank of the border be broken at intervals by a few low-growing and neat-habited shrubs, such as cistus, artemisias and santolinas, that will prevent a dead level outline, and let each group of a variety entwine with its neighbour so that the whole border has the appearance of flowing together and not composed of isolated units. Lupins, asters, gaillardias, peonies, heleniums, pyrethrums, campanulas and a wealth of others can all be planted. The putting in of all irises, if not already done, must be completed by the middle of the month. All shrubs and rock plants can be successfully planted now, treating evergreens as soon as possible. The rock garden must be thoroughly renovated now, splitting up overgrown clumps and making fresh plantings. A dressing of stone chips will provide a neat and tidy appearance during the winter, as well as serving a useful cultural purpose in preventing water from lodging in the crowns of many choice alpines.

Sowings of sweet peas for the autumn must be completed by the first week or so of the month, otherwise the seedlings stand but a poor chance of establishing themselves before the onset of winter. On the whole, autumn-sown plants are decidedly more robust and have a stronger root system than spring-sown plants. Seed is best sown in pots or boxes and kept in a frame or cool greenhouse where they can pass the winter. Where the soil is light or a sheltered situation is available, the seed may be sown outside, although there may be casualties if the weather is rough. If it is not intended to make an autumn sowing, preparations in the way of digging a bed 2ft. deep and incorporating well decayed manure must be made for the spring sowing.

After a season's hard wear the lawn will require renovation. Worn patches should be raked over and fresh seed applied mixed with a little sand. A dressing of lawn sand is well worth while at this time, applying it generously. It will do much to bring the grass into good condition and help it to come through the winter. If there are signs of moss, poverty of the soil and lack of drainage are the causes. The lawn should be forked over, easing the soil to a depth of 9ins. The work must be done carefully so as not to spoil the turf. Dressings of lime in the form of fine rubble may be given as food, but lawn sand itself has a certain feeding value. Dressings of sulphate of ammonia will be found extremely beneficial in promoting strong growth, but too much should not be applied, otherwise it will burn the grass.

It is not generally realised that seeds of many of the annual plants may be sown now to provide an early colour display at the end of May and June after the tulips have gone. Seed may either be sown in the open where there is light soil or in pots or boxes under glass and the plants transferred outside early in the spring. Many of them will give an admirable show in the greenhouse in late winter and spring after the cyclamen and primulas are over.

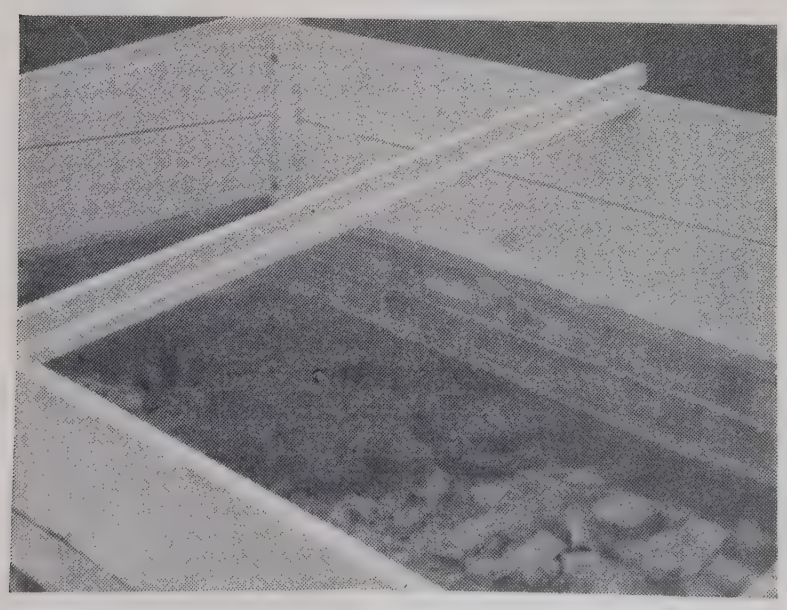


Never bury a shrub too deeply when planting; the collar of the plant should be at ground level. Always lift with a good ball of soil.

THE FRUIT GARDEN.

Now is the best time to renovate the fruit collection and to transplant all fruit trees like apples and pears. If new varieties are being introduced, make certain that they are so placed and that the proper sorts are chosen so that cross pollination will occur readily. All ground should be made to serve a useful purpose, and crops of bush fruits like currants and gooseberries should be grown under the taller bush trees, as well as rhubarb. New canes of raspberries can be planted from now onwards. Leave the wood intact until February, when it can be cut back to 6ins. or so. The old fruiting wood in peaches and nectarines growing on walls must be removed, leaving only the young shoots. Currants, black and red, and gooseberries may all be planted throughout the month, and it is advisable to study catalogues carefully before making a choice. Only the best cropping varieties, and those immune to certain diseases, should be grown where the space is limited.

(*Continued on page* lxxxiv.)



At the end of the season renew the soil and drainage in the frame preparatory for the sowing season.



Lift the dahlia tubers for storing when the foliage is blackened by the frost.

An Old-World Garden

Showing the Importance of Vistas in Garden Design



THE COTTAGE AND ITS FLOWER GARDEN.

IT is always interesting to come across a house and garden wherein conditions of the present are combined with memorials of the past, and especially one where the air of antiquity has been preserved in spite of the addition of modern features. The cottage shown in one of the accompanying illustrations is such a property. Originally a farmhouse, Hailey Cottage, situated in a quiet lane which forms a connection between the London to Hertford and London to Cambridge roads, a few miles north of Hoddesdon, Herts, contains many of the characteristics of the period in which it was built, probably about three hundred and fifty years ago. Modern needs, such as electric light and central heating, are catered for, but all the work has been so carefully carried out that the charm and atmosphere of the farmhouse remain.

But it is the garden to which I would draw attention. It is an excellent example of the idea that the design and development of the garden immediately surrounding the house should be in full harmony with the architectural expression of the house itself. That the owners have been so successful in preserving the old-world atmosphere is due principally to the fact that they have taken their cue for the garden arrangement from the physical conditions of the site. They have constructed a garden that is wholly natural and quiet. They have not endeavoured to force into their situation some stereotyped design that necessitated an upheaval in the general lie of the land, and



THE ROSE BORDER WITH THE THREE FINE SPECIMEN BOX TREES.
A surprise view from the lawn.



THE ROSE AND CLEMATIS COVERED ARCHWAY.
The vista from one of the house windows.

which, although it may have ultimately formed a charming garden on its own, would have shown no relationship to the cottage which it surrounded. It does not follow that a garden conceived primarily because it is applicable to the site will be in the least degree out of keeping with the house it surrounds. In fact, the reverse is the case, as Hailey Cottage well illustrates. The cottage and garden are one, with the result that both have gained in beauty.

There is an absence of artificiality in the garden, as there has been no need to introduce extraneous ornaments to embellish the natural design. When the cottage was purchased some four years ago the present owners found their property, some three and a half acres, a rough field with a few trees and coppice, and the remains of a garden that had long since been overgrown. Many of the natural features on the site were retained. Few trees were removed, and old yew hedges that presented an unkempt and bedraggled appearance were trimmed severely to bring them into condition. The result was that when the ground was cleared some suggestion of a natural lay-out was already presented, and it was the owners' task to re-create the garden, keeping on the original lines as much as possible, but fashioning it to suit their individual tastes and requirements. The additions and alterations have been carefully and judiciously carried out, so that the air of charm of the garden has not been impaired. There is no sense of incongruity which one often feels in stepping from a house into a garden, and that is where the great success of creating a garden lies, and where the owners of Hailey Cottage have been so successful.

It will be generally agreed, I think, that the principal attractions of any garden are the pictures that it presents in the frame of the windows or doorway of the house, and if these pictures have a natural form rather than that of a deliberate and forced arrangement, then one may be certain that the design and planting of the garden are a success. It is when viewed from the window that the intimate bond between a successful garden and the house can be appreciated—when it is felt that the potentialities of the situation have been taken advantage of and that natural features have been retained and their beauty enhanced by wise planting.



A VIEW OF THE GARDEN FROM THE HOUSE.
Showing the lawn with the wide flower border surround; the yew hedge makes an admirable background.

In this cottage garden the vistas particularly make for the attraction of the garden. In two of the illustrations are shown views from the house windows, and the vistas serve as good examples of a successful composition of garden elements. Adjacent to the house is a wide, spreading lawn with flower borders on two sides. On the far side, the background is a tall yew hedge, part of the remnants of the old garden, with an inviting opening which leads to the rose garden and thence into the orchard and kitchen garden. From the picture of one of the rose beds with three ancient clipped box trees, which are admirable specimens and probably considerably older than the house, it can be seen how the paths are cunningly contrived so as not to appear all in one straight line. The result is that the roses are seen in the opening in the hedge and not a straight line of path. On the left side of the lawn a fine copper beech with an American ash, and tall yews and hollies provide welcome shade in the summer and make an excellent corner for taking outdoor meals. A mixed shrub border runs round this side and a path which leads into the kitchen garden by a longer and more circuitous route. The pergola, with its inviting archway draped with clematis of the Jackmannii varieties and C. montana and rambler roses, lies on the right-hand side and makes an effective screen to the outhouses. A long narrow



ONE OF THE WIDE GRASS PATHS IN THE FLOWER GARDEN WITH A DOUBLE BORDER OF FLOWERS FOR CUTTING.
The fruit trees on the left screen off the kitchen garden.

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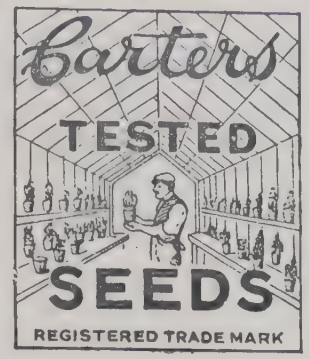
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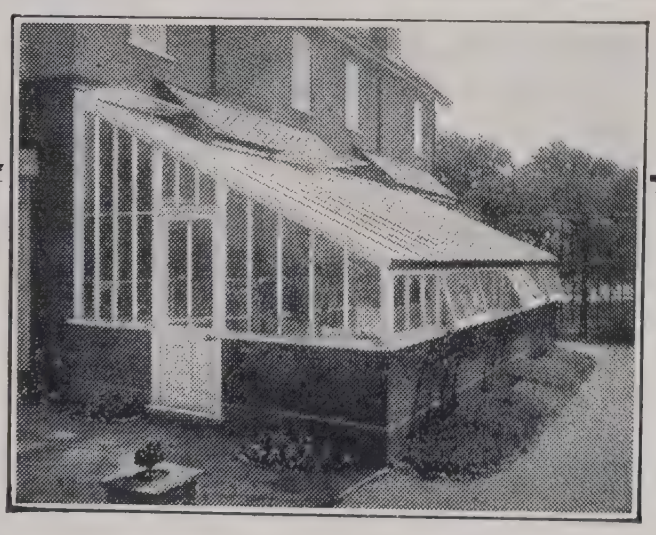
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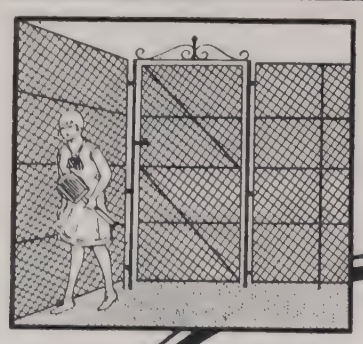
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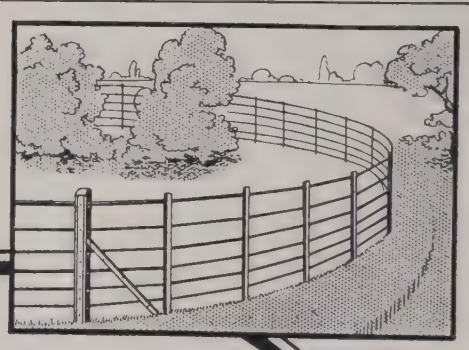
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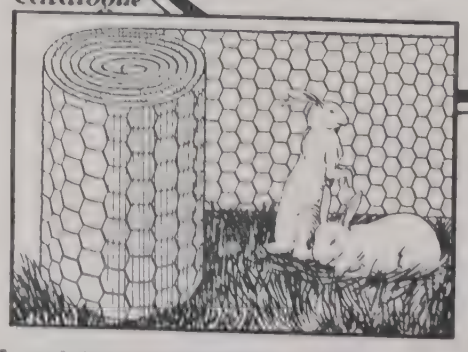
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flower border runs from the house to the yew hedge below the pergola, and is filled with a variety of herbaceous plants, among which are delphiniums, hollyhocks, peonies, lilies, heleniums and phloxes, with antirrhinums, pansies, violas and pinks as an edging. It is an admirable way of providing colour at the base of the pergola, as the vigorous ramblers make their growth and produce blossom and colour on the cross rafters and at the top of the uprights. The tall holly makes an effective finish to the border, which provides a most attractive garden vista.

The walls of the house are well clothed with a wealth of different climbing plants, each reminiscent of age and old-world charm. They are trained on a wide square trellis that prevents any injury to the walls Jessamine, clematis, roses, vines and ivy are used together, and the *ensemble* is most effective with its contrasting tones. Another fine old clipped box tree stands as a sentinel at the corner round which winds a path to the front door. The last illustration shows a view in the kitchen garden with a wide grass path sloping upwards to the rose garden on the right. On either side of the path is a border of flowers for cutting—a useful feature that should be in every kitchen garden. The screen of espalier fruit trees, as yet only in their young stages, hides the vegetable ground.

The total area of the ground is over three acres, but only some two acres is under garden at present. By degrees the garden will gradually be extended, when an effort will doubtless be made to plan the additions in harmony with the rest of the garden and to create still more attractive garden pictures. The garden as it stands illustrates to all garden owners the basic principle of using such material as is presented, and so to arrange and adapt it that cultural success and artistic beauty are achieved. The importance of the preservation of existing garden, views and the creation of fresh vistas by the judicious planting and management of the foreground and the disposition of paths, hedges and trees is fully brought out, and how each of these features can be made to add enormously to the enjoyment and charm of the garden. G. C. T.

SHRUBS TO PLANT THIS AUTUMN

A Suggested List of Flowering Shrubs that Should be Grown in Every Garden



SHRUBBY VERONICAS ARE DECORATIVE BOTH IN FLOWER AND FOLIAGE AND WORTHY OF A PLACE IN FRONT OF THE HOUSE.

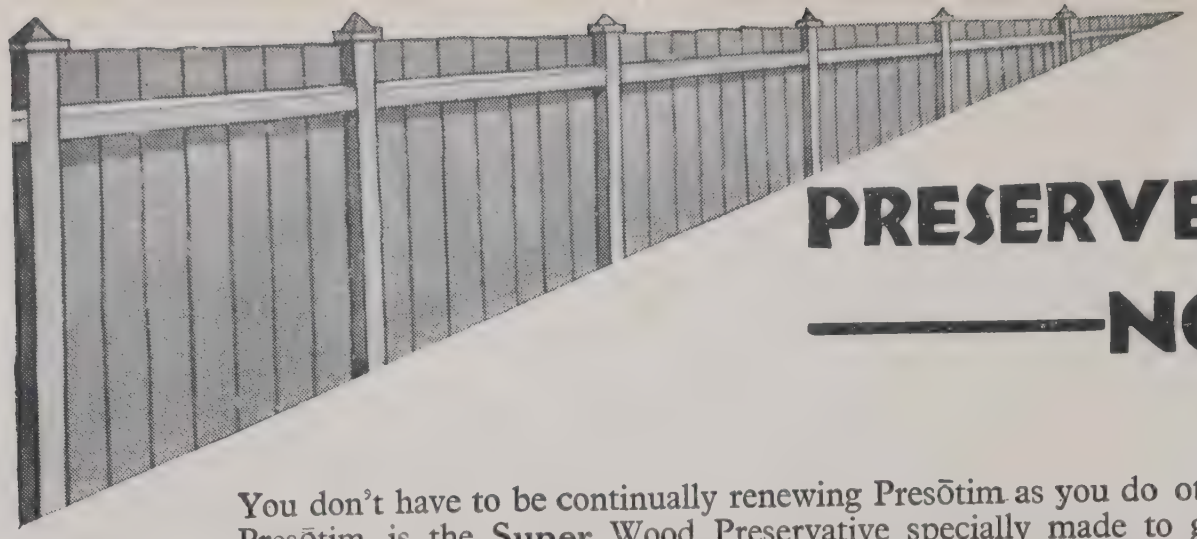


ONE OF THE BEST OF THE ROCK ROSES, CISTUS LORETII. A BEAUTIFUL SHRUB WITH WHITE SAUCER-SHAPED FLOWERS.

TO plant a border of shrubs is not such an easy matter as it would at first seem, and the beginning of this month is the proper time to commence the work of planning and altering and thinking out additions and renewals to existing schemes, because it is now, while the foliage is still on the trees and shrubs, that the effect of the alterations contemplated can be visualised and the renewals and changes definitely determined and legislated for. One cannot estimate correctly when the shrubs are bare what additions are necessary, and if they are made without foresight and care the result is a tangled mass of overgrowth without form or beauty. There is a general tendency to overcrowd shrub borders, simply due to the fact that fresh plantings are decided on when the border is bare of foliage. Overcrowding is a grave error and must be avoided, especially when filling in gaps in the border by trying to put three small shrubs into a place where one was taken out in order to fill the space immediately. The thought is pardonable, but the deed is both a wrong and an expensive method of gardening. Rather select a shrub that is quick growing, that in two or three years' time will completely fill the gap.

A shrub border, to be successful, must be carefully planned, and it is advisable to study the habits and characteristics of the plants with which one is working—their habit of growth, flower colour, time of flowering, and soil and other physical requirements such as shade and aspect. There is no use in setting out and planting all sorts of things because they were seen in a friend's garden. That way lies failure. Shrubs, once planted, will remain for all time, and it is as well to start properly. All the principal flowering kinds should be given plenty of room to develop. Tall erect kinds go to form the rear rank, with the dwarf, compact and hummocky sorts in front as an edging, with intermediate types between. Those of a spreading or arching habit, like Berberis stenophylla or Buddleia alternifolia, demand a corner or an end position to show off their full beauty. Endeavour to let each shrub express its own individuality while aiming at a well balanced association that is attractive by reason of its contrasting and harmonious effects.

For an ordinary shrub border which is limited for space, stiff and erect kinds should be planted, because their limits of growth are known and the area can be legislated for and a greater variety included. A few dwarf and compact kinds must be included for edging, while here and there those of an arching and spreading habit may be introduced for the sake of variety of effect. It should be borne in mind that there is a sufficiency of material offering a wide



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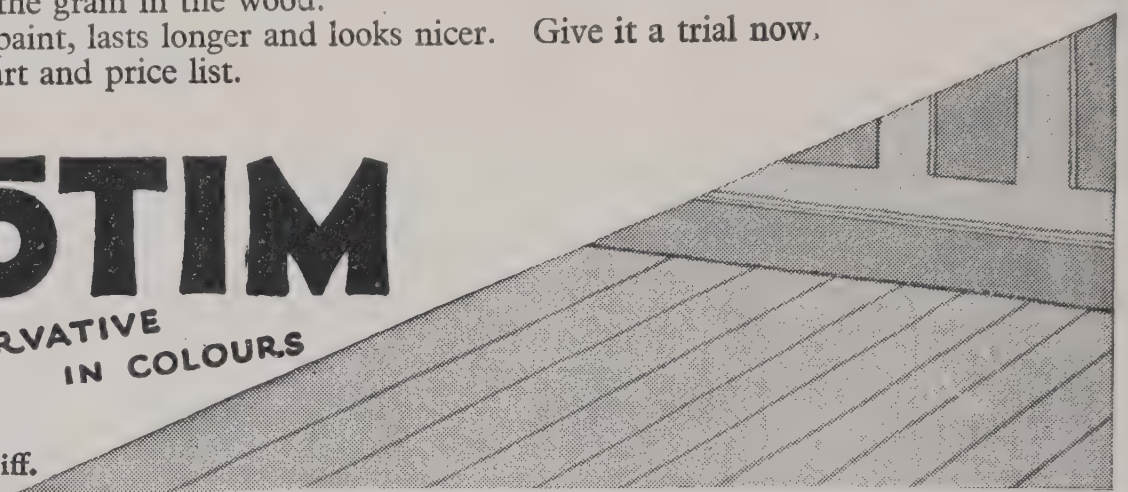
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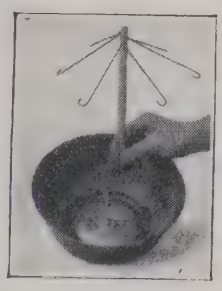
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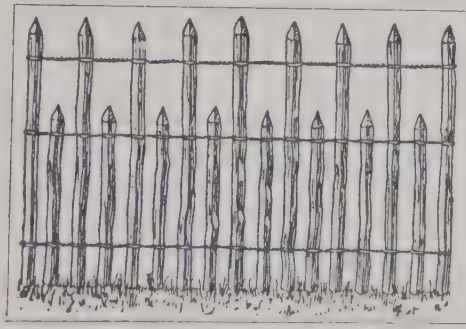
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range in habit of growth, foliage effect, flower colour and time of flowering that renders the planning of a shrub border as intriguing as that of a herbaceous border, with the result every bit as charming, although not, perhaps, so gay and flamboyant. On the other hand, as a compensating factor, the inmates of the shrub border require little or no attention from year to year, which is particularly satisfactory from the average garden owner's point of view, who prefers to stock his garden with plants that are going to remain permanent and yet increase in beauty year after year.

As a selection of shrubs that are certainly worth growing I would recommend the following :

Berberises Darwinii, stenophylla, Wilsonæ (foreground)
Buddleias variabilis and vars., alternifolia
Ceanothuses Gloire de Versailles and vars., rigidus, dentatus, thyrsiflorus (the latter kinds are excellent for a background in the border)
Cistus in variety (suitable for edgings)
Clethra alnifolia
Cytisuses Andreanus, Dallimorei, kewensis. The two former are best planted at the sides of the border, the latter in the foreground
Desfontainea spinosa
Deutzias in variety
Daphne Mezereum
Escallonias langleyensis, Philippiana, macrantha, edinensis (for exposed situations)
Ericas in variety, carnea, darleyensis
Forsythias intermedia, spectabilis
Gaultheria Shallon
Hamamelis mollis
Hypericums patulum Henryi, Moserianum, calycinum
Kalmia latifolia (lime-free soil)
Mahonia Aquifolium.
Olearia Haastii
Osmanthus Delavayi
Pernettya mucronata
Pieris japonica
Pyracantha coccinea var. Lalandei (especially on walls or fences)
Potentilla fruticosa
Philadelphuses coronarius, purpureo-maculatus, microphyllus, voie-lactee, Virginal, Boule d'Argent
Rhododendrons chartophyllum præcox, yunnanense, Augustinii, hippophæoides, hybrids various (lime-free soil)
Spiræa Aitchisonii and various hybrids for moist places
Viburnums tomentosum and vars., Carlesii, fragrans, Tinus
Veronica Traversii and vars.

As well as aiming at a shrub border which is to show off the individuality and beauty of the constituents, some attempt should be made to select plants so that the border will contain something of interest at each season of the year. Early and late flowering subjects must be included, while autumn colourers and berriers are worth introducing for their autumn beauties alone.

The physical conditions of the site, of course, govern the selection of the plants, and the nature of the soil must be considered, whether it be heavy or light, limy or lime-free, and also whether the position is open or sheltered, in half shade or in full sun. Some shrubs —as, for example, Osmanthus Delavayi or Forsythia intermedia—do well in a position facing north with no overhead shade ; while others, like Desfontainea spinosa, prefer a southern or western exposure with a wall as a background, as they are more tender. Any odd corners in the garden that are shaded by the branches of overhanging trees can be admirably furnished by planting a border of suitable shrubs, including such kinds as Gaultheria Shallon, Ruscus aculeatus, Euonymus radicans, Mahonia Aquifolium, Hypericum calycinum (Rose of Sharon), Sarcococca ruscifolia, and the periwinkles, Vincas minor and major. All these will provide an excellent carpet of foliage that remains attractive at all seasons. For small gardens I suggest mahonia and the hypericums as the best, as they flower well. When planting the shrub border, aim at contrasting effects, not so much from the standpoint of habit of the plant, but from the point of view of height and foliage effect. Let the evergreen species be in a position so that their beauty can be fully appreciated in winter, while they will not be obtrusive in summer, except to contrast with the deciduous subjects. In this way the shrub border will be a source of permanent interest. G.



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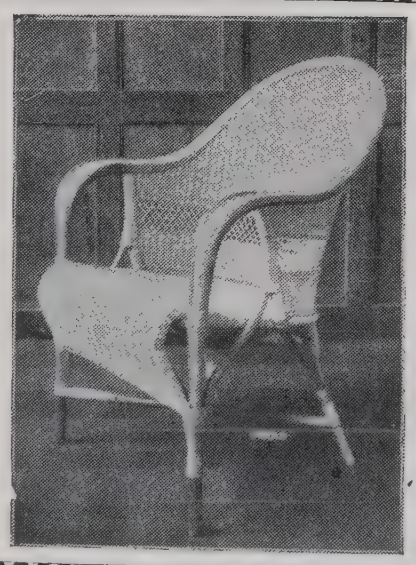
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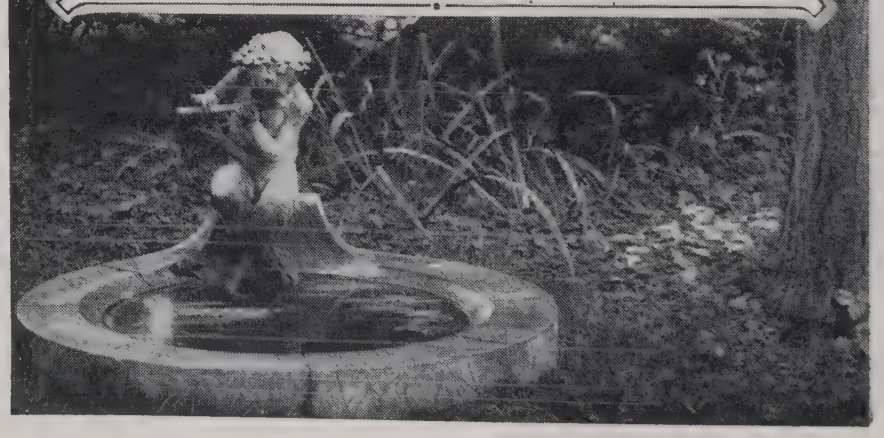


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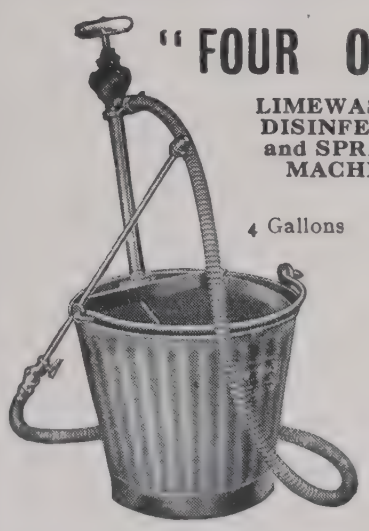
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A One-Colour Border

Now is the Time to Plan and Plant the Border for Next Year

A BORDER planted with flowers in shades of one colour only, if well planned, is exceedingly attractive and much to be preferred—at any rate, from the artistic point of view—to the ordinary mixed or kaleidoscopic one. Hence it is not surprising that it has become more and more popular during recent years.

The choice of the special colour will always, of course, depend mainly on the taste or fancy of the border's owner; but if it is to be a success, attention must be paid to its background and general surroundings. For example, should it be near the house, and that house is of crude red brick, or if it is backed by a wall of the same material, unmellowed by time, neither yellow nor pink should be the key-colour selected, but blue, judiciously managed and not allowed to shade into hot purples, goes well with red, and it is obvious that white is a very safe choice. With grey stone as a background a white border is rather too cold, but any colour goes with it, more particularly, perhaps, pink. Scarlet, too, looks well against grey stone, but a border filled wholly with flowers of such a strong and insistent colour is only advisable on a small scale, and even then its ultra-brilliance will call for judicious softening by means of the free introduction of bronze and green foliage.

Aspect should be given due consideration. For a border fully exposed to the sun during the hottest hours of the day, blue, the cooler shades of pink and, of course, white will be suitable colours; but for one slightly shaded, bright yellow toning to orange red, or warm pink deepening to rosy crimson, will be a better choice. Then, if there is any particular season at which the border is especially wanted to be in its fullest beauty, this point should not be overlooked. If required to be at its best in early summer, the selection of blue will render available all the splendours of the lupins, the delphiniums and the anchusas; while, on the other hand, for a late summer or early autumn border, yellow is a good selection, for flowers of this colour (and in many shades of it) predominate at this time of year.

There are three different ways of arranging a one-colour border—which, by the way, should on no account be placed near a mixed one, or the effect of both will be spoilt. It may be shaded from the ends to the middle, from front to back, or the light and dark shades may be mingled throughout without any regard to gradation. This last is the least ambitious and the easiest plan to follow, and it often works out quite happily in an informal way. As an example of the first method let us take a yellow border; it should begin at the ends with such pale-hued flowers as Bocconia cordata, Centaurea ruthenica, C. montana sulphurea, Helianthus Munstead Primrose (annual), Hemerocallis flava, Anthemis tinctoria and Asphodeline lutea leading through the stronger yellows of Helenium pumilum, Senecio tanguticus, Thermopsis montana, Buphthalmum salicifolium, Linum flavum, lupin (the hybrid Yellow Boy), the verbascums, rudbeckias and many others in every tone of lemon, gold and canary, to the deep orange of the kniphofias, Lilium tigrinum and L. croceum, the alstrœmerias, Hemerocallis aurantiacum, the montbretias, Senecio Clivorum, Helenium Riverton Gem and Geums Heldreichii and Orangeman. It is not really essential to the effect that the edging of the border should be shaded; violas or dwarf antirrhinums of a good yellow may be used for the whole length. Still, it is quite possible to arrange a successful shaded edging with such annuals as eschscholtzias or dwarf nasturtiums, but the drawback to the use of these is the shortness of their flowering season. If, however, the border is sufficiently raised to allow of an edging of rockery stones, helianthemums such as Golden Beauty, Yellow Standard, Golden Queen, Sulphur Queen and Double Orange can be grown over it, as well as several of the hypericums and potentillas.



A GOLDEN YELLOW BORDER OF HELENIUMS.
These are admirable for providing splashes of colour in a yellow or orange border.

A pink border should be shaded from blush white to deep rose pink verging on crimson, and peonies (single and double) and roses should be freely introduced in it. Indeed, a hedge of early and late roses in all shades of pink will make a perfect background; but if this idea is not feasible, a good selection should be grown on poles with light and dark hollyhocks, Lavatera olbia rosea and—unless the border be very dry—Spiræa kamtschatica between them. One of the difficulties in arranging an all-pink border lies in the fact that salmon pinks and pure pinks are apt to clash (the colour of that splendid Oriental poppy, Mrs. Perry, for example, lovely as it is in itself, will accord with scarcely any other shade, although it goes delightfully, it may be suggested, with the delicate lavender blue of Iris pallida dalmatica). They may both be used, but only the softest and least definite tones of each should be allowed to come into close contact. The same kind of difficulty presents itself in planting a blue border, the pure blues rarely harmonising with those that have grey or red-purple tones in them. The anchusas, Dropmore Variety, Pride of Dover and the dwarf A. myosotidiflora; the old Lupin polyphyllus—unbeaten for pureness of colour by any of the new hybrids—the two flaxes, Linum perenne and L. narbonense, Geranium grandiflora, Commelina cœlestis, the lithospermums, the common chicory, the uncouthly named Ceratostigma plumbaginoides, and Omphalodes cappadocica — all these, although varying greatly in

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depth of colour, are really true blue. So are many of the delphiniums, notably those of the Belladonna strain; but, oddly enough, delphiniums seem always to harmonise together in a marvellous way, no matter how much grey, purple and even red and maroon they may have in their blue. Most of the campanulas are too definitely purple to be quite safely admitted into a blue border; but C. persicifolia Telham Beauty is an exception, as is that near relation of the campanulas, the Chinese balloon flower, Platycodon Mariesii. A hedge of Ceanothus Veitchianus will look well at the back of the border, although the blue of its profusely borne flowers is just a little too grey; it has the great advantage of being evergreen, and its neat, glossy dark leaves have a very pleasing appearance when it is out of bloom.

A white border can be very beautiful, but still more charming is the effect of two—not necessarily of any great width—with box or yew hedges behind them and a broad turf path between that leads to a seat, a statue, a bird-bath or a little fountain set in an alcove cut in the evergreen hedge. Almost innumerable are the plants suitable for a white border, but those chosen should certainly include big clumps of white peonies, phlox, Michaelmas daisies, Œnothera speciosa, galega, Chrysanthemum maximum White Knight and Campanula persicifolia Fleur de Neige and Snow King. The beautiful Californian tree poppy, Romneya Coulteri, and the white tree lupin should be included in the list, as well as some of the best white-flowering shrubs—Rhodotypos kerrioides, Olearia Haastii, Cistus ladaniferus, Viburnum Carlesii, Veronica salicifolia and weigela (Avalanche and Mont Blanc are the best white varieties) for instance. There should be bold groups of Lilium candidum, Galtonia candicans, Camassia Leichtlinii and the anthericums throughout the border; and Clematis flammula, C. montana, the double white hybrid Clematis Duchess of Edinburgh and Lathyrus latifolius White Pearl, grown on poles, will look well against the dark hedge. There are many edging plants suitable for a white border, among them the old white pink—this and the annual Nicotiana affinis should certainly be grown for the sake of their fragrance. —Tiarella cordifolia (the pretty foam flower), Iberis corræfolia (this flowers rather too early for a summer border), Viola cornuta alba, and the white varieties of Campanula pusilla and C. carpatica. R. E. Head.

A SELECTION of MODERN ROSES

Varieties to Procure this Autumn

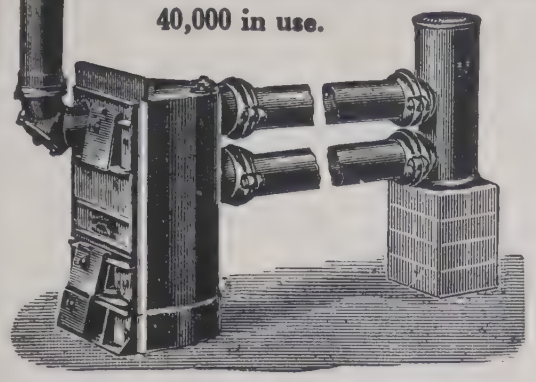
In last month's issue some hints were given on the preparation of the rose beds prior to planting, and it is now, with the arrival of the new season's catalogues, when varieties must be chosen for planting during the next few weeks. After the position has been selected—one which is open and free from the drip of overhanging trees—beds of sufficient width to carry three or four rows of plants should be laid out. The dimensions of beds vary with the situation and the type of the garden, but they should not be larger than to permit of easy cultivation and cleaning later on in the growing season. All preparations having been carried out, including the digging over of the soil two spades deep and the application of a heavy dressing of cow manure if the soil is of a light nature, and a quantity of bone meal at the rate of half a pound to the square yard, the soil must be allowed to settle before planting.

The planting of roses is best carried out during late October or early November if the weather is suitable. It may be done later with every confidence right on until the end of February if the weather is open and the soil is not frost-bound; but early planting is advisable. The plants take advantage of any warmth that is in the soil and establish themselves more quickly before hard conditions set in. Another important point to bear in mind is that by ordering early in the season one is most likely to obtain the varieties required and good strong specimens. Nurserymen only grow a limited quantity of each variety, depending on the demand of previous years, and if the demand this year chances to be heavy on a particular variety, home-grown stock becomes scarce about the middle of the season. When ordering, always stipulate for home-grown plants. These are much more likely to succeed than foreign stock, especially in after years.

Rose planting must be done with some care. A hole some ten to twelve inches square should be taken out for each plant and of sufficient depth that, when the plant is in position and the roots spread out evenly in the soil, the point of union between the stock and the graft is an inch below the soil level. This is the correct depth to plant. It is a common fault that roses are either planted too deeply or too shallowly, and when this is thought to be the case the plant is best taken up and replanted. If the soil has not been given time to settle before planting the point of union should be about 2½ins. below the soil, to allow for settling. Firm planting is essential, and after planting tread the soil round the roots firmly, so that when the plant is grasped it does not move easily. Planting must not be carried out in wet weather, but when the soil is a little moist. If the plants arrive during a period of rain, heel them in a trench and cover the roots over with soil until suitable conditions arrive for planting. They will come to no harm if heeled in. After planting, the surface of the soil should be lightly raked over and everything left tidy for the winter. Any tall plants that

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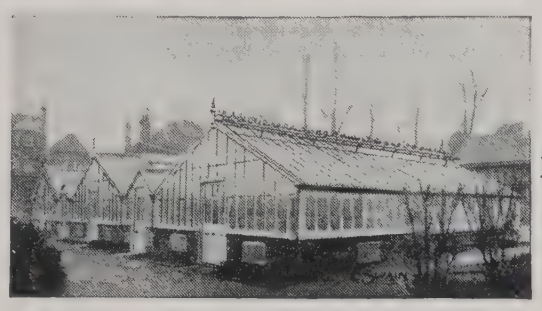
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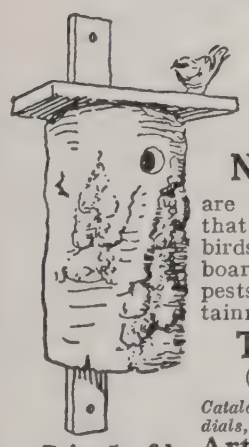
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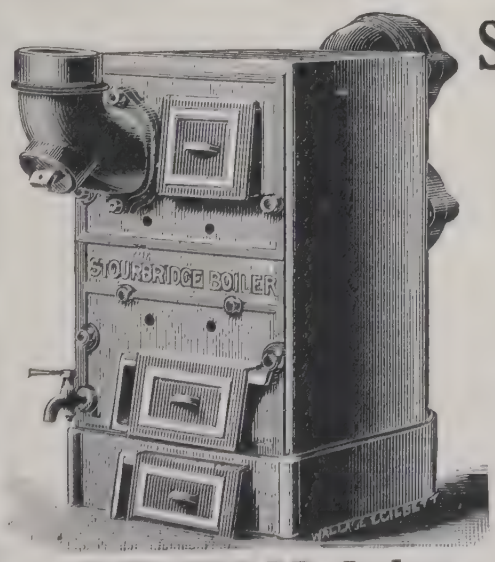
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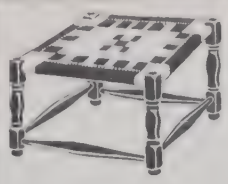
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When considering the selection of varieties, the situation, soil and climatic conditions of the garden must be borne in mind, because a variety that may succeed in one garden may not thrive in another. Some roses do well in the south, others in the north. Only those that have gained a reputation as reliable growers in many districts should be considered, and even with this heavy limitation there are many admirable varieties to choose from, many of them of quite recent introduction, but grown sufficiently long under garden conditions to prove their worth as good varieties for garden decoration. Visitors to rose shows this year may have marked down certain of the novelties for autumn planting, but some care should be exercised before ordering, as many of these new varieties which may have received awards are not of proved garden value. It should always be remembered that a rose on an exhibition table and one that will succeed and bloom freely in the garden may be two entirely different things. One must not judge by appearances, especially on the show bench. Rather be guided by the results in the garden, or out in the open nursery border, and for this reason I advise all who can to make their selection direct from a nursery or by visiting other gardens. If the nursery is in the neighbourhood of one's own garden, with the same soil conditions, then it may be certain that the varieties will succeed even better in the garden than in the nursery, with more care lavished on them.

Among the older varieties that should find a place in every collection are Mrs. Henry Bowles, a fine, vigorous hybrid tea that possesses all the necessary qualifications for a good garden rose. It has fragrance, a good shape, and is a charming shade of rose pink with a touch of orange shading. It is free flowering and does well in the garden. Betty Uprichard is another variety of sterling worth ; although only some few years old, it has proved itself to be a rose for every garden, and one that has become very popular both for garden and exhibition work and for interior decoration. It is a shade of soft carmine pink and is scented. A more recent novelty still, Shot Silk, is a first-class rose. It is a handsome and vigorous grower, and is particularly valuable on account of its late-flowering qualities. It is a rose for northern gardens, and blooms freely from June until very late in September and October. It seems to get better as the season advances. It is fragrant, and in colour is of a cerise tone with salmon and orange yellow shading. The blooms are not large, but are well formed and of good shape, particularly in the bud. Mme. Butterfly and Mme. Abel Chatenay are two fine decorative varieties, the former pink with apricot and gold shading, the latter a good carmine rose. Frau Karl Druschki is still one of the best whites, although the new Swansdown is worth noting as a valuable addition in this colour class. Among crimsons, Etoile de Hollande is to be grown. It is a perfect bedding rose of a rich shade and full of fragrance. Hugh Dickson is another fine, strongly scented crimson ; while General MacArthur, Hawlmark Crimson, K. of K., and the single orange-crimson Irish Fireflame are all reliable sorts.

When one comes to recent novelties, considerable discretion must be used to avoid stocking the garden with roses that will turn out "duds." Many of the newer seedlings have the merit of possessing fragrance, but, on the other hand, the form and size of bloom is against them. To a certain extent, some raisers seem to be going for size at the expense of form, and this has led to the production of many varieties that have full blooms somewhat cabbagy and loose. For garden decoration they are not useful, as the bloom falls to pieces

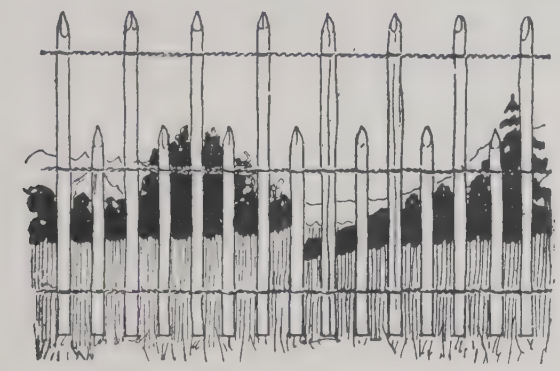


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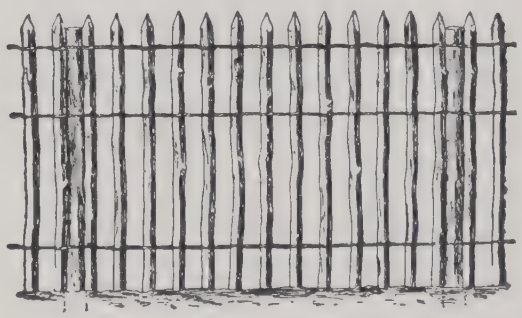
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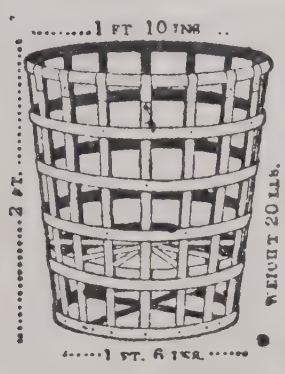
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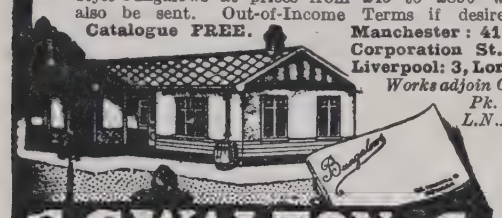
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when fully open. It is better to rely on a variety with firm and shapely blooms, and one that retains its shape both in the old and young stages.

I give a list of novelties that are worthy of cultivation, and which will prove of service and of decorative value in the garden. Some varieties will succeed in certain gardens better than others, but on the whole, from the experience of one or two seasons' growth, they appear to be reliable garden varieties. One of the best is Elizabeth of York, of a rich cerise pink shade ; it is a very vigorous grower and a free flowerer. It is of good habit and has all the qualities of a good bedding rose. Another excellent novelty, raised by Messrs. Dobbie, is Duchess of Atholl, of a vivid orange shade shot with old gold. It is a vigorous grower and carries plenty of bloom. The flowers are of good shape, medium in size and stand the weather well, a quality that is important in our unfavourable summers. The glowing pink Dame Edith Helen is good, but another production of the same year, Mrs. A. R. Barraclough, of a rich carmine pink, is decidedly better. It has a rather full flower, but the colour is attractive and the plants are vigorous and free flowering and are of fine habit. Mrs. John Bell, again of a carmine pink shade, is a good rose with perfectly shaped, medium-sized blooms that are well carried on the stems. The foliage is clean. As an exhibition rose it is admirable, as has been proved at many flower shows this year, and it possesses merit as a garden variety. The orange scarlet Margaret McGredy is worth growing ; and Portadown Crimson, of a rich deep shade, will provide a most effective bed. Among this year's introductions I should recommend a trial of Swansdown ; Advocate, a deep crimson and scented ; Souvenir of the Old Rose Garden, very fragrant ; and Violet Simpson, of a fine rose pink shade with a shapely flower.

From the foregoing list a dozen varieties of real garden merit can be selected and relied on to give a maximum of service, and provide the most brilliant effects in the garden throughout the summer.

Among the dwarf polyanthas, whose possibilities in garden decoration are only now being recognised, either for furnishing beds of colour by themselves or used as a groundwork to bush roses or weeping standards, I should recommend Golden Salmon, of an intense shade ; Rudolph Kluis, vermilion red ; Orleans Rose, geranium red with a white centre ; Coral Cluster, coral pink ; Edith Cavell, deep scarlet crimson ; Orange King, deep orange yellow, inclined to burn in full sun ; Magnifique, rose pink ; and the charming climbing variety, Phyllis Bide, of a rich carmine pink. There are many other equally good sorts, and the only point to note when selecting is to obtain varieties that do not burn in full sun, as do many of the crimsons, or revert in colour.

The rambling roses for pergolas and arches may be chosen from the bunch-flowered varieties, such as Sanders' White, Lady Godiva, American Pillar, Minnehaha and Excelsa ; and the wichuraianas, like Emily Gray (one of the best), Alberic Barbier and Paul's Scarlet Climber. The new introduction, Chaplin's Pink Climber, with large pink blooms, is a valuable addition to our list of climbing roses, for it is certainly free flowering and has every appearance of being a vigorous grower.

Individual taste may determine the other varieties, but the above will, at least, serve as a guide of a few reliable kinds, with a few novelties, to those who are in doubt as to what to include and what to leave out in this year's rose order. T.

SOME GOOD SWEET PEAS

Autumn Sowing should be Completed by the Middle of the Month

THE autumn sowing of sweet peas is a method that is finding increasing favour among many garden owners both in the north and in the south, and the very fact that the method finds more and more adherents testifies to the success that attends it. It is undoubtedly the case that more healthy and robust plants are obtained which are capable of giving more flower and flowering much earlier than those sown in spring. An autumn sowing will enable one to achieve a succession in flowering, for the autumn-sown plants will flower at the end of May or the beginning of June, while the spring-sown will commence a few weeks later. The autumn sowing is best carried out at the end of September in northern gardens, and in the first half of October in the south ; but all sowing should be completed by the middle of October. Sowing may be done in small pots and the plants placed in a cold frame or greenhouse during the winter ; or seed may be sown in drills outside in a well prepared and sheltered border. Severe wintry conditions may take toll of several of the seedlings, but the gaps can be filled in spring by sowing fresh seed towards the end of February. Grow the plants on under cover during the winter, and when four or five inches high pinch the centres to induce them to break and throw side shoots and so obtain bushy plants—unless, of course, it is wished to grow them on the single stem principle. After pinching, harden the plants off gradually until they can be placed outside and transplanted to their flowering positions. The only difference between the plants that are sown outside and those under glass is that the former are a little later in coming into flower.

It is generally recommended when



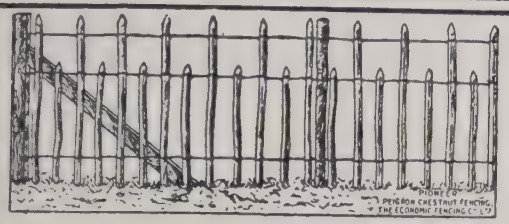
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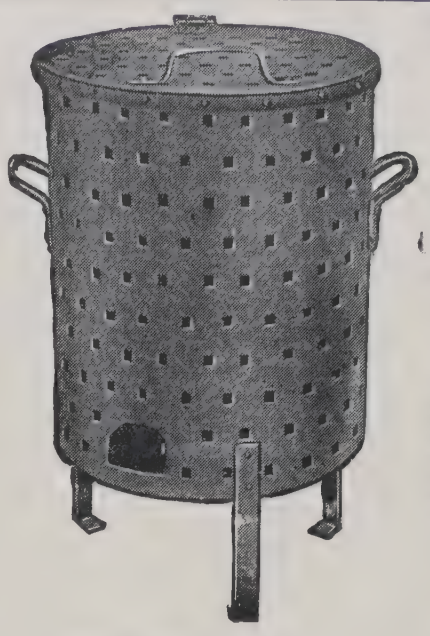
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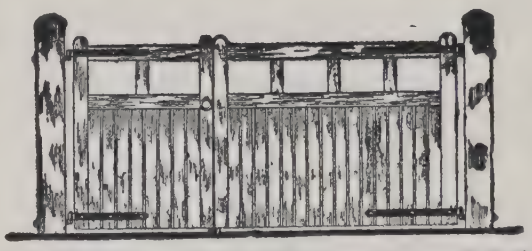
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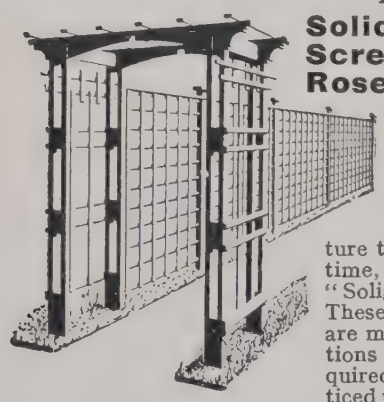
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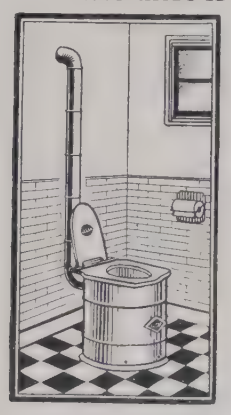
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dig deeply and add plenty of well decayed manure. The first part is excellent advice, but the latter part must be treated with caution. It seems fairly certain that much of the prevalence of sweet pea disease, which has been widespread this year, is due to a heavily manured soil, and probably where the manure was not well decayed. Use only well spent manure and incorporate it with the lower layers. On no account let the roots of the plants come into contact with it. Climatic conditions seem to affect the spread of the disease, and, on the whole, garden owners need not be afraid to sow sweet peas extensively, for it may not appear next season. It is spasmodic in its habit, and good culture will do much to keep the plants clean and healthy.

As regards a choice of varieties either for garden or exhibition purposes, it is not easy to recommend varieties that will suit all tastes. Some have decided preferences for one variety of one shade, while others prefer different shades. As a general collection for garden purposes I should recommend the following: Constance Hinton, white, an old variety, but still one of the best; Gleneagles, lavender; Mrs. Tom Jones, blue; Powerscourt, lavender; Olympia, deep purple; Charming, rosy cerise; Youth, white edged with rose pink; W. J. Unwin, salmon pink on cream; Magnet, salmon pink on cream; 2 L O, scarlet; Royal Scot, scarlet; Jack Hobbs, cream and pink; Grenadier, geranium red; Sybil Henshaw, crimson; Coralline, bright coral pink; and Purple Monarch, purple. The foregoing list provides almost every shade that is found in the modern sweet pea, and all are reliable garden varieties.

The novelties of this year and last year contain a number of fine things, among which last year's novelty, Mrs. A. Searles, is still outstanding. It is a lovely pea with large blooms of a beautiful cerise salmon shade—a new break in sweet pea colourings. It is a variety for every garden, and does equally well when grown either for garden or exhibition. Sunkist, a cream-coloured Youth, is another fine decorative pea that has won its spurs. Among this year's novelties of merit are Bluebell, a very vigorous growing variety of the colour of Mrs. Tom Jones. It is a real delphinium blue shade. Flamingo, a bright orange scarlet flushed with cerise, is an acquisition. It is a vigorous grower and gives plenty of five-bloomed sprays. The blooms are well placed and are attractively frilled and fluted. Charm, which may be considered as an improvement on Charming, is of a beautiful rich shade of cerise red. The blooms are of good form and the plants vigorous. It is certainly a variety that shows improvement on existing kinds. Idyl and Cameo are both new varieties of an attractive shade of cream pink; while Valetta gives promise of being a good scarlet, with the reputation that it does not burn in the sun. Idyl has large wavy flowers with fluted edges that give the blooms character and appearance. Reflection, of a pale amethyst blue deepening with age, is another large-flowered novelty with frilled blooms; and Vectus is a good white which is as good as, if not better than, Model or Avalanche. Pinkie, one of last year's novelties, of a deep rose pink shade, is certainly worth adding to any collection, both on account of its colour and its large flowers that are well carried on robust stems. It has been a successful variety in most gardens this year.

From a dozen to eighteen varieties will form a fine collection for most gardens, and, with the addition of three or four of the recent introductions, any selection will be complete and representative of all that is best in modern sweet peas. The seed order should be made out immediately and sowing undertaken as early as possible to give the young plants the best opportunity of establishing themselves before the onset of winter. C.

THE VEGETABLE GARDEN—

Continued from page lxviii.

All outdoor tomatoes are best pulled up about the middle of the month and the fruits hung up in a dry room to ripen the green fruits. The lifting of all maincrop potatoes must be completed and the ground left rough and open. All waste material in the vegetable garden must be collected in a heap and either treated, if it is not diseased, with Standard Adco, to reduce it to valuable synthetic manure, or burned. Frames should be overhauled and fresh soil put in. The drainage should be looked over and everything made ready for next season. If desired, fresh sowings of mustard and cress may be made. Every endeavour should be made to leave the ground clean and open to enable frost and rain to sweeten it prior to trenching it next month. At this time, too, the question of the supply of manure should be considered. If stable manure is unobtainable, then I recommend as good substitutes either Wakeley's Hop Manure or prepared and blended peat mould. This latter substance is most useful for increasing the fertility of all soils since it adds much valuable humus. It can be used equally well either in light or heavy soils. G. C. T.

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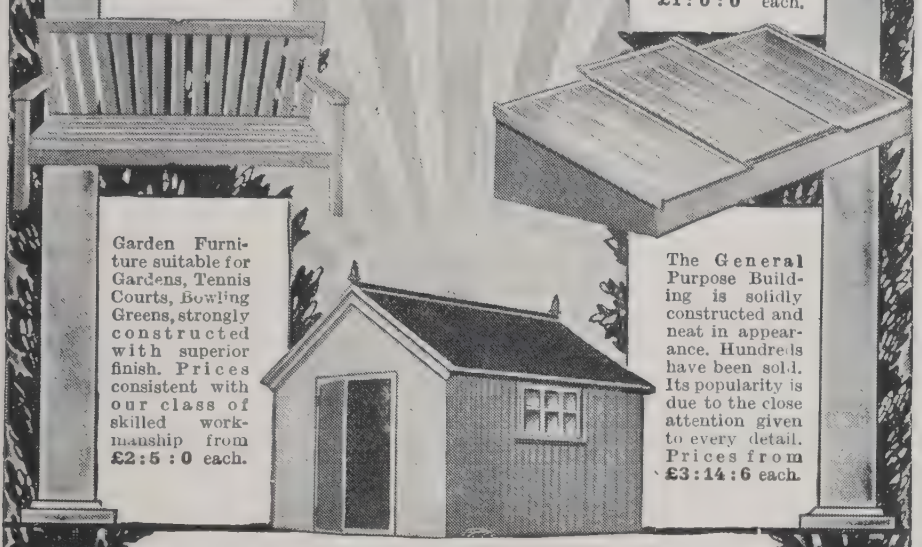
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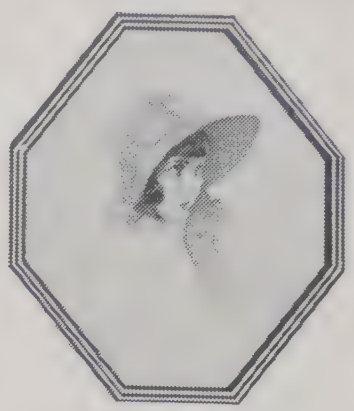


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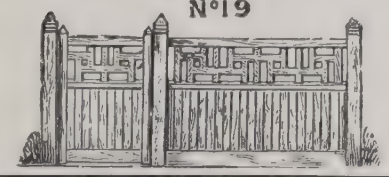
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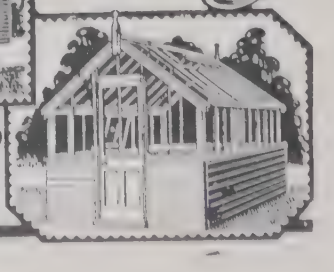
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FLOWERING HEDGES

FLOWERING hedges undoubtedly add considerably to the charm and character of a garden, and so varied are the many decorative plants which may be used for this purpose that it is surprising a greater number of gardening enthusiasts do not more readily adopt this easy method of introducing such a wealth of colour and fragrance. They may be used to relieve the monotony of a too-flat garden, to divide one piece of ground from another, or to edge a bed or border, and as wind screens in a draughty corner they are invaluable. And what is more beautiful than a hedge bordering a long straight garden path with a mass of vivid blossom?

Many an uninteresting stretch of lawn would be vastly improved by a Penzance sweet briar hedge, with its deliciously perfumed foliage and decorative flowers. The glowing copper of Lady Penzance and the delicate fawn yellow of Lord Penzance, planted alternately, form a most striking hedge, although there is also great charm in a combination of other varieties of Penzance sweet briars, such as the bright rose of Amy Robsart, the dark crimson single flowers of Anne of Geirstein, the pearly pink of Julia Mannering, the showy scarlet crimson of Jeannie Deans, the clear rose pink of Rose Bradwardine, and the dainty white of Flora McIvor.

Rugosa, with its single flowers varying in colour through the shades of pink, magenta and rosy crimson, followed in the autumn by bright red and orange fruits, is deserving of wider recognition as a hedge plant, as is Rosa lucida alba, single white in flower and with equally decorative red fruits; and the small, dainty foliage and pink, white and yellow blooms of the Scotch roses, R. spinosissima, which flower early and profusely, are also extremely attractive in habit.

As a background to a herbaceous border a hedge is invaluable. It not only enhances the glowing colours of the flowers by its cool greenery, but acts as a screen against destructive winds, and although evergreens such as the close and quick growing Arbor vitæ or Cupressus macrocarpa cannot be improved upon, should a flowering evergreen hedge be desired Berberis stenophylla, with its trailing sprays of yellow bloom, or B. Darwinii, orange in flower followed by decorative red berries, are distinct assets to any garden.

The dainty scarlet and scarlet and purple hardy fuchsias, F. gracilis and F. Riccartoni, and the purple veronica, are particularly ornamental hedge plants which thrive in sheltered parts of the country and produce a fine show of bloom for many months of the year.



A LAVENDER HEDGE MAY BE MADE ONE OF THE ORNAMENTAL FEATURES OF THE GARDEN.

A lavender hedge, with its soft grey-green foliage and fragrant spikes of misty blue heads, is given pride of place in many a garden; but the ideal position for such a hedge is outside the windows of a lounge or dining-room, where the delicious perfume may be enjoyed to the utmost. Lavandula Spica gigantea, the Grappenhall or Glasnevin variety, or Lavandula vera (Dutch lavender), the nana compacta, Munstead dwarf variety, are excellent for the purpose.

There is singular charm about a hedge of Rosemary grown near the house, and a delightfully fragrant and quick-growing hedge may be made from cuttings of Boy's Love or Southernwood dibbled about a foot apart. When planted on either side of a path, this forms an unusual and most attractive walk, particularly pleasing after a shower of rain.

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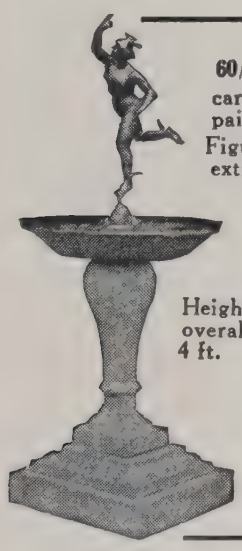
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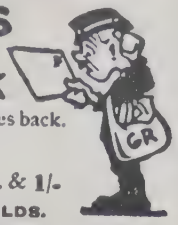
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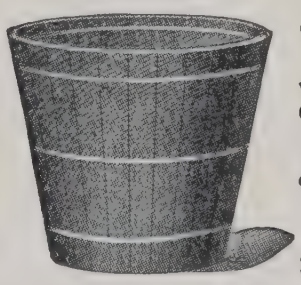
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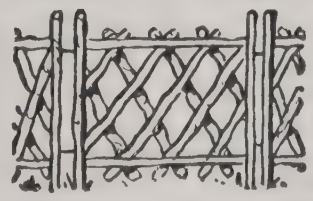
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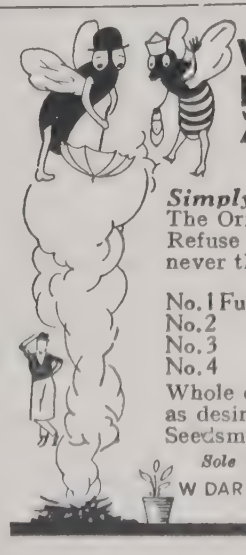
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THE "SLEEPEEZI": A DIVAN-BED.

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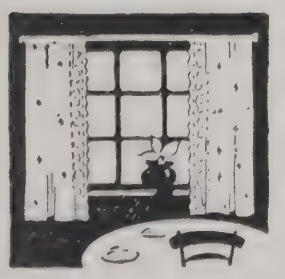
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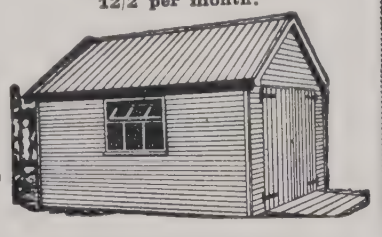


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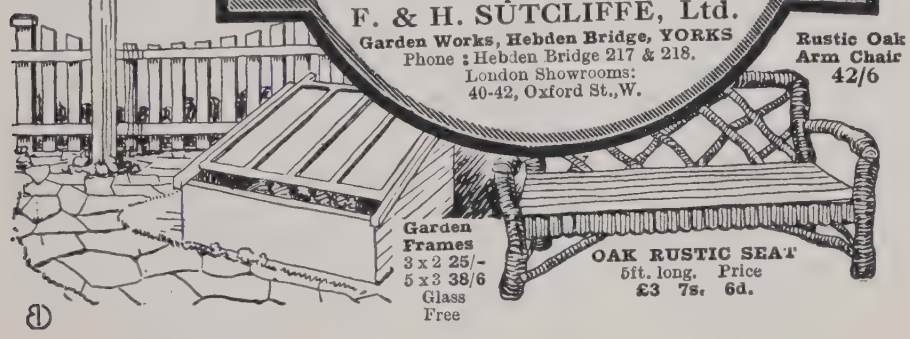
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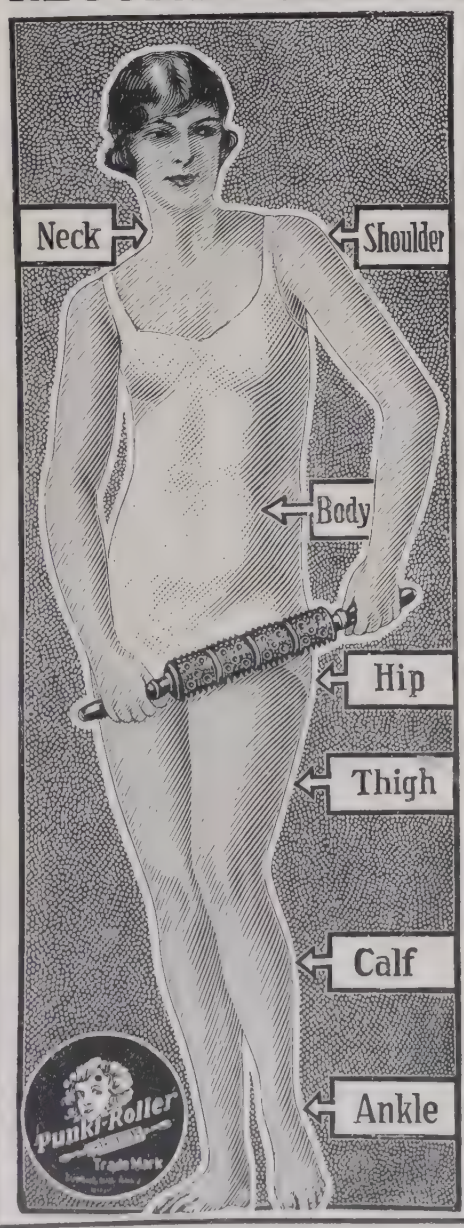


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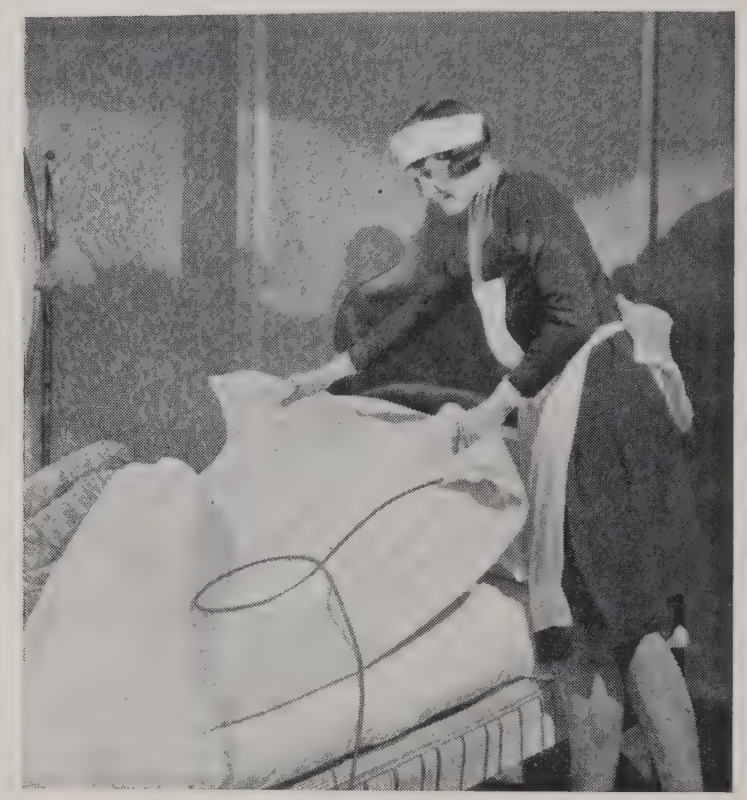
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PUTTING A "THERMEGA" BLANKET INTO A BED.

one farthing. The temperature reached is about 104°F., so there is no danger of burns, and the conductor being already, as it were, short-circuited, there is no risk of damage to it. The blanket is particularly suitable for keeping invalids and young children warm. When used in an armchair or on a couch, the warmth can be retained by covering the blanket with an ordinary rug, or a rug cover specially made for the purpose, which can be either of quilted silk or camel hair. An illustrated leaflet giving full particulars may be obtained from Thermega, Limited, 51-53, Victoria Street, Westminster, S.W.1. The standard size "Thermega" blanket costs 42s.

* * *

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A Correction.

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HOMES & GARDENS, OCTOBER, 1928.

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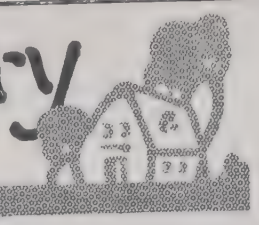
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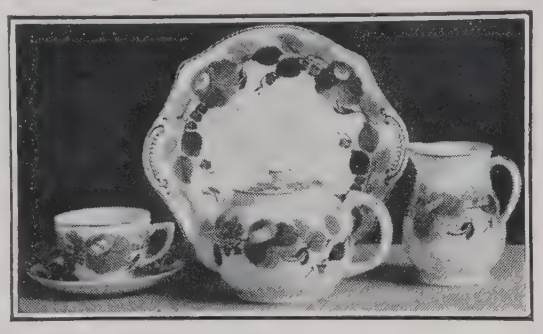
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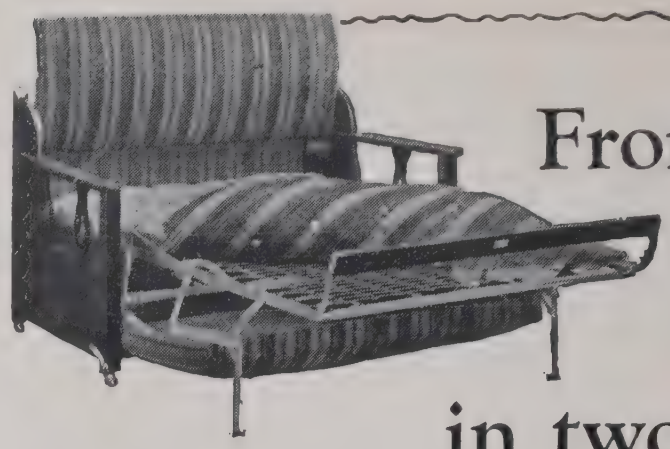


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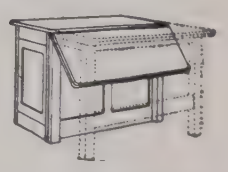
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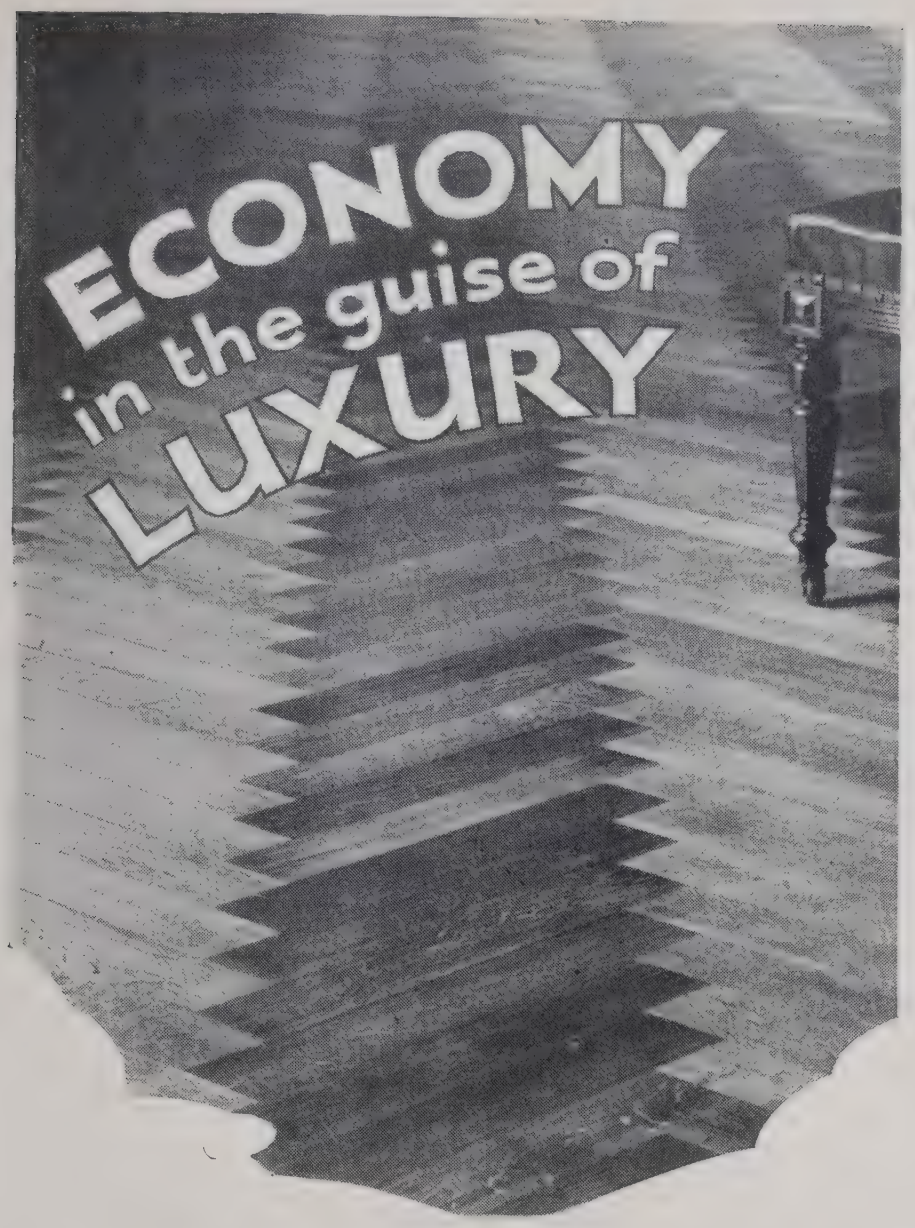
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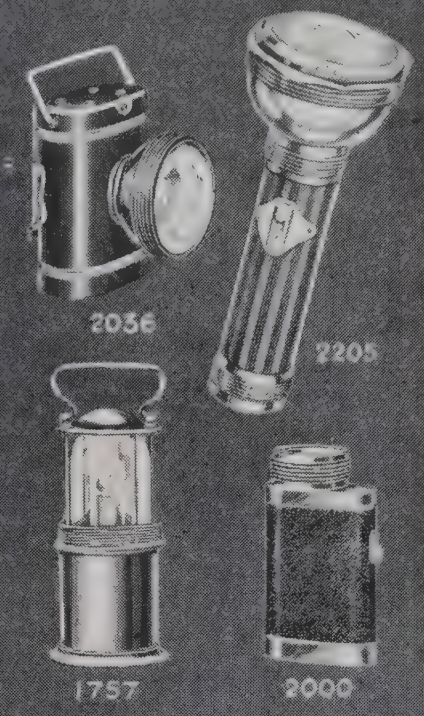
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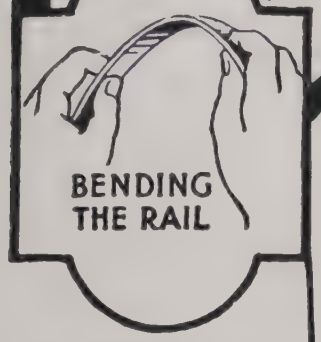
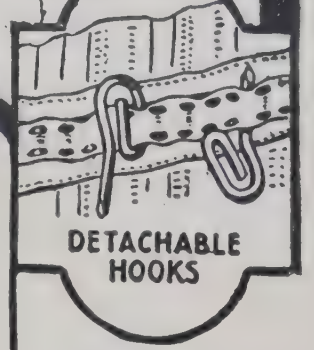
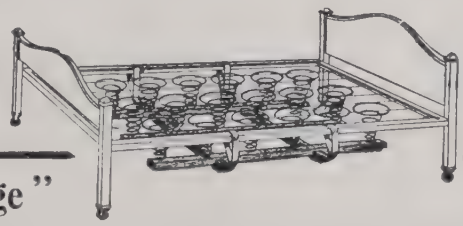


Illustration shows how easily the "Challenge" Rail is bent by hand to any shape. Booklet H gives all details.



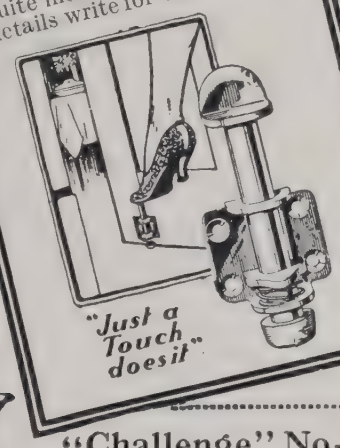
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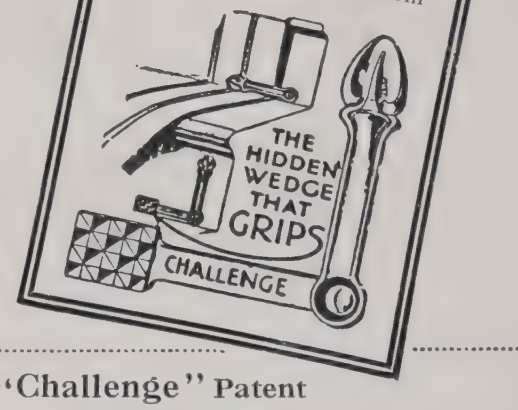
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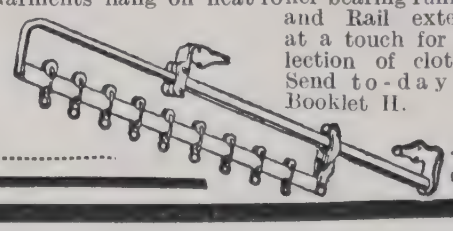


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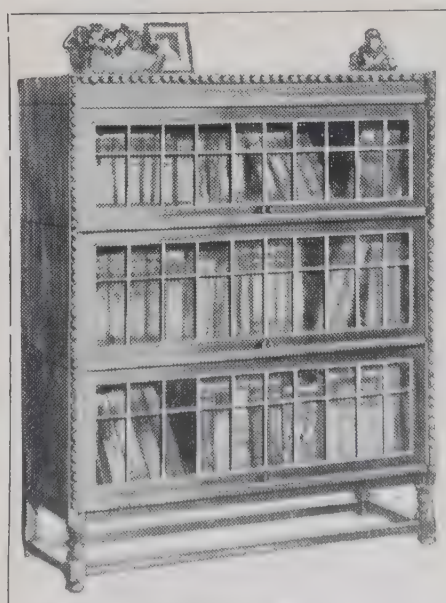
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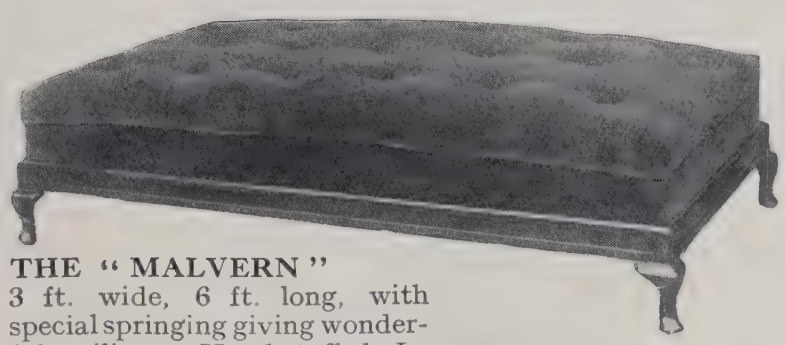
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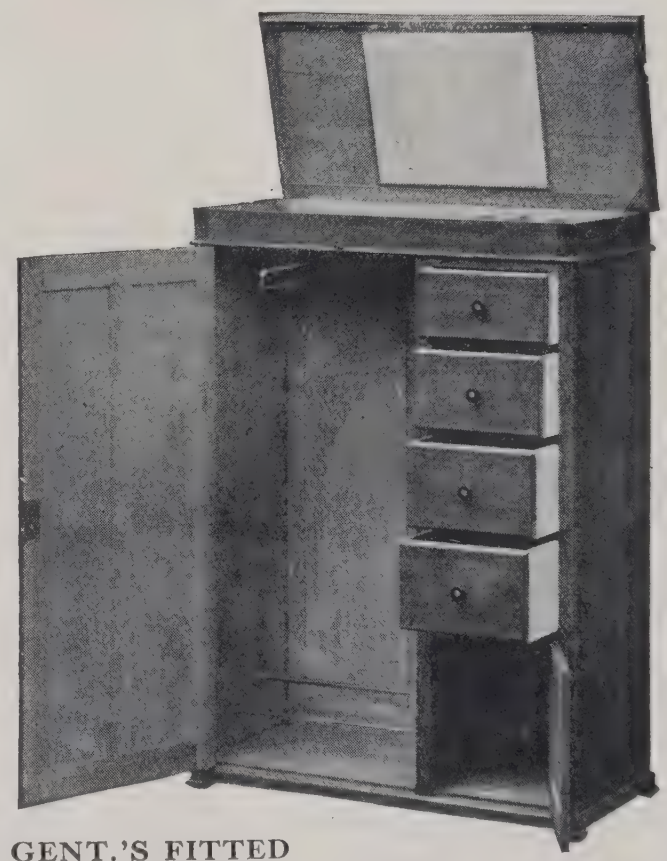
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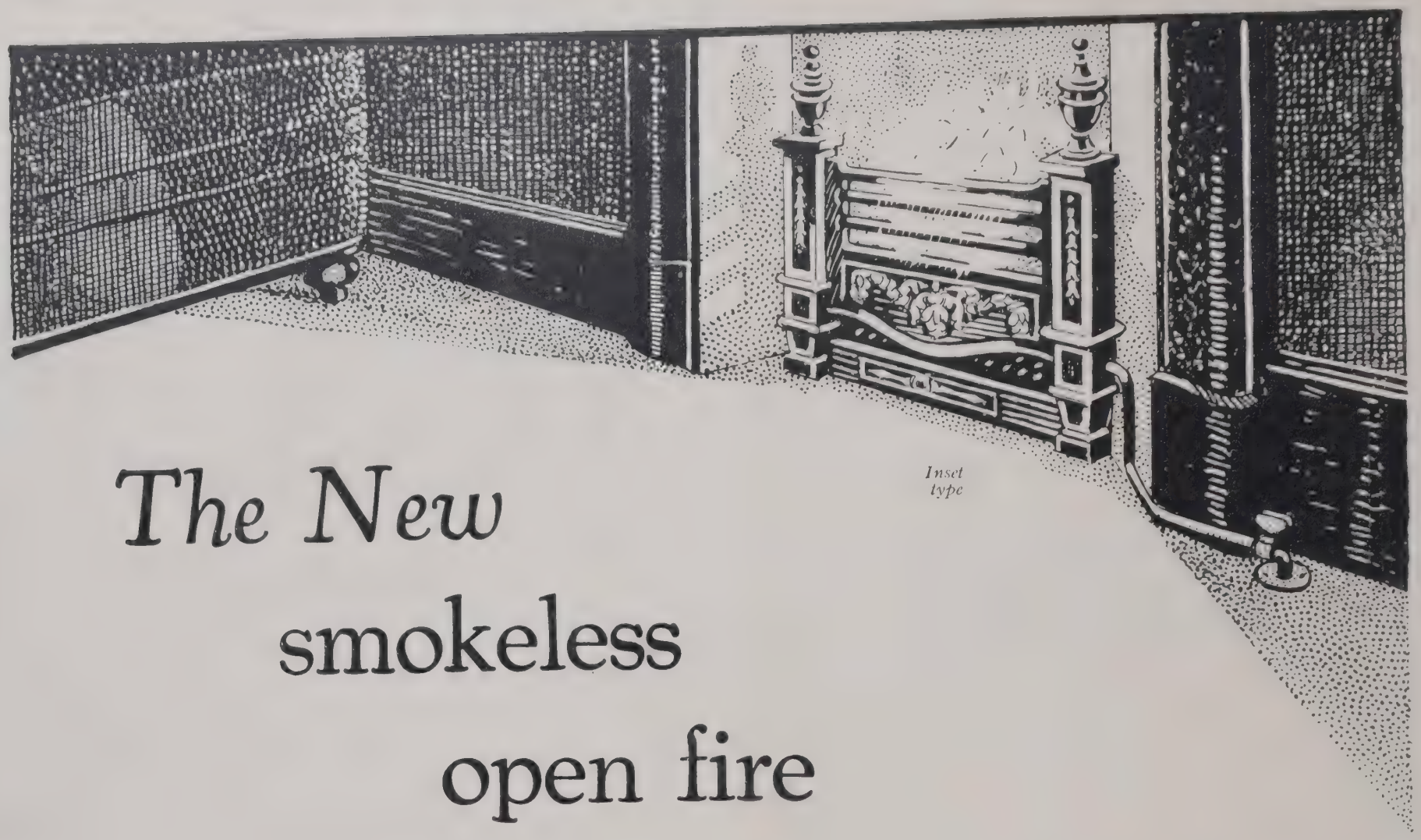
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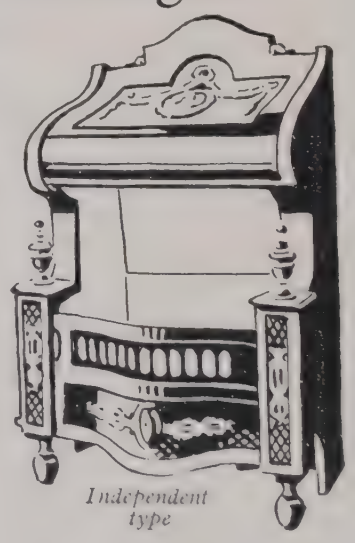
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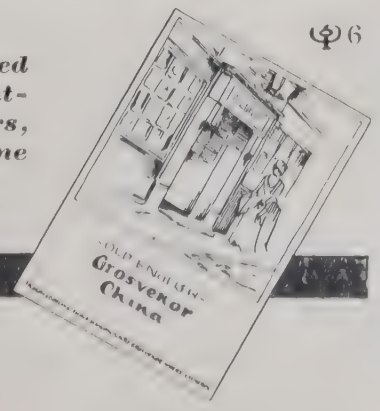
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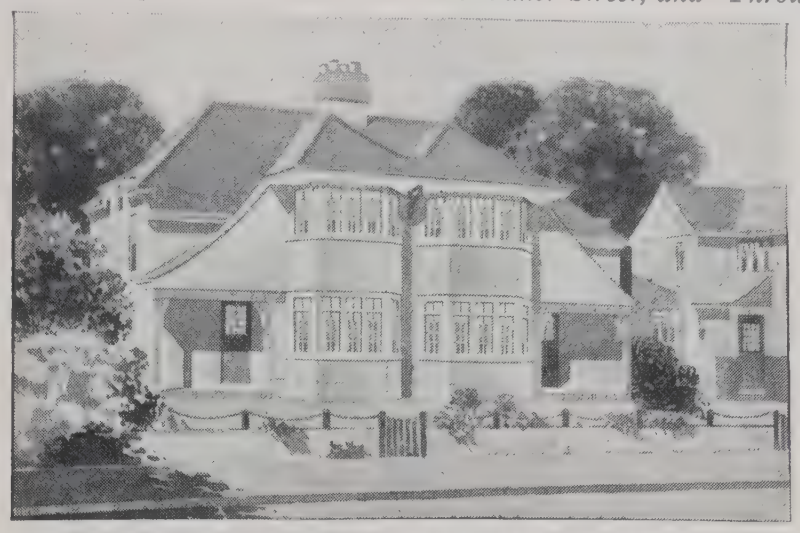
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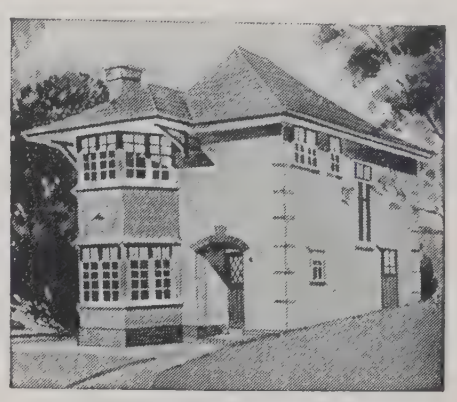
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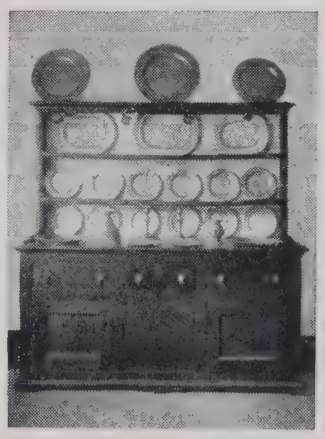
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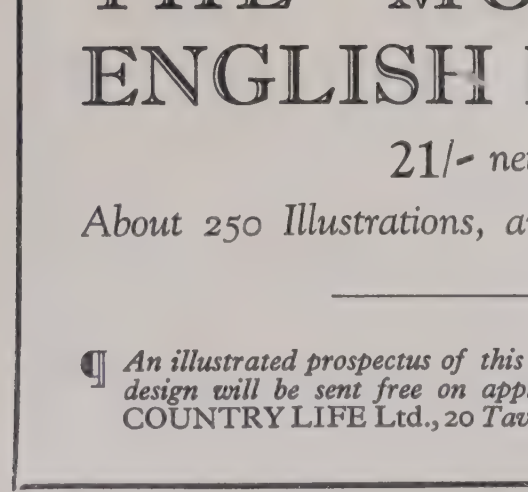
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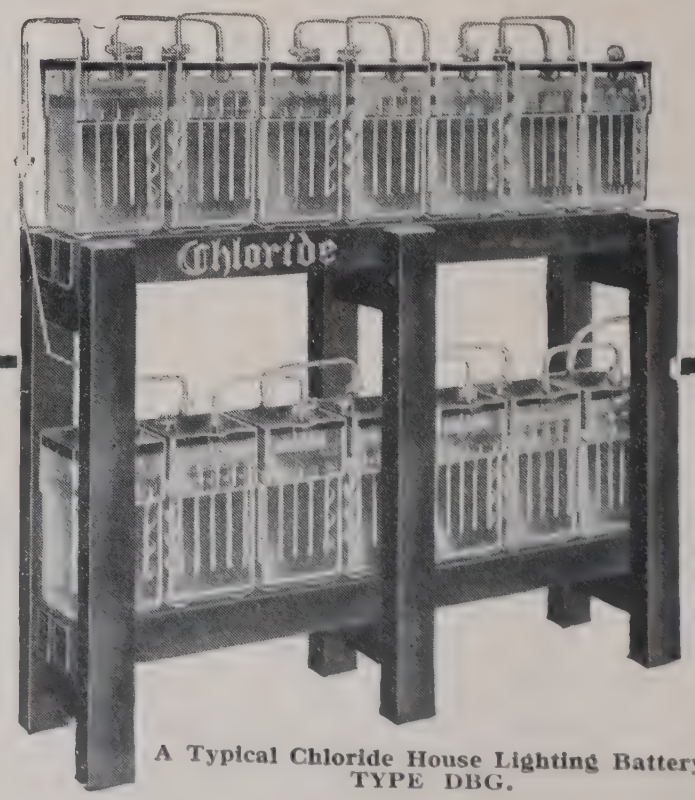
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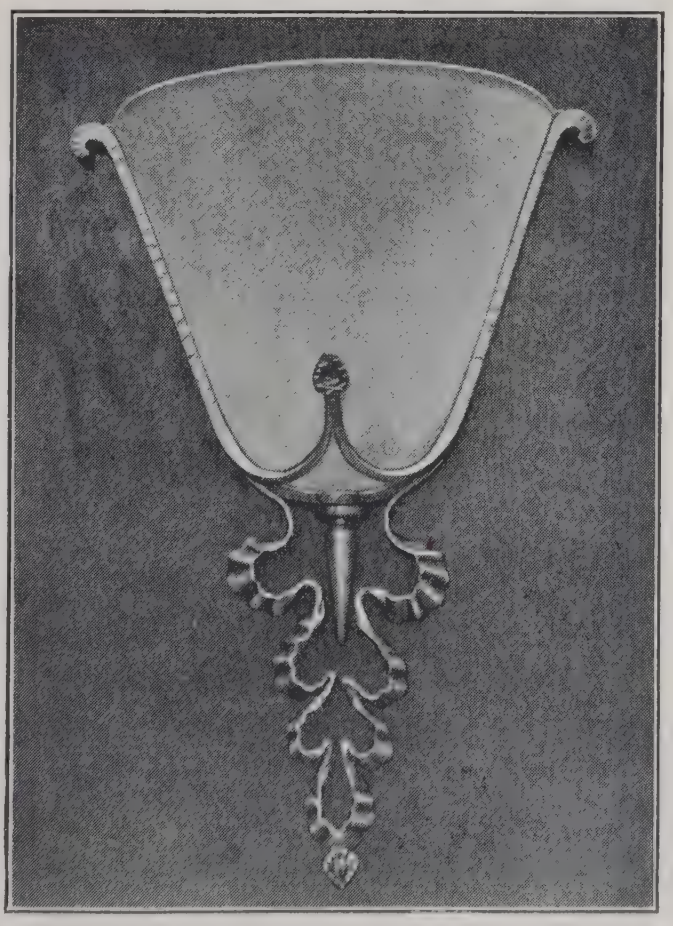


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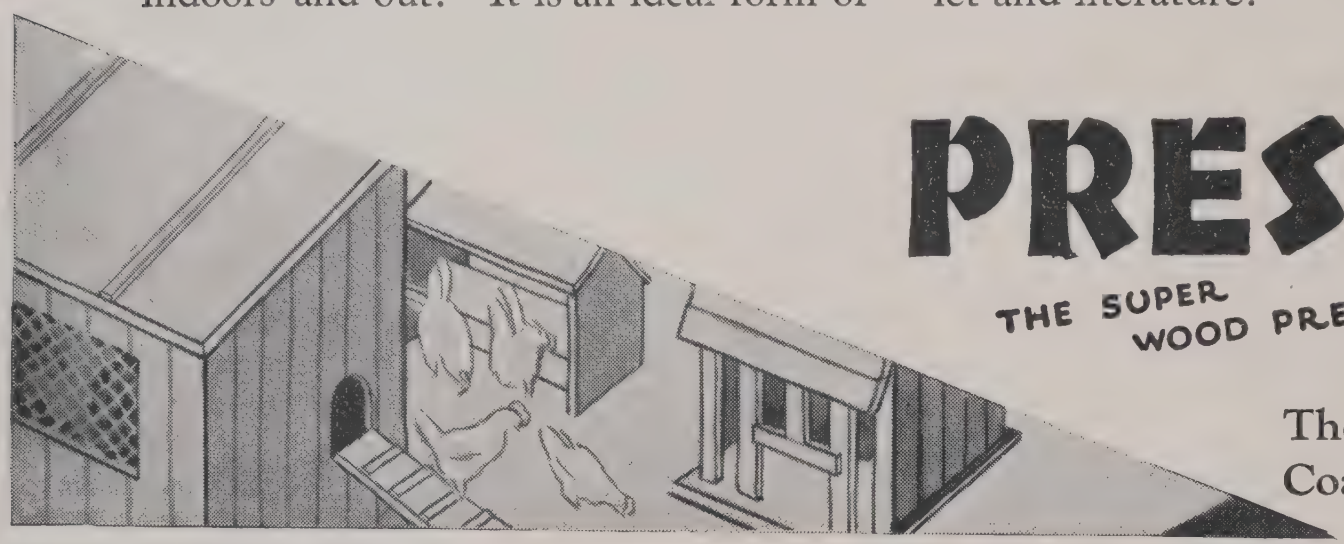
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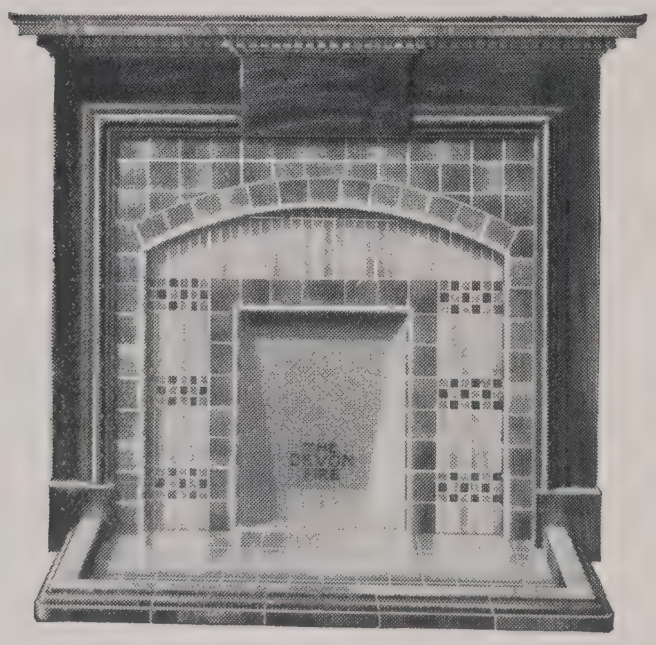
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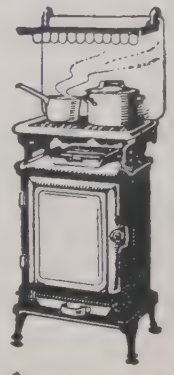


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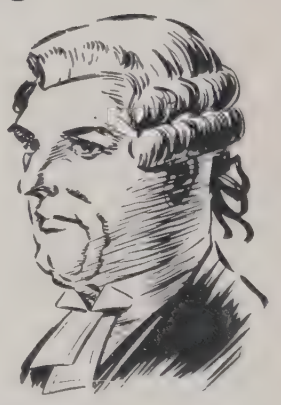
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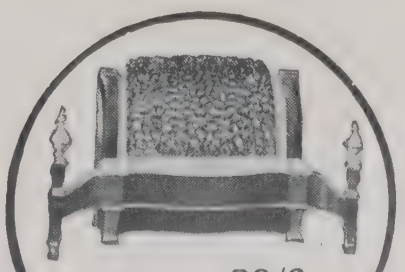
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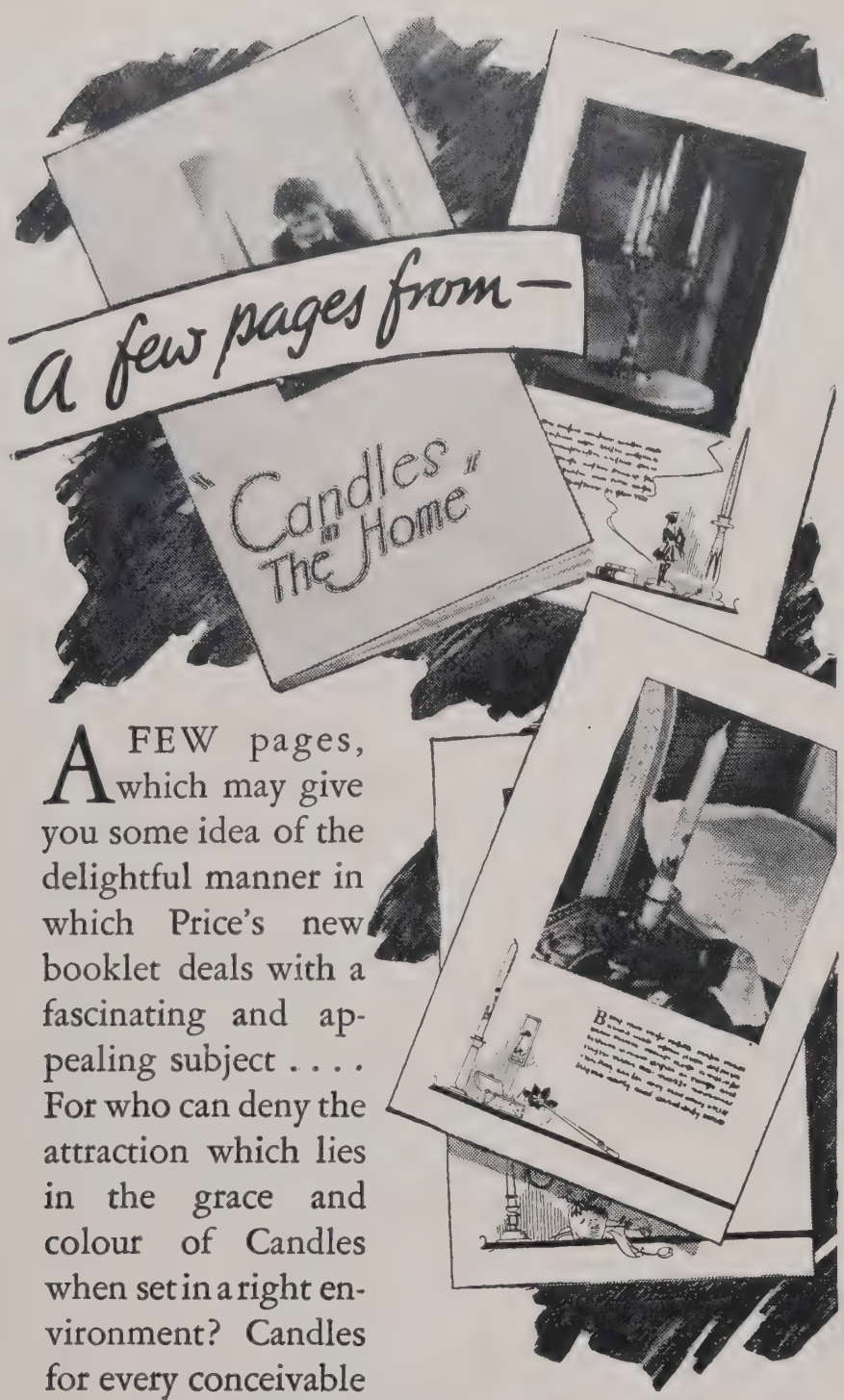


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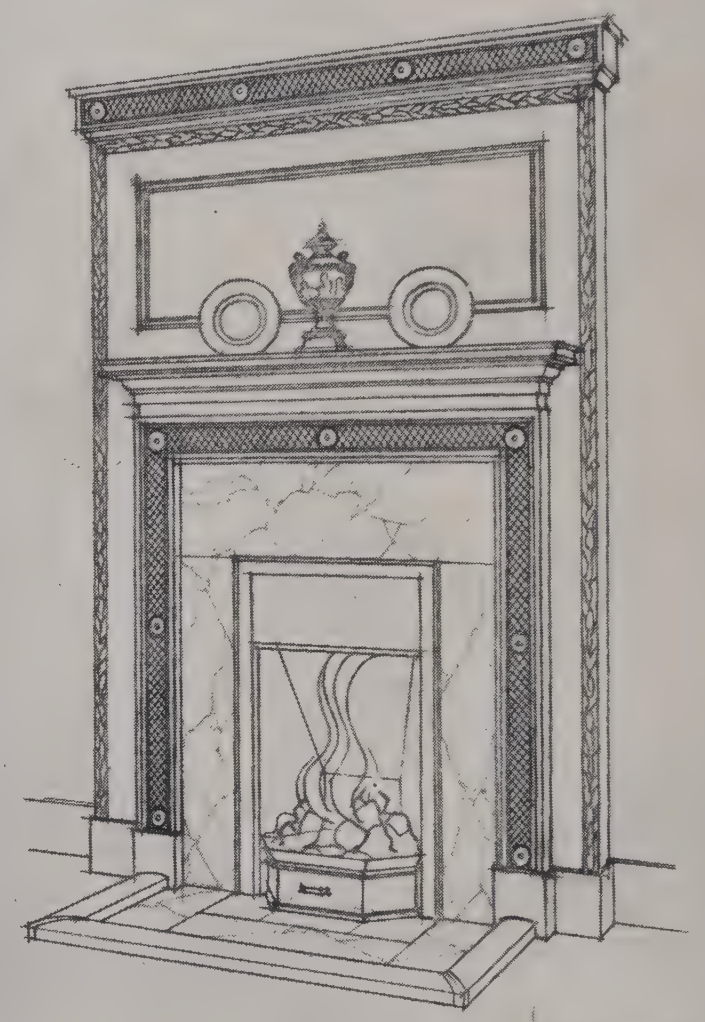
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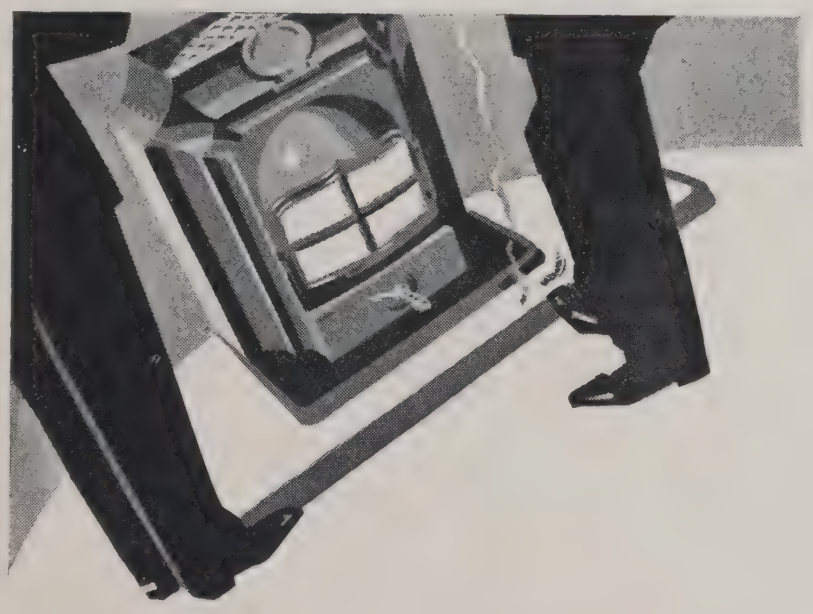


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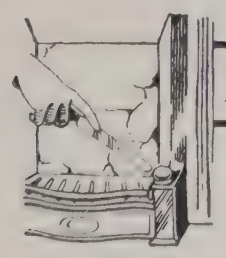
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Plastic Fire Cement (Regd)
on that cracked and unsightly FIRE GRATE!

Cracked and broken fireplaces are dangerous as well as ugly, because flames may penetrate to wooden joists, so causing a disastrous fire. Wasteful, too, because the heat goes through the sides and back instead of into the room. Anyone can make a grate as sound and safe as new with *Purimachos Plastic Fire Cement*, used like putty, and never drops out. Absolutely lasting. From Ironmongers, who can also give you a free illustrated booklet explaining lots of other uses for *Purimachos*. Or if unobtainable a 3lb. tin and booklet will be sent by the makers for 1/9 and usual Retailer's name.

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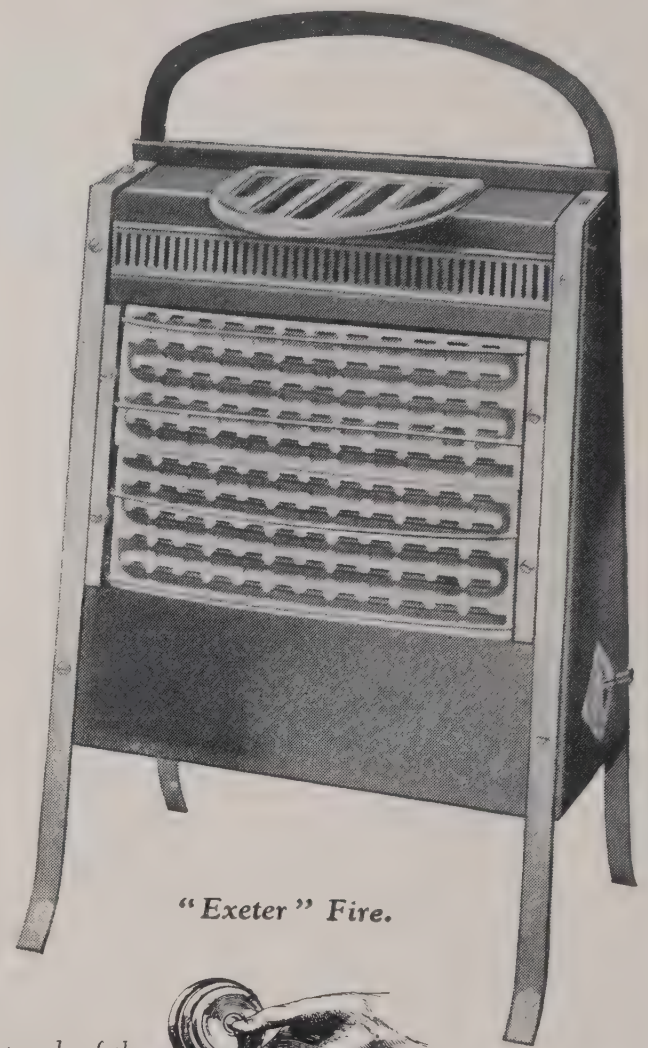
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A touch of the *switch does it.*

A Warm Welcome
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CHRISTMAS GUEST



THE
OSOBRITE *Anthracite* STOVE

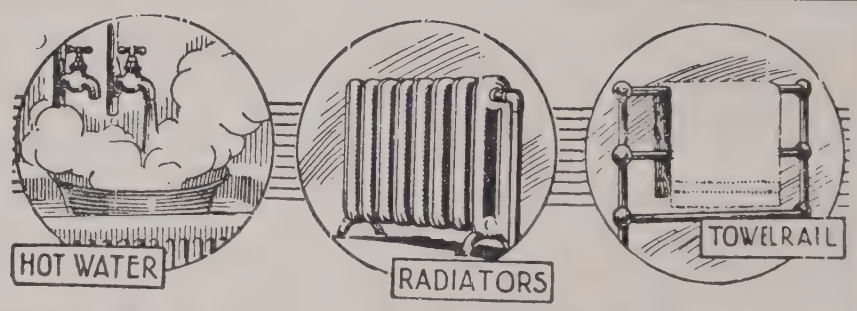
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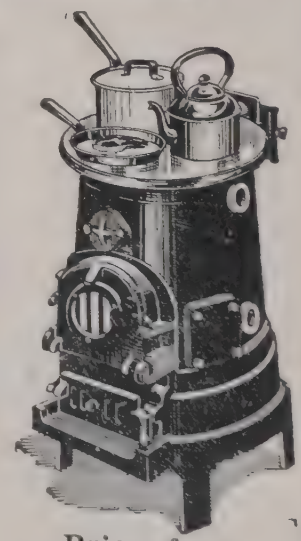
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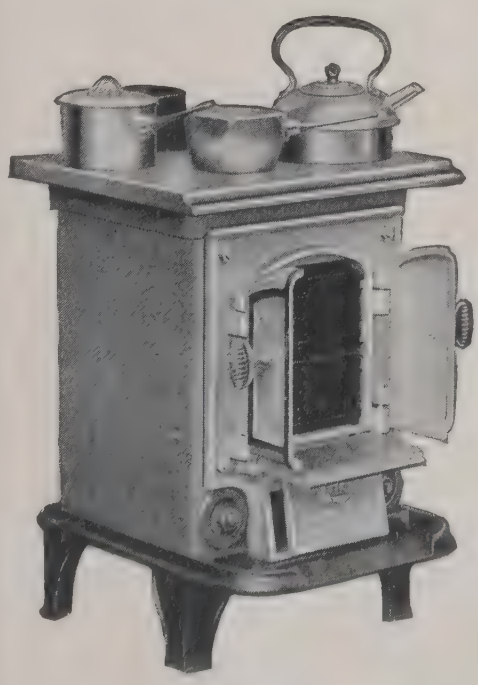
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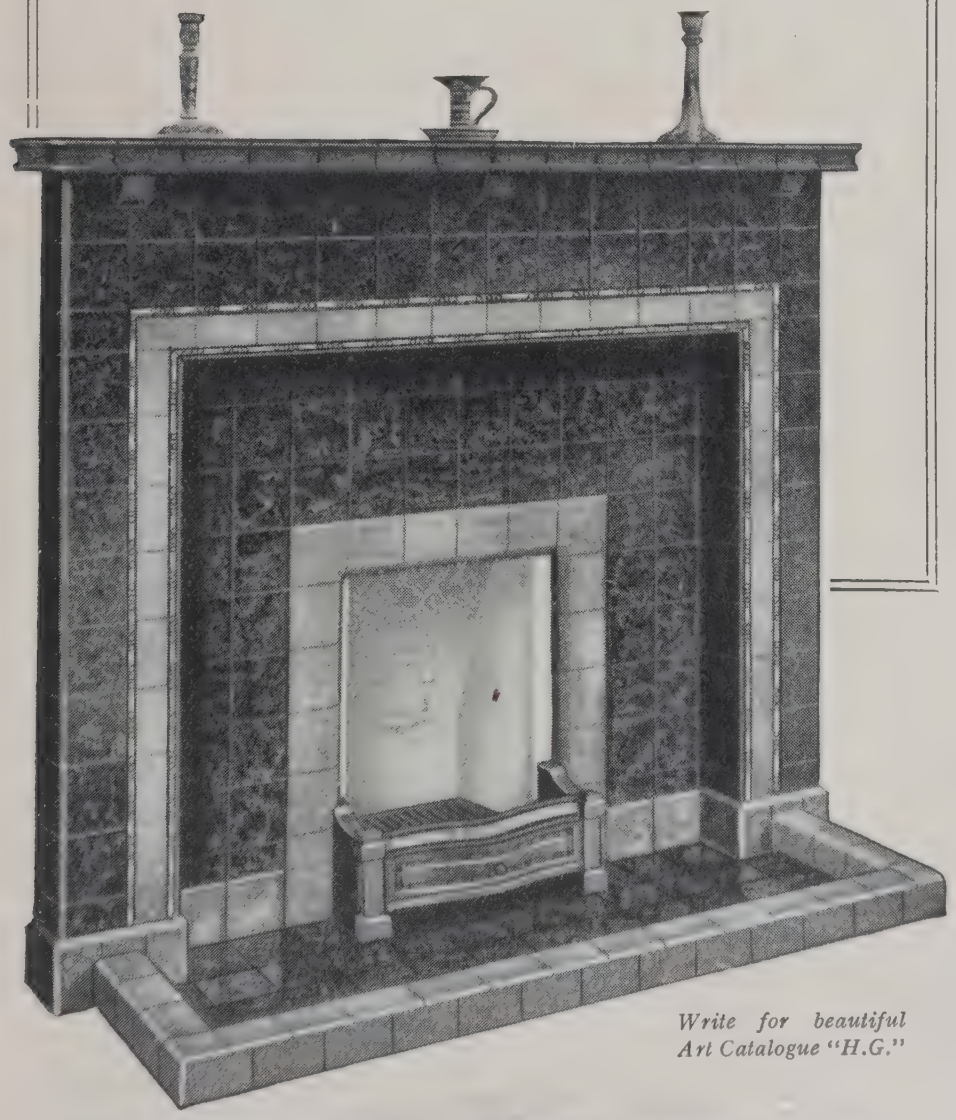
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"More than that, Mother. You can keep several pots going with one burner."

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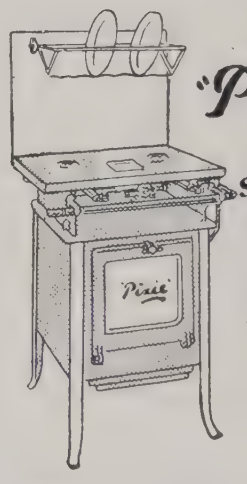
"Rather! It's jolly useful. And look at this automatic lighter."

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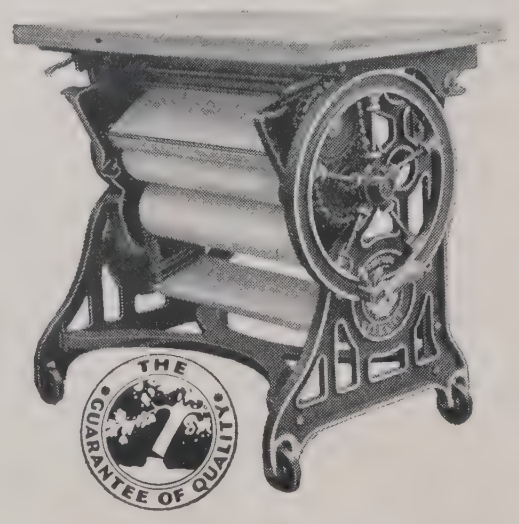
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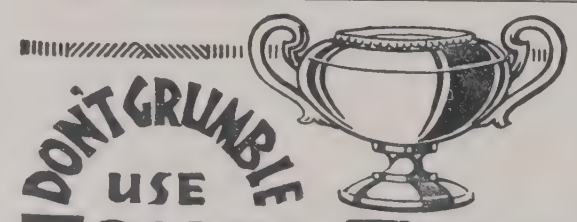
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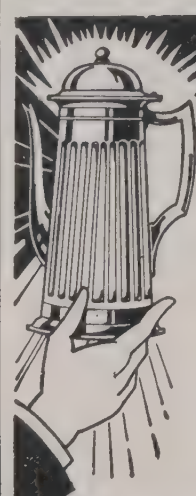
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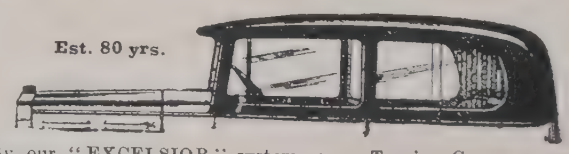
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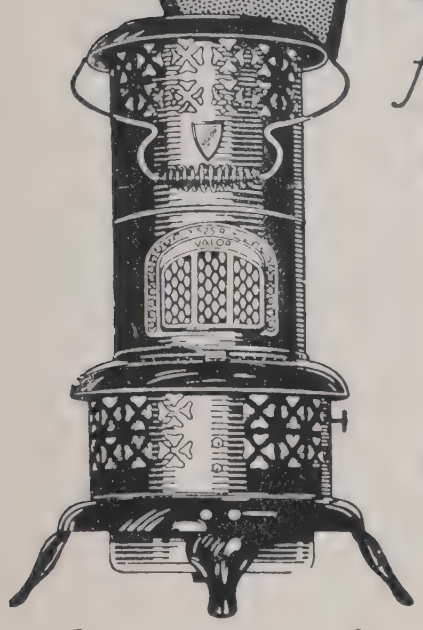
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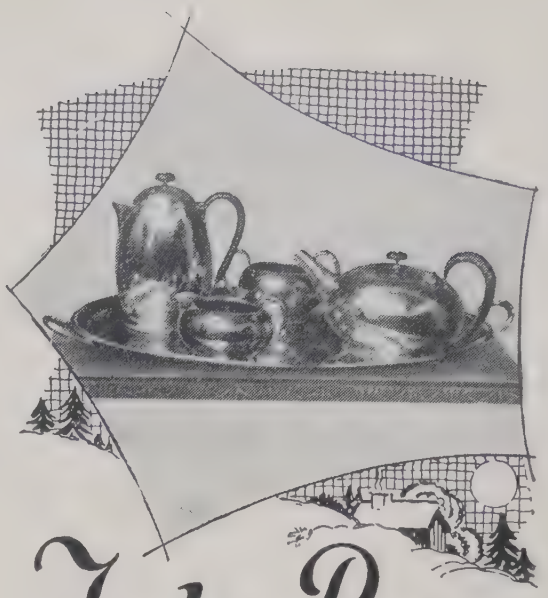
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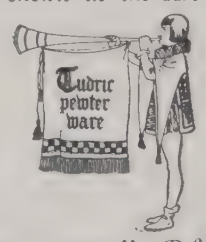


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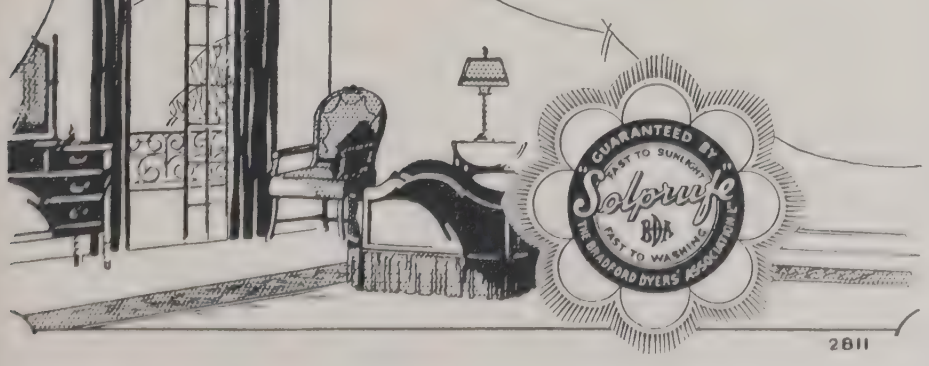
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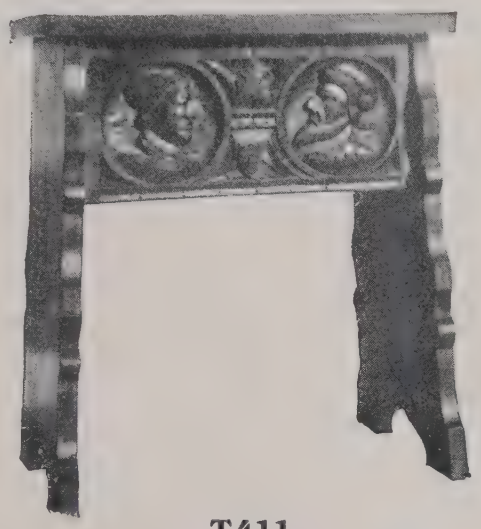
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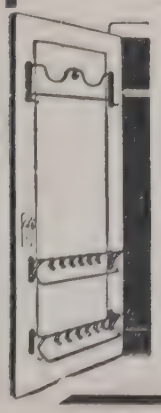
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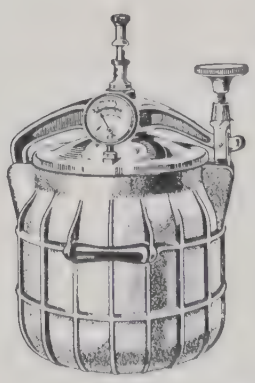
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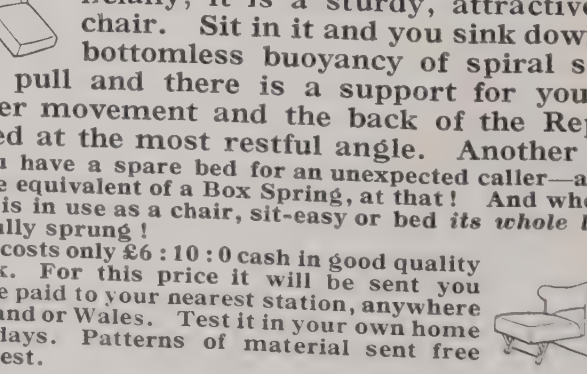
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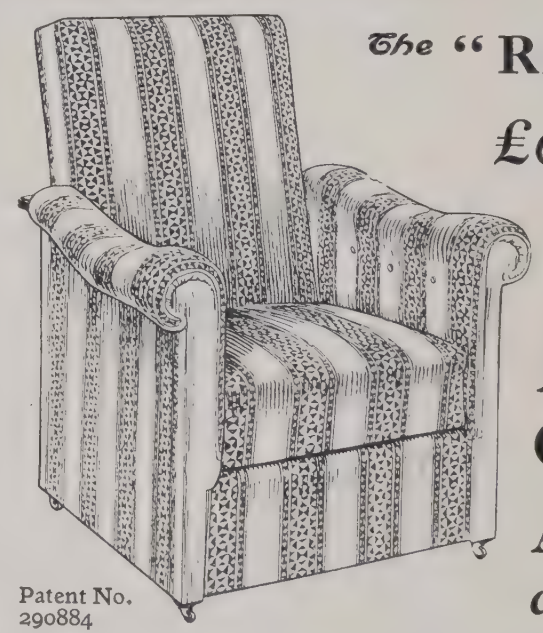
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AND THE HUNDRED AND ONE OTHER DETAILS
RELATING TO THE HOUSE—

always there is information available from a staff of expert contributors and consultants; *and there is no charge for this.* It is one of the additional means of service which HOMES AND GARDENS is glad to render to its readers. We cannot, however, undertake to supply house plans (which are properly an architect's concern), nor plans for the lay-out of gardens. The only requirement is that each letter of enquiry shall be accompanied by a coupon (in this issue a coupon will be found on page xcii).

Also, there is the further convenience which the Service Department affords of supplying readers with data about anything that is advertised in the pages of the paper. Thus, on receipt of an enquiry, particulars will be sent of, say, half a dozen things about which the reader seeks information. A stamped addressed envelope should be sent with the enquiry.

Address all communications to the Service Department, HOMES AND GARDENS, 20, Tavistock Street, Covent Garden, London, W.C.2.

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Our Frontispiece

THROUGHOUT the winter, and especially at Christmas-time, the fireside is the most friendly place in all the house. Our Frontispiece this month shows one of a type which is especially satisfying in this respect. It is the hall fireplace of a house at Ottershaw in Surrey, which has been built from designs by Mr. Gerald Warren, F.R.I.B.A., in substitution for one that possessed an ancient lineage, but had lost all its character in the course of the eighteenth and nineteenth centuries—more particularly in Victorian days. The new house, however, follows the old tradition, and in the building of it old ways have been adopted. The oak work, where new, was adzed and left in its natural state, and the brickwork displays the charm of texture and varied tones. A sturdy beam spans this fireplace, where a basket-grate and dogs are set on the hearth, while, above, some pewter plates and an old picture accord exactly with their surroundings.

"The Garden."

DESPITE the fact that gardening reaches its ebb this month and the garden is bare of leaf and flower, there is much that can be done in the way of alteration and renovation in preparation for next year. New plans can be formulated and fresh planting schemes thought out, and the work commenced immediately if weather conditions are suitable. One of the ideas for next year should be the construction of a small water garden, and in an article on this subject in our garden section full details are given as to how to proceed with the work. In another article attention is directed to the uses of the dwarf polyantha roses and their merits either as subjects for the outdoor garden or for decoration in the greenhouse. It is now that the task of soil preparation, involving digging and manuring, should be undertaken. The article on garden manures explains the different types of manures and the purposes for which they should be employed, and it should serve as a guide to those who are largely dependent on the use of artificial fertilisers. The usual monthly calendar deals with items of immediate moment, special attention being directed to the importance of the winter spraying of all fruit trees.



HALL FIREPLACE IN A HOUSE AT OTTERSHAW, SURREY. *Gerald Warren, F.R.I.B.A., Architect*

HOMES
and GARDENS
HOUSES FURNITURE AND EQUIPMENT GARDENS

FOR THE CHRISTMAS TABLE

Decorations need not follow the Familiar Custom. By a little Imagination, Objects which are not Ordinarily Associated with the Table can be Introduced

"OLD times are changed, old manners gone," sang the Scottish poet, and his descendant might similarly lament that there were no longer any feasts in the hall, with boars' heads, peacocks and mummers; but in our less spectacular way we still celebrate Christmas, and with things of our own day the "festive board" can be made very attractive. There is no denying that holly, mistletoe and crackers claim their place, not only by virtue of custom, but also because they are in themselves pleasing and gay; but in this matter there is plenty of opportunity to exercise some individuality and to introduce, as features on the table, things which may not ordinarily have their place there.



Silver by Mappin and Webb.

FINE SILVER AND GLASS, WITH BUT A FEW CHOICE FLOWERS, SUPPLY THE SPARKLE AND COLOUR THAT GIVE THE NECESSARY AIR OF GAIETY.

Innumerable are the arrangements which can be adopted. With all, however, there must be a centrepiece of some kind. Extremely effective is the silver basket filled with flowers, flanked by silver candelabra, seen in the illustration on this page. Candles themselves make a delightful form of table lighting. They give a soft diffused illumination and an intimate air which no other form of lighting can equal. We now have, too, candles in the graceful tapering shapes of former days, and these, in bright colours, are very decorative.

An arrangement of fruit can also be most effective as a centrepiece on the table, such fruits as the graceful pine and brightly coloured apples and oranges being as grateful to the eye as they are luscious to the taste; and in conjunction with these some large shells filled with sweets may be used (as shown by the top illustration on the next page).

The seed pods of the Cape gooseberry offer another suggestion, piled up in a vase—a treatment of them which is a pleasing variant from their familiar display on stems in a jar.

Glass in its many forms, cut and moulded, has a sparkling charm which is always intriguing, and there are modern examples of the glassworker's art which employ a wide range of colours. One can have, for example, a low bowl filled with glass flowers, and glass candlesticks set cornerwise around it, as seen in an illustration on page 219. Again, a little jade tree may be pressed into service as a focus of interest on the table, though ordinarily, perhaps, it may live in the niche of a corner

cupboard or on the centre of a mantelshelf.

The Christmas table should be a setting for merriment, and an amusing feature on it would be a little gilded cage having within it a bird which twitters and sings delightfully by clockwork means. It makes a very pretty thing as a centrepiece, as one of the accompanying illustrations serves to show.



FRUITS OF THE EARTH AND FRUITS OF THE SEA ARE HERE EFFECTIVELY GROUPED AS A CENTREPIECE ON A GLASS-TOPPED TABLE.

The large shells serve as sweetmeat dishes.

The children's table should be rich in colour—not necessarily loaded with holly, but suggestive of the kingdom of make-believe where all happy children reside. Let there be crackers, balloons, toys, and, perhaps, a big snowball full of presents in the centre, set on a gay tablecloth (and there are some very gay ones to be got in crêpe paper with Christmas embellishments printed on them). But beware of cotton wool, unless it has been treated with a fireproofing solution. As for lighting, there is nothing safer or better than the strings of little coloured electric lamps which can be so easily fixed. Nothing prettier of the sort could be desired, and on a Christmas tree, with tinsel hangings in association with them, they have their happiest effect. Lighted candles, where children are concerned, should be taboo, because of the risk of fire among so many inflammable things as there are sure to be on and around the table. This applies especially to the occasion when the children are having their own particular feast. Excitement then runs rife, and there is no saying what may get knocked over in the process. These are just a few suggestions from among many, and it is only necessary to look around in one's own house, or in the shop windows, to find a score of other things that can be used to embellish and add fun to the setting.

A. B. M.



AS A FOUNDATION FOR THIS TABLE ARRANGEMENT, A FINE HAND-PAINTED "OLD BLEACH" DAMASK CLOTH IS USED.

In the centre is a black vase with pink shell flowers, and the candlesticks are black with pink candles and shades.

AN INTRIGUING LITTLE JADE TREE, LIKE THAT SHOWN BELOW, MAKES A FOCUS OF INTEREST WHEN USED IN THE CENTRE OF A CHRISTMAS TABLE.



BELOW, THE FLOWERS, BOWL AND CANDLESTICKS ARE ALL OF DELIGHTFULLY COLOURED GLASS. THE BOWL AND THE CANDLESTICKS ARE PINK, THE CANDLES (PRICE'S "VENETIAN") ARE GREEN, AND THE FLOWERS ARE MULTI-COLOURED.



SOMETHING OUT OF THE ORDINARY AS A TABLE DECORATION IS THIS MECHANICAL SONGSTER IN A GILT CAGE. THE SINGING OF THE BIRD MAKES AN AMUSING INCIDENT IN THE GENERAL MERRIMENT.



Venetian Glass Co.



THE BRILLIANTLY COLOURED SEED PODS OF THE CAPE GOOSEBERRY, USED IN THIS WAY, ARE VERY DECORATIVE ON A TABLE.

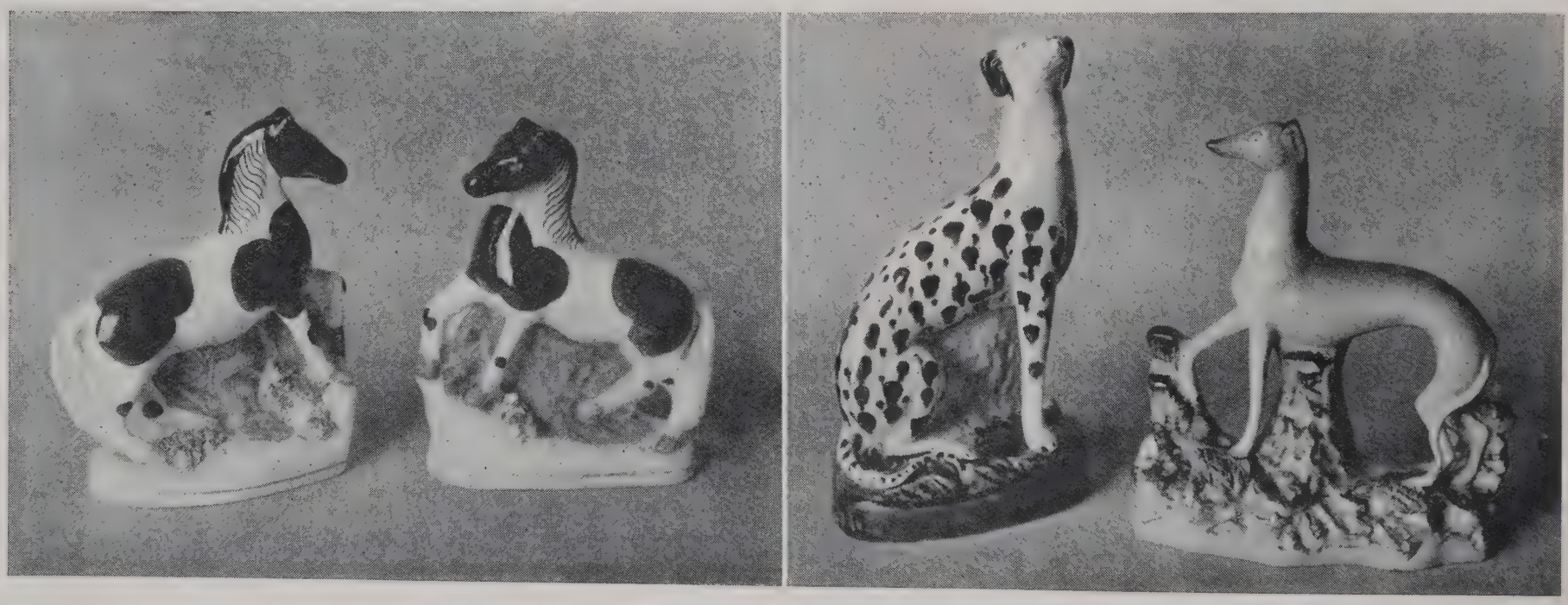


A PONY AND TWO FOALS IN EBURY POTTERY, BY MISS ALINE ELLIS.

NATURALISTIC, AND EXHIBITING A BEAUTIFUL SENSE OF MODELLING.

ANIMALS and BIRDS in CHINA

Examples, Old and New, that are Engaging as Minor Items in the Scheme of Decoration



A PAIR OF BLACK-FACED LITTLE HORSES AND TWO DOGS IN STAFFORDSHIRE POTTERY.

Animals and birds were favourite subjects of the nineteenth-century Staffordshire potters. They have a simple charm (having been intended originally for cottage mantelpieces) and are now much collected.



Of the birds here shown, the hawks—(1) and (3)—are brilliant in colouring, being splashed with green, brown and yellow. The cock, too, is gay, while the hen (4) is in white, green and blue.

HAWKS, COCK AND HEN, AND (ON THE RIGHT) A "SHREIK" IN STAFFORDSHIRE POTTERY.



A PAIR OF OWLS IN CHELSEA PORCELAIN, DECORATED IN NATURAL COLOURS.



"THE ANCESTOR": ANOTHER FASCINATING EXAMPLE OF MISS ELLIS'S WORK.



A SEAGULL SETTLING ON THE SURFACE OF THE WATER: ROYAL COPENHAGEN.



A DRESDEN FIGURE: PEASANT ON HORSEBACK.



Heal and Son

TWO MODERN FRENCH EXAMPLES:
"ALIGHTING PIGEON" AND "PECKING PIGEON."

In an Old Market Town

A Little House of Georgian Date Adapted as a Home of To-Day

IN these days a house must stand in grounds of its own of some extent if the owner of even the remote country cottage is to feel assured that a pink-roofed bungalow will never spring up within view. As an alternative to such a menace, those with small purses may choose a house actually in the midst of an old village or country town, instead of on the border of a wood or common whose peace may too easily be destroyed by others in search of it too. In the village, maybe, old thatched cottages or brick-faced, white-sashed houses with graceful fanlights can rival the charm of trees and hedges, as a view from the windows, especially when seen across those wide roads that are characteristic of Berkshire and Oxfordshire market-towns, which give room on market day to pens of sheep and calves without encroaching on the generous width of the public highway.

The gardens at the back of old houses in places like these are often astonishingly spacious. An orchard or an ample kitchen garden may lie behind a house whose urban appearance is confined to the front only. Old trees or a view over open country and distant hills may, indeed, be in curious contrast with the façade that forms part of the street.

Within, straightforward planning, panelled rooms, nice detail in woodwork and fine old fireplaces provide a satisfying background for mahogany furniture.



THE FIREPLACE AND CORNER CUPBOARD IN THE SITTING-ROOM.

The mantelpiece has been painted ("marbelised") in tones of Venetian red, grey and light yellow. The corner cupboard is also painted a warm grey.



THE STREET FRONT.

The graceful bow window originally lighted a baker's shop, which is now the sitting-room shown by the illustration on the opposite page.

The Georgian house built for the Georgian gentleman is generally too large and expensive in upkeep for his twentieth-century descendant. But the house now illustrated was not built for a gentleman. It was built for a baker, though its old brass drop handles, grates and staircase are in the classical tradition. The wide, slightly projecting bow window with its well-proportioned panes, reminiscent of Caldecotts drawings, was doubtless the window of the shop, which was entered directly from the street door, though now a small lobby stands between it and the principal sitting-room. Facing south-west, the sunshine pours through its thirty-two panes on to cream-coloured walls covered with reproductions of old maps of Paris. Plans showing the extent of the city in the sixteenth, seventeenth and eighteenth centuries occupy the walls, the earliest, above the fireplace, being not without its gibbets beyond each principal gate. Beside the plaster mantelpiece, marbelised in tones of Venetian red, grey and light yellow, is a painted corner cupboard with semi-spherical top and curiously shaped shelves for the display of treasured china. It has a number of counterparts in the neighbourhood, where some local cabinet-maker must have done a steady business in the provision of those corner cupboards which give, if possible, even more pleasure to their modern owners than to their original possessors. In unpainted pine, or, as in this case, painted

a warm grey, with a hardly distinguishable landscape on the dome, and pieces of old Ironstone china displayed on the shelves, these survivals of the past give " an air " to the simplest room, which even incongruous furniture cannot entirely dispel. The mahogany secretaire seen in the photograph reproduced below is an interesting piece which must have been designed for the special use of some draughtsman—perhaps a miniature painter. It has a table-easel, covered in green baize, which can be raised or lowered, and under it, in the deep well, are neatly-lettered divisions in alphabetical order, where one likes to imagine the artist kept records of his various sitters. Hand-printed linen, in brown and white, covers the little settee with tasselled bolster cushions on

From it one passes into a brick-paved hall—the original kitchen—and so to the staircase and the garden. The old-fashioned range has been replaced by a " Glow-worm " boiler, which supplies hot water to the new kitchen beyond, as well as to lavatory basins in bedrooms and bathroom. With a north aspect and having a rather small window set in the thickness of the old stone wall, this was inclined to be a gloomy place before it was hung with plain paper of bright buttercup yellow, on which the vivid colours of modern prints framed in passe-partout, in Royal blue and emerald green, are very effective : they flank a wall bracket painted grass green and displaying lustre-ware and peasant pottery.

Under the stairs we pass through a useful store-room



THE SITTING-ROOM IS FLOODED WITH LIGHT FROM THE STREET WINDOW, AND ITS WALLS ARE EMBELLISHED WITH REPRODUCTIONS OF OLD MAPS OF PARIS.

The walls are cream, the woodwork is grey, and hand-printed linen, in brown and white, covers the little settee.

the opposite side of the room, and a check design in similar colourings is seen on the pair of rush-seated French armchairs.

Out of the tiny entrance lobby, through double doors, one enters the narrow dining-room. Here the woodwork and dado, corner cupboard and mantelpiece are alike painted a soft green stippled with Vandyke brown—a green not far removed from that of the chairs, which have a delicate pink and white painted decoration outlining their " Strawberry Hill " Gothic backs. The room is full of the rosy reflections which are cast on its white walls by the lining of a pair of chintz curtains, patterned with many-coloured flowers on a ground of old-fashioned buff shade. The unpainted top of the ash dinner table, the rush matting on the floor, and the tarnished pink lacquer of the mirror over the mantelpiece, combine in making this room appear larger than its real dimensions.

communicating with the kitchen by means of a glazed door. Here buff paint is enlivened by finger-plates of signal red " combed " over the buff, and an old blue and white dinner service is ranged on the scarlet-painted dresser, with panelled doors. The deep porcelain sink is set, in the approved manner, beneath the window, and a gas cooker supplements the small coal range. Company's water, electric light and gas, together with main drainage, are the advantages which living in a small town gives as a set-off to the desire one may feel for complete isolation. These modern conveniences reduce the apparently insoluble problem of domestic labour also—in two ways. Either one may choose to employ daily help, not difficult to get in such a situation, or the difficulty of keeping maids who do not care for country places is lessened by the fact that motor 'bus, cinema and railway station do not lie at the end



THE DINING-ROOM, WHERE THE DADO AND WOODWORK ARE PAINTED A SOFT GREEN STIPPLED WITH VANDYKE BROWN.

of a long dark road a couple of miles distant, but only five minutes from the door.

The smallest bedroom of the four small square rooms on the first floor has been made the bathroom. It has been marbelised in tones of rosy pink, yellow and grey, and has nickel-plated fittings which harmonise with its grey-painted doors. A swivel arm on the basin taps makes easy the drawing of hot water on this floor.

In the largest bedroom one of the ample cupboards which the eighteenth century never failed to provide, even in quite small houses, serves for the storage of clothes and also as a small *cabinet de toilette* with fixed basin and hot and cold water supplies. This room has wallpaper in a grey invisibly-striped pattern, a grey carpet, and painted furniture in pink and white of Early Victorian design, which goes well with its pink and white cretonne curtains and turreted pelmet.

The other front bedroom has white walls, a green carpet and green paint, and its plaster mantelpiece is amusingly painted in shiny black "combed" over the same green, making an attractive setting to the antique "Gothic" grate—though gas to the fireplaces renders coal fires unnecessary. Old engravings varnished, and framed in varnished oak, accompany the oak bureau whose pigeon-holes are methodically numbered on their carved frets.

Two sunny attics, with wide landings outside each, form the top floor, and here an electric light ingeniously arranged with a cord dropping through the well of the staircase enables the light on the stairs to be manipulated from every floor; by a jerk from the hall it is turned on, and extinguished in the same way when one reaches the top of the house.

The exterior of the house is of red and grey bricks on the street front, but on the garden side is built with stone—very possibly part of walls of the ancient Grammar School which, with the fine Perpendicular parish church, lies not far behind it, though the boys have long since departed from the old Tudor house to more roomy, modern quarters where gymnasium and swimming bath are surrounded by spacious playing fields. But the smoke still ascends from the twisted stone chimneys which close the vista seen from the little garden that lies behind this small house in an old market town, giving one a feeling of the romance that belongs to past days.

R. S.



IN ONE OF THE BEDROOMS.

The fine lines of the furniture show to advantage against the white walls, to which relief is given by gaily-patterned window curtains.

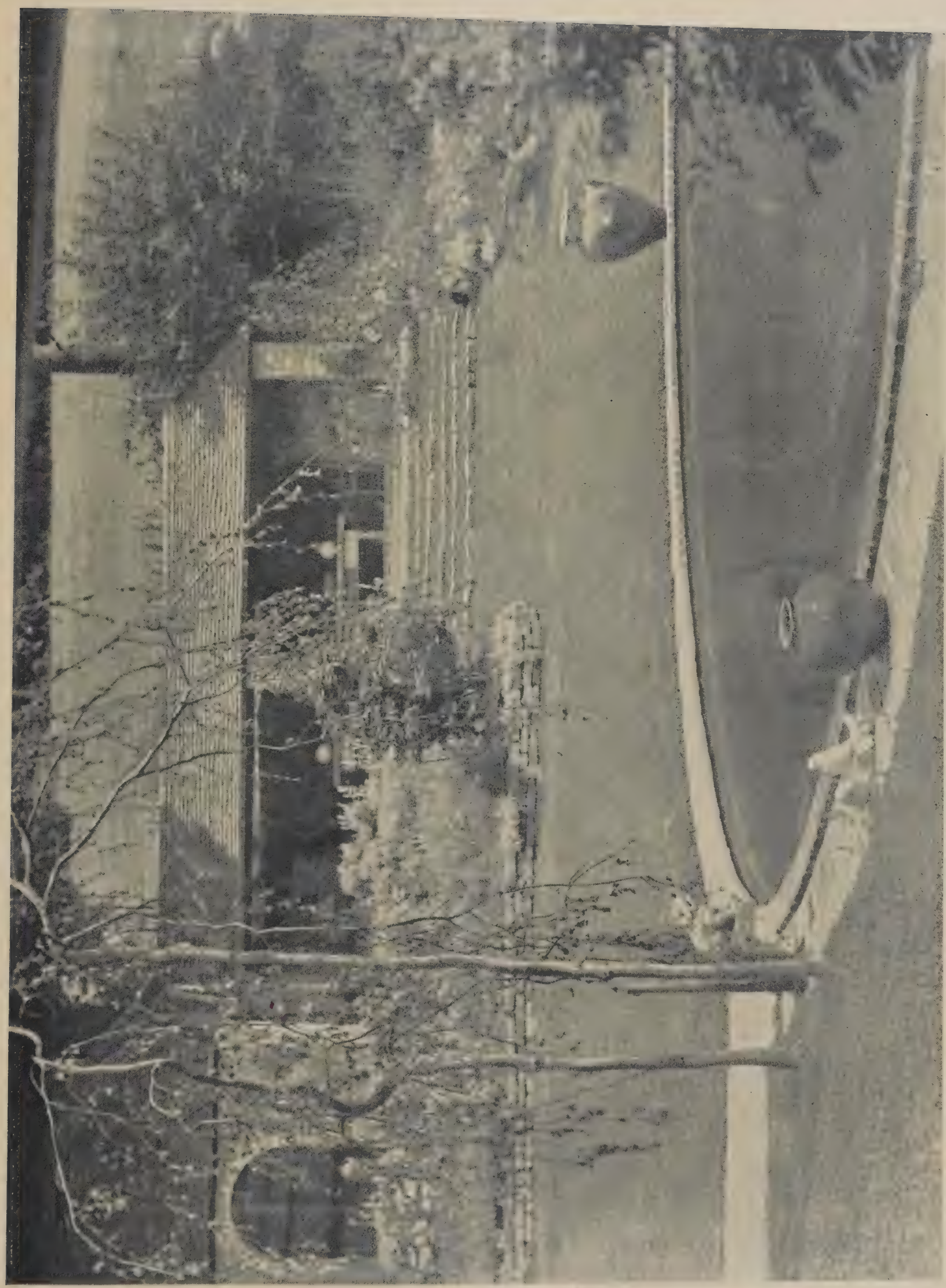
A COUNTRY RETREAT



VALEWOOD FARM, NEAR HASLEMERE, IS AN OLD HOUSE WHICH MR. OLIVER HILL, THE WELL KNOWN ARCHITECT, HAS ADAPTED VERY SKILFULLY. THIS IS A VIEW FROM THE GARDEN, SHOWING THE DIVING POOL AND, BETWEEN IT AND THE HOUSE, A LITTLE GRANARY THAT NOW SERVES AS A DRESSING-ROOM FOR BATHERS.



THE OLD HOUSE DATES PROBABLY FROM THE FOURTEENTH OR FIFTEENTH CENTURY, AND WAS IN A RUINOUS STATE WHEN MR. HILL UNDERTOOK ITS REHABILITATION. NO DRASTIC RESTORATION WAS ATTEMPTED. INSTEAD, IT WAS CAREFULLY REPAIRED, AND ITS CHARACTER THUS PRESERVED.



WHAT IS NOW A CHARMING GARDEN WAS AN AREA OF SWAMPY GROUND. THE POOL HERE FORMED IS OVAL IN SHAPE AND 5FT. 6INS. DEEP, FILLED BY SPRING WATER WHICH ENTERS FROM THE MOUTH OF THE FROG IN JADE POTTERY SEEN ON THE LEFT.



A VIEW IN THE HALL, WHICH SERVES ALSO AS DINING-ROOM. A REFECTORY TABLE, SOME EARLY ITALIAN CHAIRS, AND SIMILAR PIECES OF SIMPLE CHARACTER ARE IN KEEPING WITH THE GENERAL SETTING; WHILE AMONG THE MISCELLANÆ ARE QUAINT OLD JARS AND BOTTLES.



ANOTHER VIEW IN THE HALL. IT WAS, NO DOUBT, ORIGINALLY THE FARMHOUSE KITCHEN, AND ITS LARGE OPEN FIREPLACE IS NOW REVEALED, EQUIPPED WITH DOGS, CHIMNEY CRANE, AND OTHER THINGS OF THE KIND. OVER IT IS A MODERN FRESCO, FLANKED BY A LITTLE GALLEON ON ONE SIDE AND A DUTCH CLOCK ON THE OTHER.



IN THE BEDROOMS AT VALEWOOD FARM THE SAME INDIVIDUALITY OF TREATMENT IS SEEN AS IN THE LIVING-ROOMS AND THE GARDEN. THIS IS THE YELLOW BEDROOM, WITH A SIMPLE TESTER OVER A STUB-END BED, AND AN INFORMAL ARRANGEMENT OF FURNITURE.

A WARM WELCOME

FOR THE CHRISTMAS GUEST



PREPARATION for the cheerful reunion at Christmas-time of family and friends sometimes gives rise to an anxious consideration of the problem of heating the house in a way adequate to the increased number of its inmates, especially for keeping warm the extra rooms, which on ordinary occasions are either shut up, or not all in use at the same time.

Our standard of what constitutes comfortable warmth within doors is a constantly rising one. Those who live in small, snug flats, residential hotels, or service flats, have been heard to allude to Christmas-tide visits to country houses as "the winter campaign." But town and country folk alike are now more and more accustomed to anthracite stoves, radiators and gas fires, to say nothing of centrally heated homes, so that the transition from the blazing fire in the sitting-room through cold passages to an arctic bedroom is a greater trial nowadays than it was to a generation inured from babyhood to these conditions.

Hospitality demands that we make every effort to warm, as well as to feast, the guests under our roof at this season. Let us consider first the most difficult problem of all—the country house for the warming of which neither gas nor electricity is available. A multiplicity of coal fires means a very real addition to the servants' labours, and does not satisfactorily solve the problem of a warm room to get up in, as well as going to bed in comfort, for many small bedrooms have no fireplace at all. Here the oil stove comes to the rescue, and an oil heater (of British make) can be utilised, not in one room only, but all over the house. On the frostiest morning you may rise and dress by its cheerful warmth, and it can be utilised during daytime hours in other places, while at night it can keep the bedroom hot water at boiling point : and the cost, for so many hours of comfort, is remarkably little.

Anthracite stoves, especially in the hall or the dining-room, have the advantage of "non-stop" warmth. Anthracite coal is clean, free from dust and economical in use, and though some people may, perhaps, be deterred from adopting it on account of the high price of this fuel, it is only necessary to ask any user of a properly designed stove to be assured that it is a most satisfactory heating medium. Anthracite stoves have been much improved of late, and much of the prejudice against stoves of any kind has been overcome. There are anthracite stoves which have open fires that give to the room in which they are fitted that same cheerful appearance that was formerly only obtained by the open coal grate. It should be remembered by all who want a comfortable house that it should be warm throughout, and not merely in the principal living-room. A house which has a warm hall, staircase and passages will never be draughty or uncomfortable, and there is especial merit in a form of heating that is continuous, night and day.

In the many country houses where petrol gas is installed small portable bowl fires can be used ; in bedrooms they are especially welcome. One of the advantages of this system of lighting and heating is that the greater the demands made upon it the more efficiently it does its work ; unlike the gas supplied from public companies, where a suddenly increased demand almost always unfavourably affects the heat ordinarily obtainable from gas cooker or fire. Nevertheless, the town or suburban house (and nowadays even the one in a remote country district fortunate enough to have its gas or electricity

supplied from the company's mains) is the best fitted to meet the sudden demands for extra heating and lighting which Christmas entertaining may involve, the only proviso being that the necessity should be realised in time to allow of due provision for the use of a gas fire or bowl heater in bedroom or hall, so that the necessary " point " for their employ is available. In the bedroom a gas fire is, like a geyser, the stand-by of the small householder relying as little as possible on paid domestic help.

Electric heaters have the advantage of perfect cleanliness, with no necessity for any consideration about flues. In an emergency a small electric heater can be used by means of an " adapter " even from the one electric pendant provided for lighting a bedroom. But in all houses electrically fitted the supply of light should include power (generally at a reduced price) as well. Small heaters, or large ones, carried from one room to another are often amply sufficient in small houses, and some have the added advantage of being totally unaffected by water—a point which is appreciated when the kettle placed on one of them boils over. There is also an electric kettle which automatically disconnects the current as soon as the water boils. J. R.

WINES OF THE EMPIRE

Especially Appropriate for the Festive Season

THE work of the Empire Marketing Board, in its great fight for Empire trade, is being opposed—unconsciously, be it stated—by that curious conservatism which is innate in almost every one of us. A certain caution is, admittedly, wise in our daily purchases. There is much to be said for sticking to a good thing when one finds it, but when the remark is made that a certain Empire-produced article cannot be so good as the foreign one, it is time to make a stand, especially when such remarks come from those who have had no experience of the article in question. At the Wembley Exhibition such experiences occurred almost daily, particularly in regard to Empire wines. The speakers were not unpatriotic—far from it. They were simply exhibiting an extreme form of British conservatism. They and their fathers had always drunk wines from France, Germany, Portugal, and so on. Therefore, no other wines could be worthy of consideration. To their credit, however, it should be added that, once they could be induced to taste a wine from the Empire, they usually changed their preconceived opinions, and in many cases became enthusiastic about its merits.



OPHIR RICH IS AN AUSTRALIAN PORT-TYPE WINE EXCELLENT WITH DESSERT.

There are two main wine-producing countries in the Empire. Australia is the better known, as her wines have been marketed in this country for more than half a century. In South Africa, although the fact is not generally so well known over here, wine has been produced for very nearly three hundred years. So this Empire industry can scarcely be called a " mushroom " growth.

Wines may be roughly classed in two main groups, the dry or natural, and the sweet or fortified.

Dry wines, which include the burgundy, claret and hock types, are referred to as natural wines owing to the fact that no additions are made during the processes of vinification. They consist purely and simply of the original juices of the grapes, which have passed, with the skilful



TINTARA—THE AUSTRALIAN BURGUNDY—IS FAMED AS A TONIC WINE. *Some drink it with a little water.* (*The cut glass—" Bristol " suite—seen in the accompanying illustrations reproduces the old Georgian shapes*).



TWO LIGHT SOUTH AFRICAN WINES—PAARL AMBER HOCK AND VELDT BURGUNDY.

assistance of the scientific wine-maker, through the spontaneous processes of fermentation. The chief result of this is to convert the sugar of the grape into the alcohol of the wine.

Fortified wines, exemplified in the port and madeira types, are not permitted to turn all their sugar into alcohol ; in other words, they are kept slightly sweet, a proportion of grape alcohol being added for the double purpose of arresting fermentation and supplying the deficiency of spirit.

It will be seen, therefore, that all good wines are, in actual fact, perfectly natural. They contain nothing but the pure grape.

Until the last year or two, the most familiar Empire wines were the Australian burgundies in their characteristic screw-stoppered flagons. So popular have these proved that they are probably the best-known type of dry wine available to the average purchaser. The best brands of these have acquired a well merited reputation for unvarying quality. There is a great attraction in being able to buy one's favourite wine in any locality with the knowledge that it will be up to the usual standard.

These Australian burgundies are, possibly, unique in that after being opened they will show no sign of deterioration for several days. The reason is simple enough. The more alcohol a wine contains the longer it will keep after having been exposed to the air. Australian wines have more natural spirit than the burgundies and clarets of Europe, owing to the much larger share of sunshine and heat the grapes receive, which ripens them to an extent that is unknown to the French *vigneron*. For the self-same reason, acidity, which is so often the bugbear of European wine drinkers, is very largely absent in Australia's burgundies.

This is realised by many doctors, who have known the merits of these wines for fifty years or more. They are, in very truth, the essence of the warm Australian sunshine, and are undoubtedly responsible for returning strength and vigour to many thousands laid low by "flu" and the vicious changes of our English winter.

One of the romances of the wine trade in recent times has been the popularity achieved by Australia's port-style wines. Both the British and Australian Governments made concessions some years ago, in the form of reduced duties and bounties, with the result that first-class wines are now available at the most reasonable prices. But they are by no means "cheap" wines except in the matter of price. The processes they undergo are precisely similar to those used for the finest ports, and the results attained, as exemplified in the best known brands, are well worthy of investigation.

During the last ten years South Africa has been building up (and has, in fact, achieved) an enviable reputation in this country for her light burgundies, clarets and white wines. They are, without doubt, delightful productions of a delicate type, and have made many friends among those whose choice lies normally with the more expensive vintages of Europe. While they lack the robust vigour and fullness of the Australian wines, they have in the quality of their bouquet and flavour that indefinable something that we know as "breed." These wines are available at almost every wine merchant's and store, and may be bought at from 36s. a dozen, at which price they are undoubtedly better value than can generally be obtained from the vineyards of Europe.

JOHN BURGOYNE.

A HOUSE DANCE

Suggested Programme by the Musical Director of the Savoy Hotel

IN days gone by, when a house dance was contemplated as part of the Christmas festivities, the necessary music was rather a troublesome matter to arrange. Either a band of sorts had to be engaged, or someone was required to thump out dance tunes on the piano. But it is very different now, for the gramophone is ready to hand, with a wide choice of records, which can be reproduced on the machine itself or, in greater volume, by means of a "pick-up" and a loud-speaker. This is an inestimable advantage, for it places the best dance bands at everybody's disposal, and at very small expense.

Below is given a suggested programme which has been specially compiled for HOMES AND GARDENS by the Musical Director of the Savoy Hotel—which is renowned for its dance music.

1.	FOXTROT . .	"A Room with a View."
2.	FOXTROT . .	"How Can You Look so Good."
3.	BLUES . .	"Chloe."
4.	BLUES . .	"Ol' Man River."
5.	WALTZ . .	"Ramona."
6.	WALTZ . .	"Sweet Mystery of Life."
7.	FOXTROT . .	"Varsity Drag."
8.	FOXTROT . .	"Best Things in Life are Free."
9.	TANGO . .	"Tango Sentimental."
10.	WALTZ . .	"Was It a Dream."
11.	FOXTROT . .	"Fancy Our Meeting."
12.	FOXTROT . .	"What a Wonderful Wedding."

FRUIT DISHES FOR CHRISTMAS

Three made with Seasonable Fruits, as Good to the Taste as they are Pleasing to the Eye.



VERY REFRESHING AND DELICIOUS IS A FRESH PINEAPPLE CUT AND FILLED WITH A CREAM IN WHICH THE FRUIT IS INCORPORATED.

SUPPLEMENTARY to the time-honoured Christmas pudding and mince pies, there are many delicious dishes which can be made with fruits, of which there is no lack at the present season. Three recipes are here given, two being sweet and the other savoury.

PINEAPPLE CREAM.

This is prepared from the fresh fruit. Besides being luscious, it is also very attractive, as the fruit appears upon the table as if freshly cut from the tree, the natural leaves being replaced by those shaped out of angelica.

Ingredients :

½ pint of cream
½ pint of pineapple purée
2 tablespoonfuls of the fruit cut into dice
1 tablespoonful of lemon juice
1½ ozs. of castor sugar
½ oz. of powdered gelatine
1 gill of water

For Decoration :
1½ gills of pineapple or wine jelly
1 gill of cream
Angelica.

Method :

1. Wipe the fruit, and use a silver or stainless steel knife for cutting it. Level the pineapple at the bottom so that it may stand evenly, and cut off a thin slice with the leaves from the top. With a knife and spoon remove the fruit pulp, leaving the outside rind as a case for the cream filling. For convenience when serving, cut the rind in two parallel lines about 3ins. apart from top to bottom. This section of the rind can then be removed when the sweet is served. If this is done, tie two bands of narrow white tape around the outside to keep the section in place until the cream filling is added and has set.

2. Cut some of the fruit into small dice (2 tablespoonfuls); take some of the remainder and rub it with a little of the juice through a fine sieve. If the fruit is pounded it sieves more easily; should a pestle and mortar not be handy, use a bowl of strong enamel ware and a rolling-pin. There should be sufficient juice to fill a half-pint measure. If any fruit is left after making the *purée*, cut it into dice and use in decorating the dish.

3. Whip the cream slightly, and dissolve the gelatine in the water with the lemon juice; if there is any fruit juice, use this in place of some of the water for dissolving the gelatine.

4. Stir the cream into the pineapple *purée*, add the dice, and when the gelatine is dissolved and slightly cooled, strain it into the cream, mixing it in gradually and thoroughly. When the cream is beginning to set, pour it into the pineapple case and put aside to get firm.

5. Cut leaves from the angelica. Dip this into hot water, split the stem in half, open it and dry it in a cloth and flatten it. With a sharp knife split the stem into two layers (otherwise the decorations will be clumsy) and cut out the leaves.

6. Remove the tape from the pineapple. Decorate the top with whipped and slightly sweetened cream, and finish with the angelica leaves.

A little chopped jelly round the dish is an improvement.



ANOTHER DELICIOUS DISH—ORANGES A LA REINE.
This has a sponge cake border as foundation, with a filling of orange cream mixture, and orange sections as decoration.

ORANGES A LA REINE.

Ingredients :

For the Border :
3 sponge cakes
1 oz. of castor sugar
1 gill of milk
2 whole eggs and 1 yolk
Rind of ¼ small orange
Few drops of curaçao

For Decoration :

2 or 3 oranges
1 gill of whipped cream

For Decorating Mould :

1½ gills of wine or lemon jelly
Angelica
Pistachio nuts.

For Orange Cream Mixture :

½ pint of custard
½ pint of cream
1 gill of water
¾ oz. of powdered gelatine
1 large juicy orange
2 tablespoonfuls of sieved apricot jam.

Custard for Cream :

3 yolks of eggs and
1 white or
2 whole eggs
½ pint of milk
1½ ozs. of castor sugar.

Method :

1. Prepare the mould for the cream mixture. Rinse with cold water and place on ice ; if you have no ice, then in a basin containing cold water and a little salt—but the masking of the mould and its decoration is rather tedious without ice. Dissolve the jelly and, when cold to the touch, pour a little into the mould and turn the latter slowly on the ice until the whole of the inside is coated with a thin lining of jelly, then leave to set.

2. Cut the decorations of angelica and pistachio nuts, dip each piece into liquid jelly and arrange in the mould. If a chopped ingredient is used, such as nuts, mix with a little liquid jelly before using—the jelly holds the small pieces together. Leave the decorations to set, then pour into the mould a little jelly ; proceed as when coating the mould—this will set the decorations. Leave until the jelly has set.

3. *Prepare Border.*—Grease a border mould with clarified butter. Beat the eggs, add the sugar and milk, the orange rind finely grated or chopped, and a few drops of the liqueur. Crumble the cake into small pieces and place in the mould, fill up with the custard and cover with a greased paper. Place the mould in a baking tin half filled with water, and bake in a moderate oven for about 30 to 40 minutes, until the sponge custard has set. Turn out on to a dish and leave to get cold.

4. *The Orange Cream.*—Make the custard with the eggs, sugar and milk, strain, and leave to get cold. Dissolve the gelatine in the water over gentle heat. Whip the cream slightly and add it to the cold custard, also the finely chopped rind and strained juice of the orange and the sieved apricot jam (if the latter should be too thick after sieving, it may be mixed with a little hot water). Lastly, strain the gelatine into the cream mixture and stir gently until it is beginning to set, then pour into the prepared mould and leave until firm.

5. Prepare the oranges, which should be pleasantly sweet. Divide into sections, scrape off every particle of pith and remove the pips. Leave on a piece of muslin until required (this will dry the sections). If liked, the orange sections may be dipped into beaten white of egg, then into granulated sugar, and used. This is a good plan if the fruit is rather acid.

6. Unmould the cream into the centre of the sponge custard border.

7. Arrange the orange sections on and around the border and a few on the top of the cream. Decorate with the whipped cream, using a forcing bag and rose pipe.



APPLE CREAM SALAD, SERVED IN INDIVIDUAL PORTIONS ON SMALL PLATES, IS A PLEASANT VARIANT IN THE CHRISTMAS MENU.

APPLE CREAM SALAD.

This makes a very attractive salad dish when served in individual portions upon small plates. A good, moderately sweet and crisp eating apple is best for the purpose. The apples should be equal in shape and size.

Ingredients :

4 apples
Celery
Walnuts.

Cream Dressing :

4 tablespoonfuls of cream
1 tablespoonful of white vinegar
Pinch of cayenne.
½ teaspoonful of made mustard
1 saltspoonful of castor sugar
½ saltspoonful of salt

For Decoration :

Lettuce leaves
Curled celery
Paprika pepper.

Method :

1. Scrub the celery, which should be white and crisp. Choose the best stalks, cut one into short lengths (about 3ins.) and these into very thin shreds. Leave the shreds in cold water for about an hour (this will make the pieces curl).

2. Mix the mustard, salt and sugar together smoothly, add a pinch of cayenne, stir in the cream and add the vinegar, drop by drop.

3. Core the apples and, with a silver or rustless steel knife, carefully remove the inside, leaving sufficient lining to make the cases firm.

4. Cut the apples into small dice, chop the nuts and celery, using equal quantities of nuts and apple and rather less of celery, the quantity of the mixture prepared being sufficient to fill the four apples.

5. Mix the apple, nuts and celery and bind lightly together with the cream dressing.

6. Place a crisp curly lettuce leaf on a small plate and one apple on each. Fill the centre with the mixture, piling it up rather high ; sprinkle with a little paprika pepper, and place a half walnut on the top. Drain the curled celery in a cloth and arrange little groups of it on the lettuce leaf.

S. E. N.

TWO SAVOURIES

One Cold, the Other Hot

PANIERS DE NOEL.

THESE dainty little baskets are made of crisp butter biscuits which are eaten with cheese, and, being held together with red ribbon and decorated with a spray of holly, they give a right "Christmassy" look to the table. The filling of the baskets may be of any good savoury mixture; cold poultry and game may be used as a foundation, and as there is often a surplus of such food at this season, this is an excellent way of using up "scraps."

Ingredients :

Small butter biscuits
Cooked fowl, cooked French chestnuts and chopped celery in equal quantities
Small cress
2 chillies.

Proportions for French Dressing (Marinade) :
2 tablespoonfuls of best oil
1 tablespoonful of lemon juice
Pepper and salt
Pinch of finely chopped parsley

Mayonnaise :
1 yolk of egg
1 gill of olive oil
1 teaspoonful of white wine vinegar
1 teaspoonful of tarragon vinegar
½ teaspoonful of made mustard
Pepper and salt.

Method :

1. Prepare the chestnuts. Wash them and make a small slit in each. Cook in boiling water for 20 to 30 minutes. When soft, remove the outer and inner skin and use as directed.

2. Prepare the marinade. Mix the oil and vinegar, and add the seasoning and flavouring.

3. Cut the fowl into small dice (either roast or boiled fowl can be used, but the flesh of the latter is moister and preferable for this purpose). Chop the chestnuts coarsely and the celery finely.



PANIERS DE NOEL.

4. Put the chopped fowl and the chestnuts into a plate or dish, and pour over it the French dressing. Leave in this marinade for about 30 minutes.

5. Remove the seeds from the chillies and chop finely. Trim the biscuits evenly with a sharp knife on three sides, the untrimmed side to be at the top of the basket. Arrange the four biscuits on a plate to form a small box (it is a good plan to spread a little butter on the bottom edges; this fixes them on the plate), and tie together with narrow red ribbon finished with a small bow at one corner.

6. Line each basket with a lettuce leaf.

7. Drain the minced fowl and chestnut from the marinade, add the chillies and celery, and moisten the whole with a little mayonnaise.

8. Fill the little baskets with the mixture, put half a chestnut on the top of each coated with a little mayonnaise, place a small sprig of holly in the corner of each box opposite to the bow, and garnish the plates with tufts of small cress.



KIPPERED HERRING TWISTS.

KIPPERED HERRING TWISTS.

This is a small, hot savoury which is quickly and easily made. It is also very inexpensive, attractive in appearance, and excellent to eat. To simplify the recipe, the cheese can be omitted for the short pastry, and the scraps left over from a pie may be utilised in this way.

Ingredients :

1 kippered herring.

For Pastry :
2 ozs. of flour
1½ ozs. of butter
1 yolk of egg
1½ ozs. of finely grated Parmesan cheese
Cayenne and Paprika pepper
Parsley.

1. Sieve the flour, rub in the butter, add the grated cheese and a pinch of cayenne. Mix the yolk of egg with a little water and add sufficient to the flour to form a stiff paste. Knead lightly with the tips of the fingers to make it smooth, and turn on to a floured board.

2. Roll out thinly and cut into strips about 4ins. long and ¼in. wide.

3. Dip the kippered herring for a few seconds into the hot water and dry well. Remove the fillets carefully from the bones, and with a sharp knife split the fillets into strips the width and length of the pastry strips.

4. Lay a strip of the herring on the top of each strip of pastry, twist together, and pinch the ends to secure them. Dust with Paprika pepper and place on a greased tin.

5. Bake in a quick oven until the pastry is set and lightly browned.

6. Arrange the twists lattice-fashion on a hot dish covered with a paper d'oyley, garnish with parsley, and send to table very hot.

Note : For kippered herring, anchovies may be substituted. They make a delicious savoury and their flavour may be preferred by some, but their use makes the savoury more expensive. If used, wash and scrape and wipe the fillets, then proceed as directed above.

S. E. N.

What a Woman Wants for Christmas

TO choose a present for a woman is supposed to be easier than for a man, just as a girl is regarded as being less expensive to bring up. The obliging creature with a home of her own will be really pleased with an electric kettle, stainless knives, a vacuum cleaner, a lampshade or bridge table which are public benefits—and things no one would dream of offering to the master of the house; but such being her altruistic nature she will accept any of these as a "personal" gift, will thank you profusely, and *mean* it.



Norman Franks, Ltd.

THIS SET OF SIX GLASSES AND JUG MAKES A VERY ACCEPTABLE PRESENT.

It is obtainable in green, blue and amber.

foot-muff for the car, or a luncheon set.

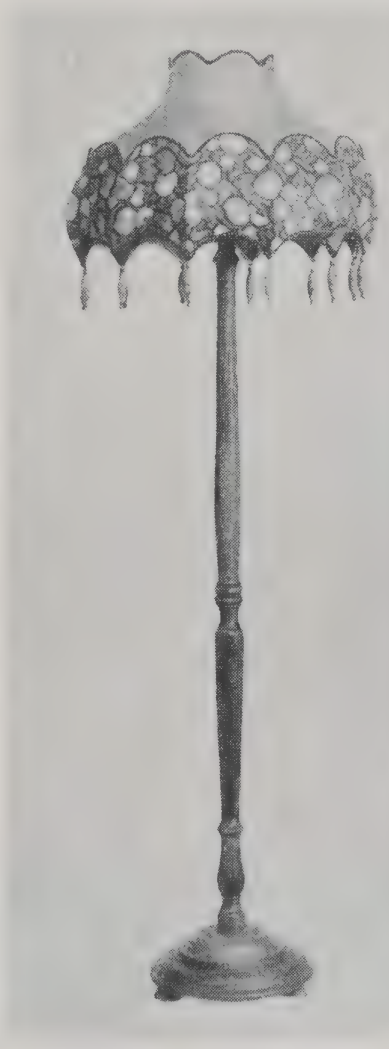
Women are far too various to be classified like men — who are relatively simple creatures; their interests, at any rate in material things, are wider. A woman specialises in something. If it is dress, do not give a handbag without consulting her first. It is too momentous a question for you to hope to solve. But gloves, scarves, stockings, an umbrella or handkerchiefs are admirable for the kind of girl whose interests are divided between tennis, dancing, self-adornment and her job. Furs, of course, if expensive enough, any woman will be pleased with. Fur gloves are safe, and the exact size required is not so important as in the other kind.

If you know her taste in books, or art, the right picture or book will seem a happy choice; but wall-space is strictly limited, so one needs to feel sure. A long wall mirror, or a three-sided looking-glass, are occasions for grateful remembrance which endures. To quote Anita Loos: "Chocolates are very nice, but a diamond bracelet lasts for ever."



Yardley and Co.

A GIFT CASE CONTAINING A BOTTLE OF "JESSAMINE O'DEVON" SCENT AND COMPACT POWDER IN A PRETTY ENAMELLED BOX.



"Sussex" Standard Lamp Co.

THE "SUSSEX" ELECTRIC STANDARD LAMP.



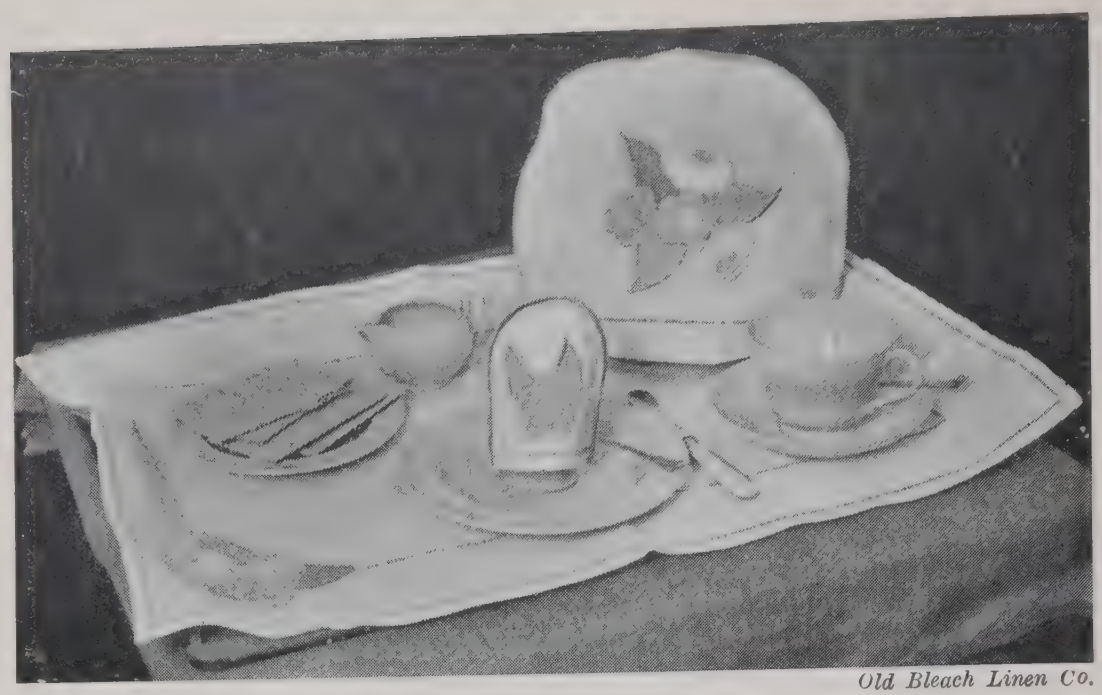
J. C. Vickery

ANY WOMAN WOULD BE DELIGHTED WITH THIS SILVER TOILET SET, COMPRISING SIX PIECES IN A CASE.

The snag in choosing presents for a woman lies in the fact that, where shopping is concerned, she is the expert. It is estimated that 90 per cent. of the goods sold are bought by women: and whatever you buy, she can purchase better, obtaining a superior article at a considerably lower price. But do not let this trouble you. Christmas is the time for a glorious extravagance, and the spice of sinfulness which your expensive flowers, handkerchiefs, gloves or scent convey will give her a thrill, unless she happens to be one of those rare women who are reckless themselves where money is concerned. In that case, rather a sober gift will have the charm of contrast. To a woman who has tried all the bath salts and beauty preparations there are, it is useless to give "anything with a perfumery smell." She might like a

One cannot feel the same about glass or pottery. There are too many unfortunate accidents in their lives. But a variety of very acceptable presents comes from the china department. Flower glasses—no woman ever has enough of them—glass ash trays, coloured glass bowls, powder boxes, china ornaments of every description. (These, however, are a nuisance to pack, so have them sent direct from the shop.

And this advice applies to presents for those who go abroad at Christmas time, or who live in Ireland, or India, where strange Customs requirements are added to the intricacies of the post.) A book travels easily anywhere, and a year's subscription to some magazine or newspaper will multiply the pleasure of your present a dozen times.



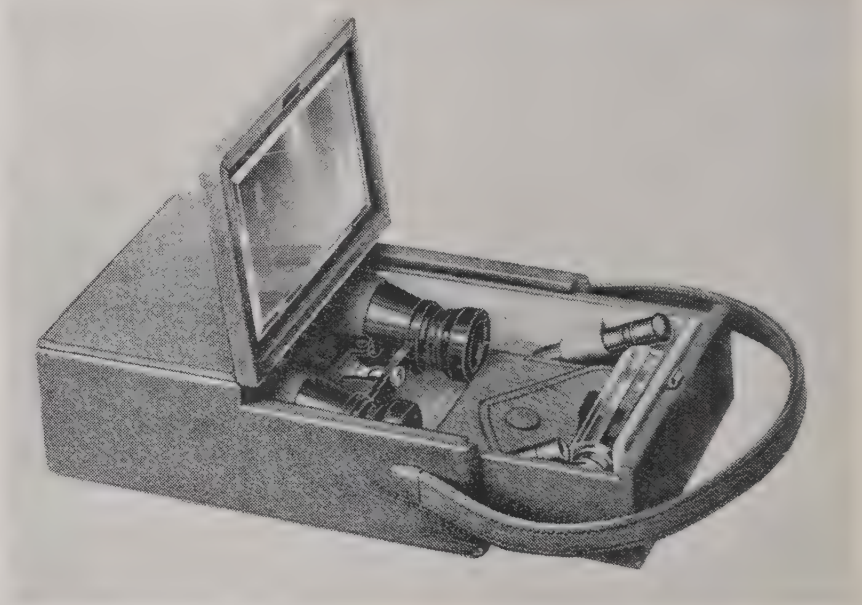
Old Bleach Linen Co.

THIS DAINTY TRAY SET IN "OLD BLEACH" LINEN HAS APPLIQUED ORNAMENT IN TONES OF YELLOW, THE BORDER AND HEM-STITCHING BEING IN GREEN.

Cushions for the floor and cushions for the chairs, an eider-down quilt, a wireless set or a gramophone may be thought of for the woman who likes staying in her own home, as well as convenient electric lamps for reading in bed, electric toasters, coffee percolators and so on. The presents to keep your memory green: tulips, roses, narcissus, a collection of herbaceous plants. A clipped box in a bright green tub is such a neat and vivid contrast to the drooping, dark branches of the Christmas tree which is thrown on the dust-heap when its day is over, like so many of the trumpery cardboard trifles the postman brings. Need there be so much rubbish exchanged at Christmas-time, when quite attractive, useful and inexpensive things exist? A pair of coloured wax candles, scarlet sealing wax, pins, pencils or a useful tape measure come to mind in this connection.



THE "HYGENIA" PATENT TEA-POT, IN SILVER.
Fitting in the spout is a removable strainer that prevents choking.



A THEATRE SET. *Goldsmiths and Silversmiths Co.*
Including shagreen-mounted opera glasses, silver-gilt scent bottle, lip-salve case and a morocco purse.

hostess will be pleased with some special kind of food, Stilton cheese, a ham, something new and exciting in a tin or a bottle; but she should have ample warning beforehand of game, or a turkey, or perishable articles such as fruit.

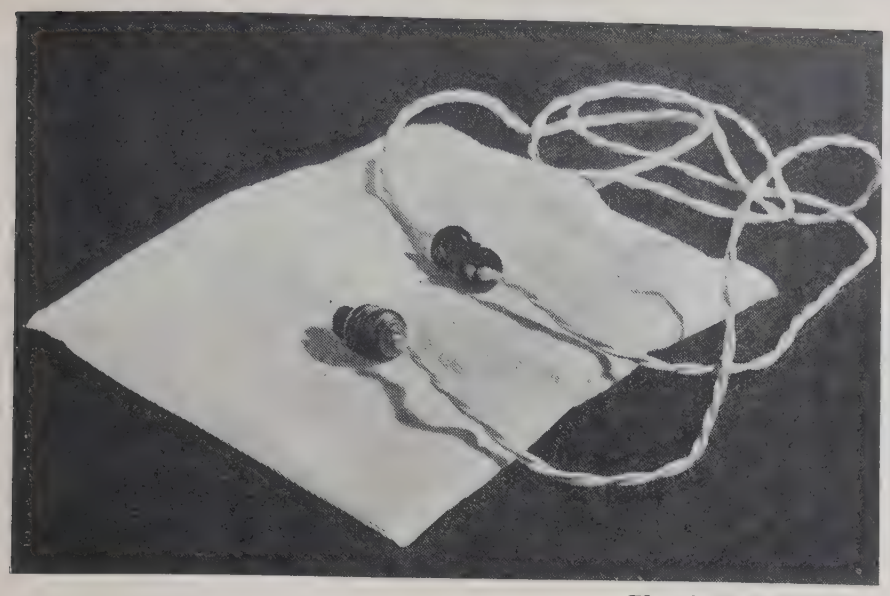
The woman who lives in the country probably has a car, and something is always wanted for that. An electric hand lamp is a boon in dark places. For the country, too, a modern oil lamp or an oil heater which can be carried from one room to another will console for the absence of gas or electricity.

Shrubs or bulbs for the garden are



FOR A WOMAN'S TOILET, "ERASMIC" PREPARATIONS HAVE LONG COMMENDED THEMSELVES.

Women who paint, weave or make baskets know enough of their own craft to appreciate what is hand-made, so a length of hand-woven silk or woollen material, an embroidered runner and table mats, a workmanlike leather wallet or hand-sewn gloves, or subtly formed pottery or stoneware vases will commend themselves. They are presents which bring us to the region of gifts that are flattering to receive—the individual gift, designed for oneself, one that costs the giver consideration as well as cash, not to be confounded with those leather goods, where a gilt monogram or an inscription



Electric Cushions, Ltd.

THE "MILLIWATT" ELECTRIC HEATING CUSHION. A GIFT ESPECIALLY SUITABLE FOR AN INVALID.

Connected to a lamp socket, it gives three degrees of comfortable heat in bed or chair.



Doulton and Co.

THE "MERRYWEATHER" COFFEE SERVICE, SOME PIECES OF WHICH ARE HERE SEEN, IS A SERVICEABLE AS WELL AS A VERY PLEASING GIFT.



Tudor Manufacturing Co.

A SILVER CABINET IN OAK WITH TRACERY PANELS.

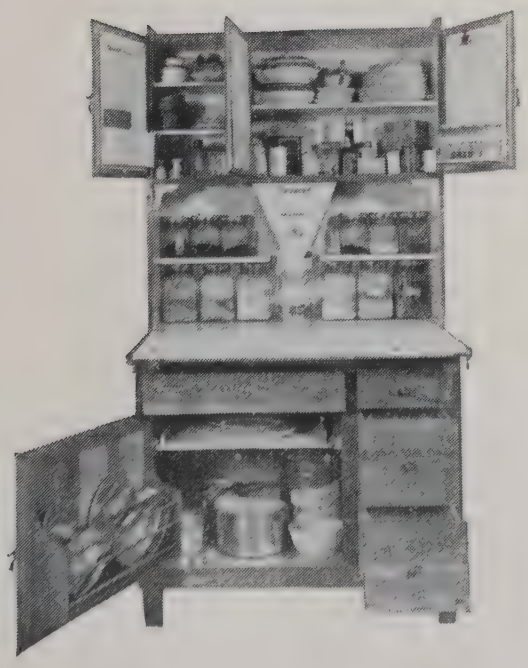


Heal and Son

FOR BREAKFAST IN BED—ANOTHER GIFT WHICH WOULD BE ESPECIALLY APPRECIATED BY AN INVALID.

In hand-painted pottery in gay colours.

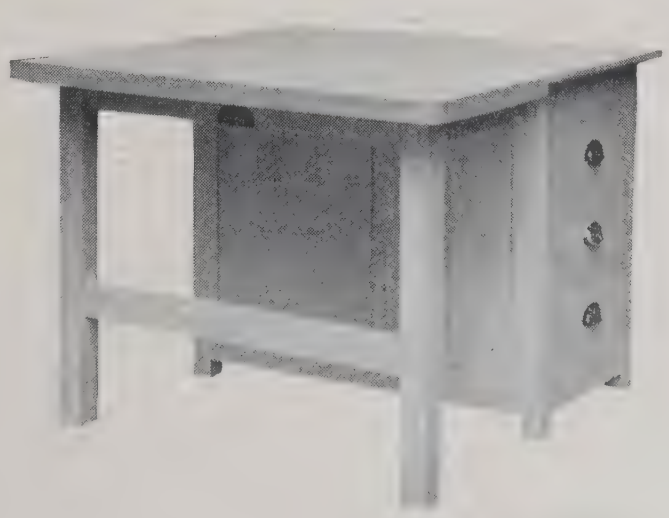
THREE PRACTICAL GIFTS FOR THE HOUSEWIFE



Easiwork, Ltd.

THE "EASIWORK" KITCHENETTE.

Space-saving and labour-saving.



M. A. Castell, Ltd.

THE "CASTELL" TABLE.

With porcelain-enamelled top and extension flap.



Hurley Machine Co.

THE NEW "THOR" AGITATOR.

A combined washer, wringer and ironer.

written in gold in a flowing hand across one corner, "To Mollie from Bingo," tries to strike the personal note without success. No, stick to the genuine article of commerce unless you know how to have her favourite poems bound in a way worthy of them; an address-die specially engraved by a craftsman who also is an artist; the string of beads which suit the colours she affects; or how to find among the wares of the antique shop an object with the sentimental appeal no one else would recognise. This is where the personal note may find its happiest expression. It means, of course, some thought and trouble—and present-choosing is, admittedly, always rather a perplexing business. But there is an ultimate satisfaction, alike to the giver and the recipient, when a right choice has been made, in contrast to the gift which is just bought because it was the easiest to find.

M. Dane.



Walberswick Peasant Pottery Co.

SOME NEW DUTCH GLASS IN GREEN, BLUE AND OTHER COLOURS.

What a Man Wants

PERHAPS, after all, it would be simpler to particularise what he does *not* want; there are so many things: the strange tobacco (he only cares for one brand, and hates new kinds); the odd ornaments than use which he would rather die; the books by authors he loathes; the queer silver objects whose only apparent function is to serve as presents. In fact, the list of "don't wants" is endless.



Buoyant Upholstery Co.

FIRST AND FOREMOST A MAN'S COMFORT MUST BE STUDIED. THIS "BUOYANT" CHAIR EXACTLY MEETS HIS NEEDS.

And yet the fact remains that Christmas usually leaves a man conscious of many a want unsatisfied, and those who had intended their gifts to be acceptable do not appear, he thinks, to have exercised much forethought. Anxious to help them, he invites them to consider some such scheme as this. Either classify the gifts and determine which seems to fit the particular man or, better, classify the men and see which seems to fit the particular gift.

The golden rule always to remember is that what pleases a man most is a thing which will add to his personal comfort. He may still be young enough to have hopes of improving his mind, or even his looks, but his comfort is a safer aim; that lasts to the end of his days. For the purpose in view, there are only three sorts of men—the out-of-door animal, the indoor creature, and *the* man—*lui-même*. Alternatively, there are three sorts of presents which men appreciate—a thing to wear, a thing to use, or a thing to possess.

Things worn admit of a pretty wide field of choice. But a man would like to remind you that he has no need for duplicate sets of bath slippers, cuff links or opera hats; whereas he cannot have too many of such things as rapidly wear out. Handkerchiefs, thanks to the modern laundry, are here to-day, but gone to-morrow. On the other hand, presents which inevitably melt away leave no lasting feelings of gratitude behind; pleasanter to receive is the gift which keeps.

When it is a case of selecting an article for use, common sense suggests that a previous knowledge of a person's tastes is helpful. We do not all want golf-balls or bridge-markers; we may not be of the elect who play those games, and you insult us by forgetting the fact.

Is he an "out-of-doors" man? A motorist? There are plenty of gadgets which even the newest motorist has not yet got, and many of them work. A set of touring maps, a new pump, even an efficient spanner (for his own one is not likely to be that). But whatever his outdoor sport may be, do not forget that he is occasionally indoors as well, and something useful there may be very acceptable.



A LAVENDER GIFT CASE. *Yardley and Co.*

With soap, shaving bowl, talc, and solid and liquid brilliantine.

For the purely "indoor" man there are a multitude of objects which would make the poor creature a shade more comfortable at home. He may sorely need a new armchair; his hearthrug may be in holes; his writing desk shocking.



Independent Electricity

at the turn of a switch

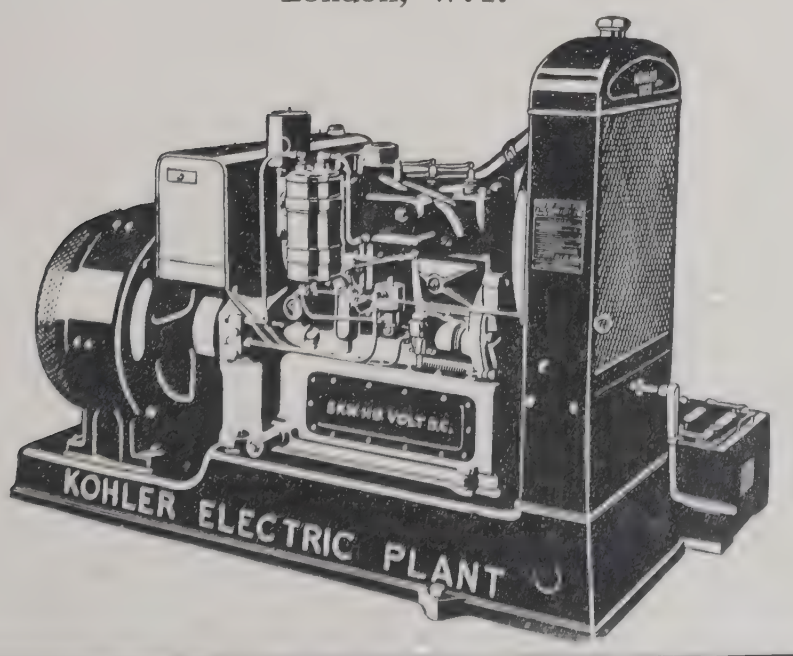
THE Kohler Automatic Electric Plant supplies electricity for light and power any time, anywhere, *without storage batteries.*

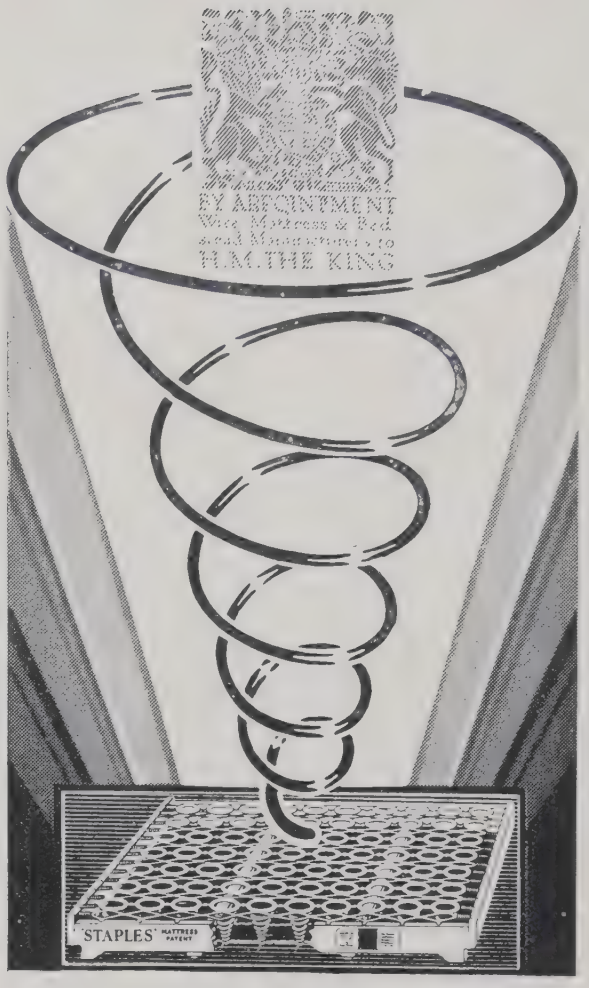
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The Garden section commences on page lxiii.

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The Garden section, comprehensive

It is a mercy, at this time of the year, if he is one of those reading fellows. Butler tells us that for mere reading purposes one book is much like another, but you cannot count on this. The difficulty with books as a gift for a reading man is simply this: if it is an old book, ten to one he has read it, and if it is a new book, ten to one he will not want to. A few discreet questions, put in good time, may give one a helpful clue. You can hardly blunder if you offer a library subscription, or ask bluntly for a list of books wanted. But the prices of these may be startling; that is why he has not already got them.

A man with a hobby plainly invites you to pander to it, but again there is the risk of giving the thing he has or the thing he does not want. The collector of things incomprehensible to plain-minded folk is difficult to serve. Better frankly ask him for the name of his favourite shop which caters for his craving.

He may, however, be none of these kinds, but merely *a* man—without being *the* man. (You know exactly what *he* wants.) And the mere man, with no particular tastes, will, nevertheless, like eating things; you can usually rely on that.

Failing even this, one must assume that the man of general tastes too indefinite to name has the masculine desire to *possess* things; merely gratifying the sense of ownership.

Let the gift be fitting to the man or his home, as the case may be. "Home comforts," from a shaving mirror to a flash-lamp, appeal to most of us; but men have queer notions of comfort, and ingenious devices for keeping things "nice and tidy" are abhorrent. At least spare him the terror of a pipe rack.

The problem of a married man's wants is easily solved by giving him something which will please his wife, or, equally, something which will make him a person of use in the house. Implements for small household repairs will certainly earn the thanks of one of them. We live in times when the domesticated man must turn his hand to strange tasks, and he may yet live to find a nice set of chimney-sweep's brushes in his Christmas stocking.

If you are familiar with the man's home, you may be aware of what he lacks: a footstool, a dictionary, a letter-rack, a hot-water bottle. For years he may have been without these ministers to comfort, hardly realising what is lacking.

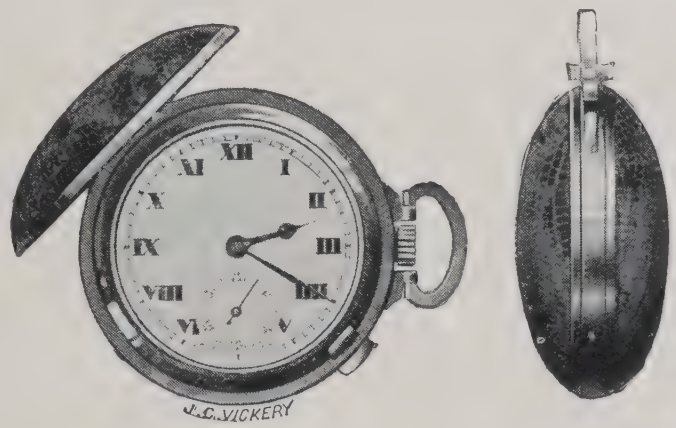
But, in aiming to supply comforts, bear in mind that the essentials he is likely to have supplied himself with long ago. He looks to you to give those luxuries beyond the desert of the ordinary man. A hot-water plate for his breakfast bacon, a foot-muff, yes, even bath salts—because, you must know, there are moments when even the caveman in his heart of hearts hankers for the joys of effeminacy.

Finally, for those at their wit's end, there is, of course, the present-seeker's last resource; in despair of sending a gift of the slightest use to the man himself, you can always send one of those elusive affairs, vaguely ornamental, which he will find the very thing—to pass on to someone else. C. WILLETT CUNNINGTON.



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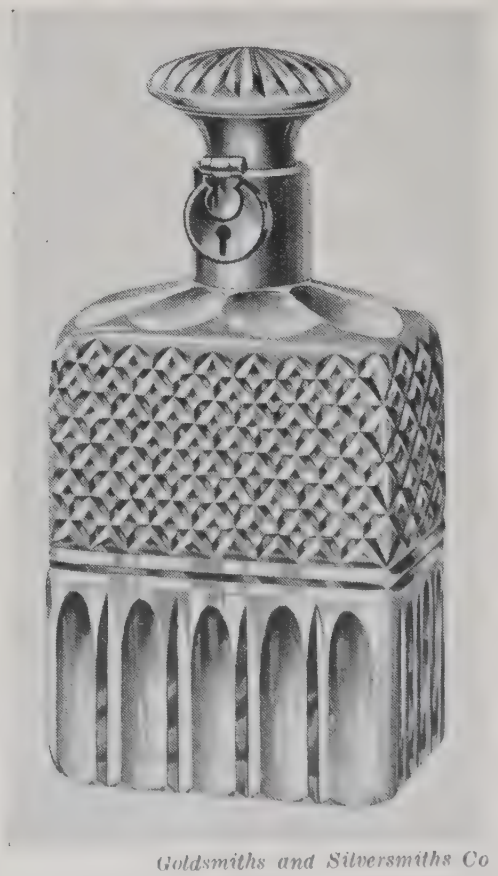
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A CUT-GLASS WHISKY DECANTER WITH SILVER LOCK AND KEY.



Crude in drawing and composition, these examples of the late eighteenth century yet possess the charm of beautiful colouring

All the examples here illustrated are of prints transferred to glass in the old manner, and subsequently coloured.

OLD GLASS PICTURES

They have Decorative Value as well as being of Interest to the Collector

PICTURES on glass date back to the latter part of the seventeenth century, long before colour prints became popular. One particular kind, the transfers on glass, is essentially an English production, typical of the simplicity of the English home. Broadly speaking, there are two kinds of transfers on glass—the refined (the older type) and the crude (the more recent). The refined include the pictures from Kneller to Reynolds and Cotes; the crude those of unknown and forgotten artists. The older type combines the efforts of the most famous artists and most famous engravers of the day together with unknown, though not less effective, colourists. The later type—those of the late eighteenth century—in drawing and composition may without injustice be said to be the progenitor of what we are pleased to consider to-day New Art; whilst those of the early nineteenth century are altogether beneath contempt.

A glance at the illustrations of the crude kind here given will convey my meaning. Yet, while in drawing and composition they resemble the brilliant efforts of a schoolboy of ten doing his little utmost, in colouring there is a vast difference between them and that of the Moderns, and much to the advantage of the glass picture. Indeed, so exquisite is the colouring of the glass picture that at times one loses sight entirely of their infantile technique. I say "at times" advisedly, since many are as puerile as the devotees of New Art could desire. Discrimination in their selection must, therefore, be observed.

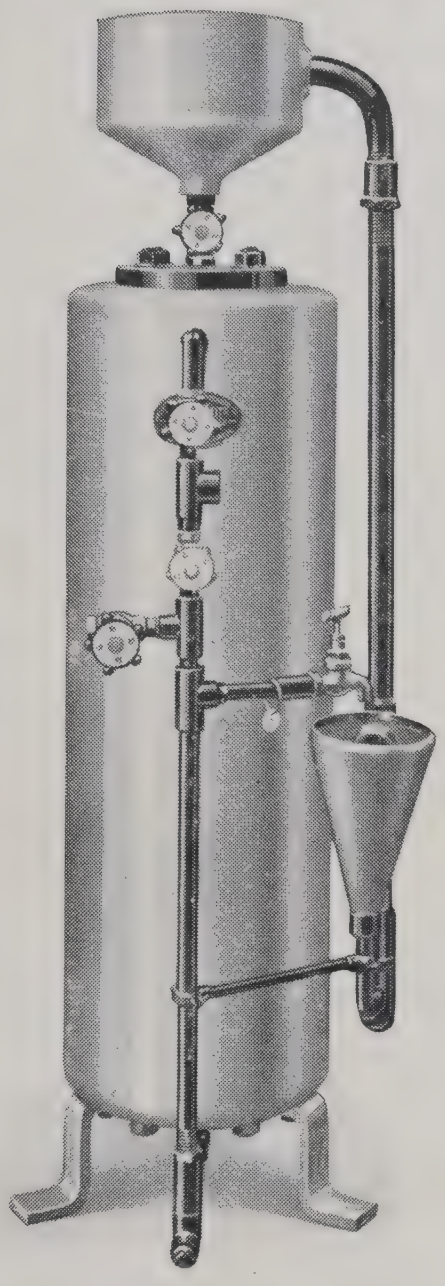


In producing these old glass pictures, a print was stuck in place with turpentine, then soaked in water, the paper pulp rubbed away, and the colour applied.

Perhaps it ought to be explained that the generic term "glass picture" is a misnomer, and that there are several varieties. No pictures that I know of are made of glass, but among those made on glass the following may be enumerated:

(1) *The Luminary.*—An etching on the reverse surface of glass frequently charged with gold, silver and pigments. Comparatively few are

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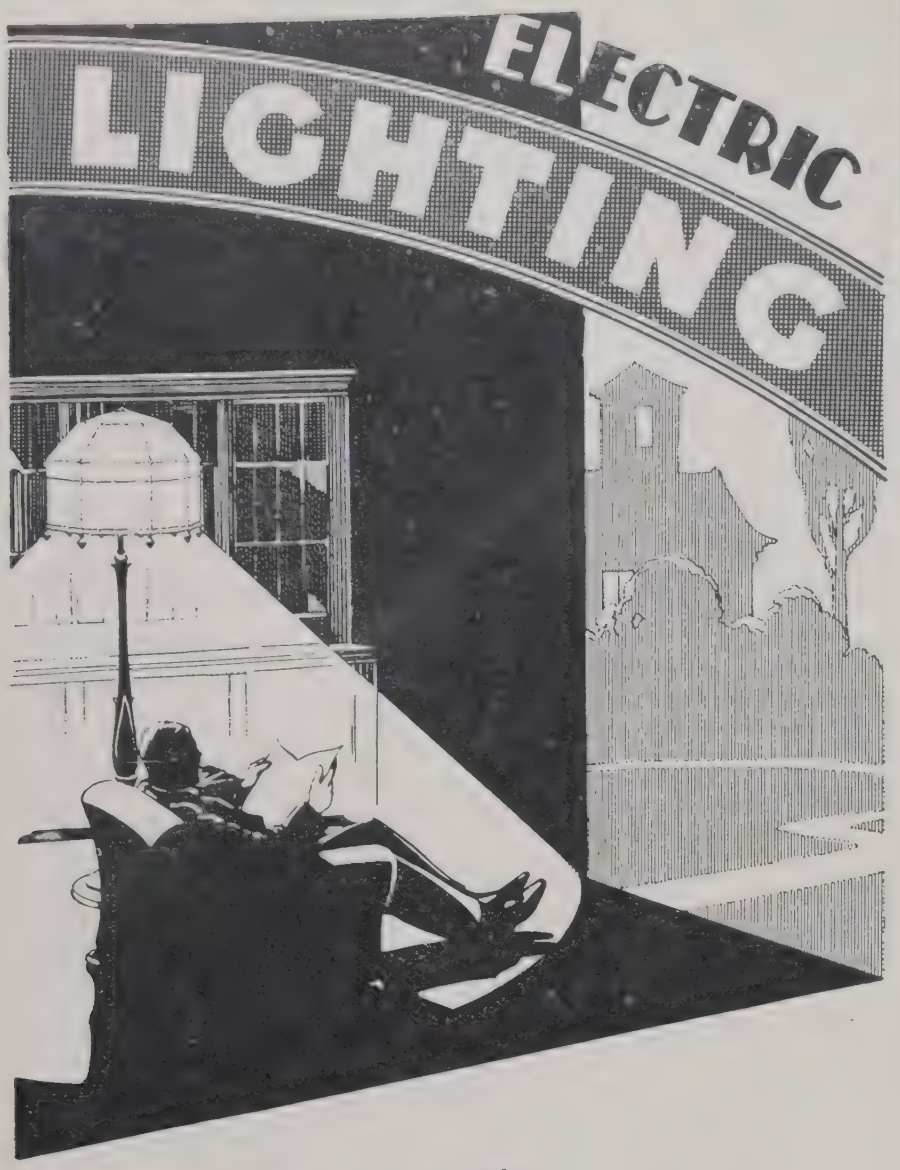
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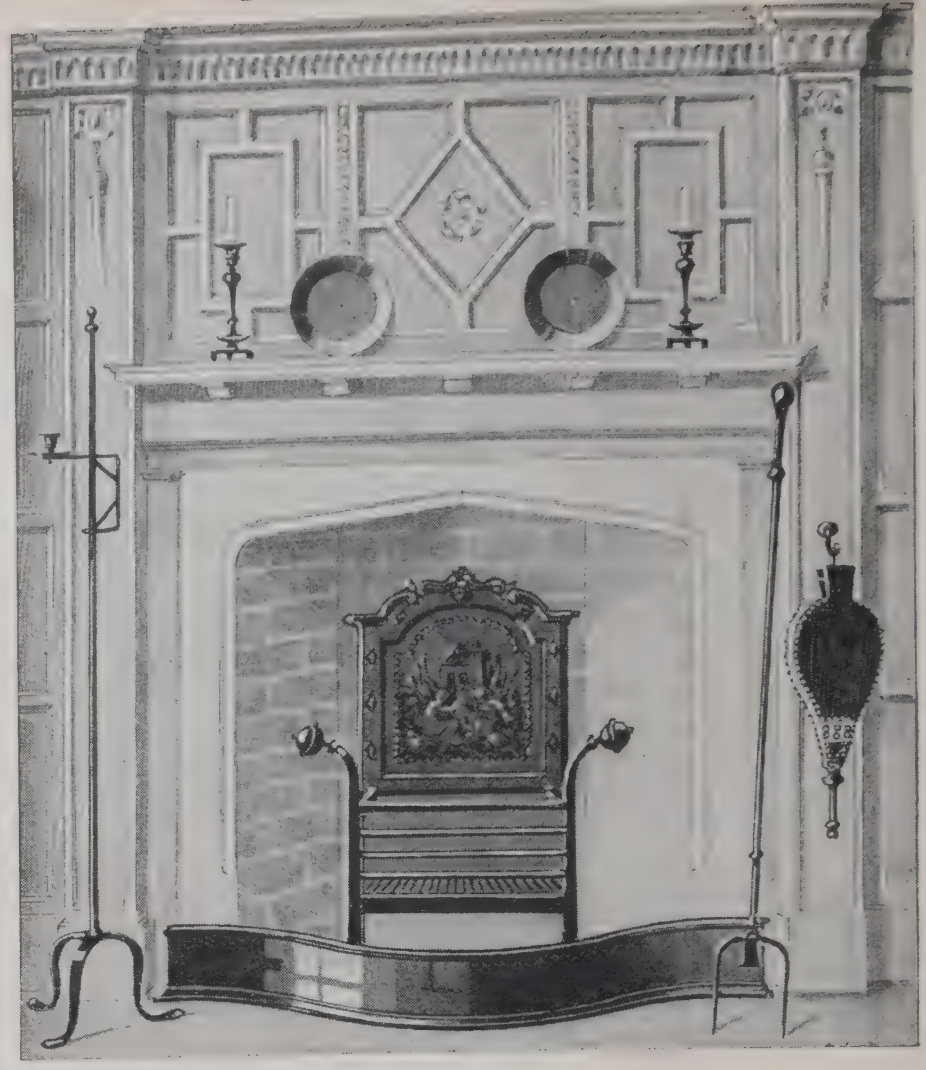
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extant, and their decorative value is of little account. Their origin is Dutch.

(2) *The Prism.*—So called, no doubt, because there is, so far as I could ever observe, nothing prismatic in their character. Lustre and tinsel are their primary components.

(3) *The Crystoleum.*—Tinted photographs stuck on convex glass. Properly speaking, these are not pictures. They are horrors.

(4) *The Painted, Proper.*—Pigments applied to the reverse side of glass, backwards, if I may so describe it, since the high lights have to be applied first. The utmost skill is required to produce any of real artistic merit, and consequently there are comparatively few to answer the test. Spain, Italy, France and Switzerland are noted for them. The Chinese produced them on ordinary glass as early as the sixteenth century, and on mirror subsequently. Some of these are lovely creations; but just the opposite must be said of the Swiss efforts. Of the European type, the French hold the palm, some very fine copies of Boucher, Lancret, etc., having been painted by artists who specialised in this class of work.

(5) *The Transfer.*—The queen of all is the English transfer picture on glass. This, although produced by tricky means, is nevertheless outstanding as a decoration of high merit. It is the kind now so much to the fore, and here is the formula for its production:

Stick a black print upon glass with turpentine reduced with oil of turpentine. When, after a few days, the turpentine has hardened thoroughly, place the glass under water to soften the paper. The paper softened, remove the pulp by rolling it off with the finger. If this is done carefully, the black imprint of the picture will have been left in the turpentine on the glass, and will appear as part and parcel of the glass. Having got so far, the rest is simple, namely, to paint the imprint with any colour and in any way your fancy lists. No particular skill in painting is needed, since the picture is already in place with all detail, even with its lights and shades. The really tiresome part of the process is to see that the print adheres dead true to the glass, for, if there be any deviation, an air bubble will be formed, and in the attempt to remove the pulp a hole will be rubbed, and so ruin the image. Thus, great care is necessary in laying the print down, and for this operation an assistant will be an advantage. The surest way to success is to place the edge of one end of the print upon the glass, and then, bit by bit, being sure that no air bubble has been formed, press down the remaining part of the sheet.



I hope I shall not be anathematised by those who, attempting to make a glass picture, only succeed in ruining some prints. In any case you will never succeed in producing a glass picture like one of the old ones unless you employ the old, thin crown glass of the period, with a genuine old print and not a modern process production. For if you do not employ the proper materials your glass picture, compared with the old, will be as paste to diamond. From this you will have gleaned the vast difference between the genuine old and the modern fake, and this distinction applies to both kinds of old transfer glass pictures—those of the early and those of the later period. However, inasmuch as the later and cruder kinds are reasonably inexpensive, it would not pay to fake them, and so the prospective buyer may be comforted in being free from this pitfall. The prints from which these were made were such trashy productions that publishers, artists and engravers were ashamed—with brazen exceptions—to attach their names to the prints, and few of the prints have survived the exigencies of time.



Taken as a whole, the brilliancy of the colour effects of some actually surpasses those of the earlier period, and their great beauty decrees for them an honoured place in the scheme of decoration of a country cottage.

L. LOEWENTHAL.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

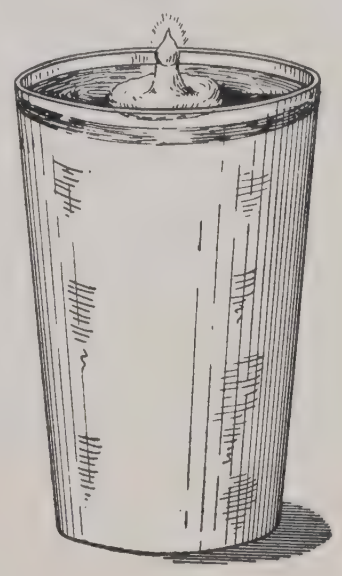
Renovating Silk.

I have discovered that the best way to clean silk is the following: Pare and grate a number of potatoes into cold water, using two medium-sized ones to every quart of water, stir well with a stick and leave for an hour or so. Pour off the clear solution into another vessel, then wash the silk by rinsing it in this solution. Remove without wringing and hang up in the open till slightly damp, then iron with a moderate iron on the right side first to produce a gloss.—(C. M. L., *Renfrewshire.*)

* * *

Emergency Nightlights.

When a nightlight is urgently needed (as in a case of sudden illness), and one is not ready to hand, a substitute can be made in this way: Nearly fill an ordinary glass tumbler with cold water and pour on this a couple of tablespoonfuls of salad or colza oil. Take a piece of cotton-wool the size of a shilling and twist up a little bit in the middle to form a sort of wick. If this is laid gently on top of the oil-layer and the wick-part lighted, it gives as much light as an ordinary night-light, is quite safe, and will last for several hours.—(M. A. F., *London.*)



* * *

You can make an ordinary candle burn all night with a small but steady light by putting a little salt around the wick. But be careful not to use too much, or it will go out.—(W. G., *Southsea.*)

* * *

To Clean Burnt Saucepans.

Do not fill with soda water and boil, as this method, although it removes any burnt food, makes the saucepans liable to burn again. Instead, fill them with salt and water and leave till next day, then bring slowly to boiling point. The burnt particles will come off without any difficulty, and there will be no after-effects.—(A. A., *Birmingham.*)

* * *

Preserve Your Boots.

The soles of new boots and shoes and those newly repaired will have their life prolonged if they are given two or three coatings of copal varnish applied hot with the soles warmed. This makes the soles absolutely waterproof and very wear-resisting.—(M. E. H., *London.*)

* * *

For the Hair.

A very good brilliantine for the hair can be made at home by mixing one part of castor oil with two parts of olive oil and four parts of eau de Cologne.—(H., *Bath.*)

* * *

To Revive a Black Rug.

My black rug recently showed signs of wear in long whitish streaks. It occurred to me that black ink would perhaps hide these. I tried it, with excellent results, first applying it to the worn parts and finally over the whole rug. Equally good effects could be obtained with black dye.—(E. A. W., *Leighton Buzzard.*)

An Ironing Hint.

Damping clothes for ironing is a long and tedious task. Use a scent bottle, filled with water, with a scent spray attached. The job will then take a quarter of the usual time and the spray will distribute an even moisture over the garments to be ironed.—(N. M. N., *London.*)

* * *

When the Tap Drips.

To stop a water tap dripping until a plumber can be got, cut a rubber band, about 2ins. wide, from an old inner tube. Stretch this over the tap handle and the spout, and you will find that the water will stop running.—(B., *Cheshire.*)

* * *

Repairing Shoe Linings.

Shoe linings sometimes get torn when the shoes are mended. A good plan is to trim the ragged lining, and paste in a piece of court plaster, taking care to press it quite firmly in position. In this way much wear and tear to stockings can be avoided.—(E. R. W., *Chelmsford.*)

* * *

Cleaning Rubber.

Rubber articles, such as wringing machine rollers, water bottles, stair treads, etc., can be made to look like new by damping a rag with paraffin, dipping this into a little "Vim" or similar cleaning powder, and rubbing the articles. Then wash off with clean water.—(E. S., *Peasmarsh.*)

* * *

Glycerine for Frosted Windows.

To clear frost from windows, apply a little glycerine on a dry duster, when a brilliant polish will be obtained. This is also good for preventing windows becoming steamed, if rubbed on the inside of the glass after they are cleaned.—(A. J., *Newcastle-on-Tyne.*)

* * *

Dyeing White Shoes.

White shoes which have worn shabby can be dyed by mixing ten drops of saffron with three teaspoonfuls of salad oil. Wash the shoes thoroughly, then apply the colour with a piece of clean flannel. After two coats they will be a nice brown colour, and look like new ones.—(S., *Oxford.*)

* * *

Caring for Books.

I have found that when unsightly marks appear on book bindings, they can be treated by being covered with French chalk for about twenty-four hours. The chalk is afterwards brushed off, and the binding cleaned by gently rubbing with a rag dipped in the white of egg. A final polish with furniture cream will effect a further improvement. Finger-marks and mud stains on leaves may be removed by a thin application of white soap jelly. Allow this to stand over the mark for several hours, then carefully wipe it off with a clean, wet rag. After ensuring that no soap is left, dry the sheet thoroughly between blotting paper. It is useful to know that faded velvet calf, Persian or other soft bindings can be restored by a coating of spirit dye or coloured cloth ball.—(R. C., *Nottingham.*)

* * *

Dosing a Dog or Cat.

Pull open the jowl or side of the mouth and there is ample space to put in the pill or liquid. Then hold the animal's head up and stroke the throat gently, and the medicine is quickly swallowed.—(M. E. H., *London.*)

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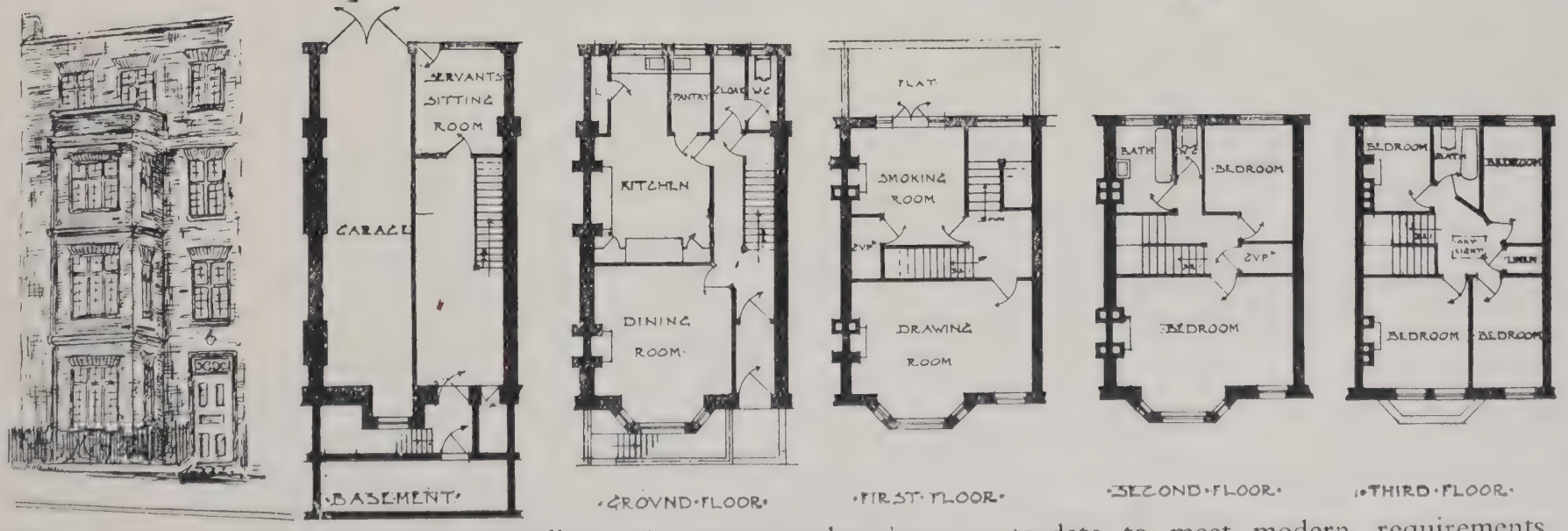
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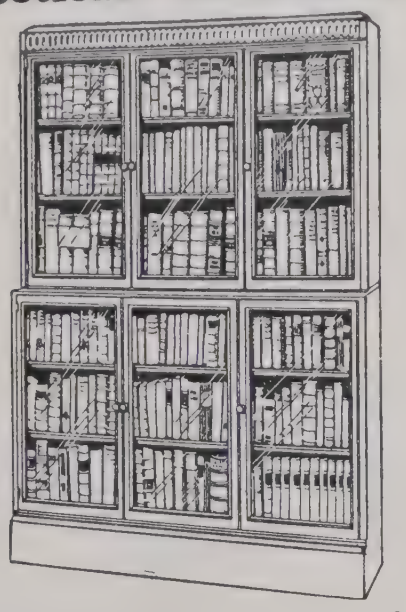
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The Garden section commences on page lxiii.

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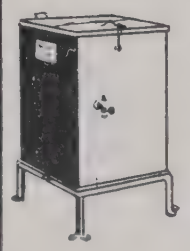
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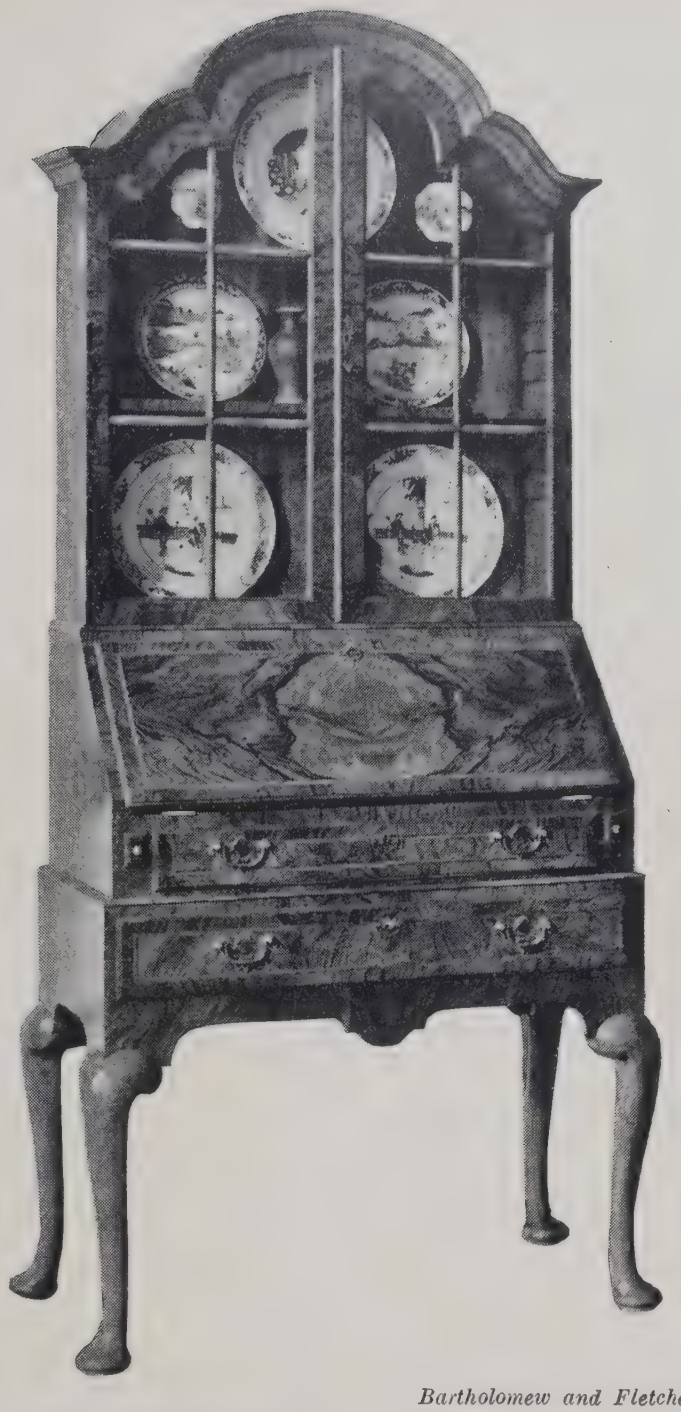
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WRITING DESKS

Aids to Orderliness — *Convenience with Security*

ALTHOUGH the great letter-writing days have long passed, there still remains a need for the writing desk. If one does not, nowadays, indite elegant compositions to one's friends, there are accounts to settle; and one must have *somewhere* at which to sit and write cheques. We like also to be able to lock up, against the prying eye, certain papers of an intimate sort. In brief, a writing desk is a confidante, a safe repository for indiscretions, and not many homes can afford to do without one. Our ancestors long ago discovered that. Those majestic pieces of furniture, stoutly locked, seem to imply that the security of the home depended on their inviolability—which, perhaps, it did.

It is interesting to trace the evolution of the writing desk. It began, practically, in the age of Queen Anne. It is true that occasional examples of Jacobean date, such as the so-called "school-master's desk," are to be found, but one doubts whether much writing was done at them. The writing desk, as such, came into active being with the invention of the "fall-down front": that is to say, the familiar hinged flap which lets down until it is horizontal, supported either on a pair of wooden runners which pull out beneath it, or by a pair of metal stays that hold it up on each side. The former device preceded the latter by about a century.



Bartholomew and Fletcher

A FINE REPRODUCTION OF A QUEEN ANNE BUREAU-BOOKCASE IN WALNUT.

The body of the desk was conveniently fitted with drawers, revealed when the flap was open, and secured when the flap was locked up. Beneath, further drawers might be added, either running across the whole width of the piece, or in two parts with a "knee-hole" space between. And above the desk proper might stand an upper part with shelves enclosed by doors, forming the "bureau bookcase."

The Queen Anne "bureau" was built in this fashion of oak veneered with walnut, or, in humbler sorts, of plain oak. The doors of the upper portion may be of solid wood or with glass panels convenient for displaying china on the shelves within.

These Queen Anne bureaux, whether actually made before or after that reign, have a peculiar feature, namely, a "well" concealed by a sliding panel in the base of the desk when open. It must have been found to be, on the whole, inconvenient, for it had disappeared by the middle of the century. In other respects the piece has served as a lasting model for the bureau down to to-day.

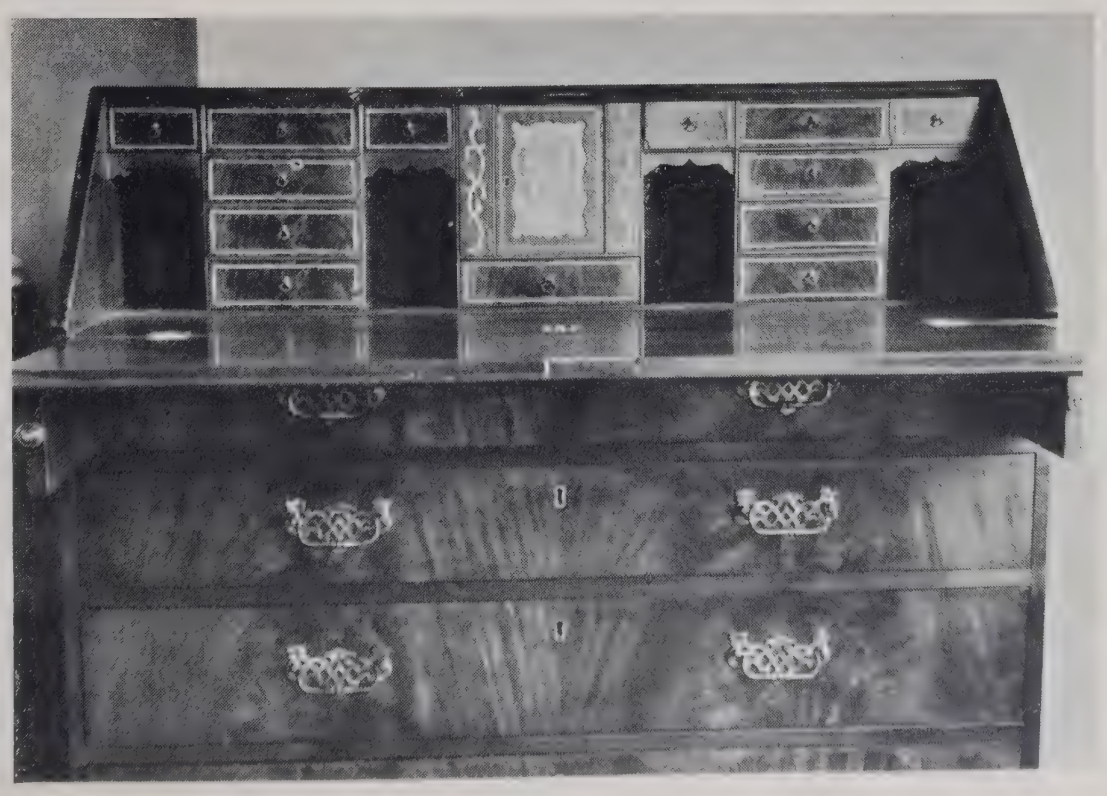
An agreeable and rare variety of this period is the small desk on stand. An example in the writer's possession is made of walnut, with turned legs, and was evidently a dainty thing for a lady's boudoir.

When mahogany came into use, about 1730, this wood displaced walnut. At first we have the solid "Spanish" variety, and later the more finely figured mahogany veneered on an oak carcass. Later still pine was employed for the body, but in the nineteenth century solid mahogany was again used.

The three periods of Chippendale, as well as the Hepplewhite and the Sheraton styles, are all reflected in various examples of the bureau as commonly seen. But apart from these (designed for the wealthy customer), there was the country-made bureau, usually in oak, in which traces of the earlier style linger on indefinitely.

About the middle of the eighteenth century a new form of writing desk was evolved—the "secretaire bookcase." This, instead of a fall-down flap, has a false drawer which pulls out and allows the front of it to fall, forming a horizontal flap, held up by brass stays. Its convenience lies in the fact that the depth of the piece need not be so great, and, when shut, one obtains a uniform appearance.

In practice the secretaire drawer is apt to wabble when writing is done on it, and those who have much real writing to do will prefer the more assured stability of the bureau.



DETAIL OF A FINELY-FIGURED BUREAU (DATE ABOUT 1780).



AN EARLY NINETEENTH-CENTURY PIECE, WITH ROLL TOP.

It is a noticeable thing that, although, from time to time, attempts have been made to introduce a new method of making the writing desk, sooner or later the original form of fall-down flap supported on runners is reverted to. It is one of those pieces of domestic furniture which, apparently, we cannot alter with advantage. The original model is still the best.

In Early Victorian days a very striking and ingenious form was introduced. It was much in vogue and survived for half a century. This was the "Davenport." In this, instead of a flat desk, we have a sloping one, which—at least, theoretically—should be an improvement: the flap being hinged above instead of below and, when lifted, revealing a space for papers and for a few small drawers. In the lower part are drawers which pull out to the side so as not to inconvenience the writer when sitting at the desk; and usually a gap is left for the knees.

It is a little curious that the sloping desk, although the more logical, has never become so acceptable to writers as the flat desk. Possibly the liability of papers to slip off a slope explains our clinging to the old design.

The Davenport was often a graceful little piece, beautifully veneered in ornamental woods, such as bird's-eye maple and ebony. It finds no particular favour with collectors at present, but is just one of those pieces of furniture which will probably come into demand at some later date. Its merit is that it is not a mere repetition of an established form, but an original development with features of its own.

Although it will take, it seems, a revolution to displace the bureau form from popular taste, there have been a number of minor variations of it from time to time. Those who wish to get away from the purely orthodox style of furniture will find it worth while to search for unusual patterns of writing desks.

Formerly it was not uncommon for people to have their furniture made to order, with special features modifying the accepted patterns, and such examples may be very pleasing. Writing desks for particular professions, such as the architect's, with its extra large flap and broad side pieces convenient for carrying drawings, are to be met with. Occasionally something entirely unique may indicate a maker brim full of original notions; a desk of this sort, seen recently by the writer, was on cabriole legs with an upper part having a fall-down flap, and above it an intriguing little window revealing a tiny shelf for the display of china figures. It possessed a whole nursery of dumpy-shaped drawers on either side, and was veneered in the finest mahogany. Although of some age, it was not a "period" piece, and so it remains—unacceptable to the conventional buyer.

We must not assume that the "roller-top" desk is a modern invention. The "tambour front," often used in the eighteenth century for other articles of furniture, was occasionally employed for the desk, especially the portable sort.

A comparatively modern notion is the portable desk on a stand. The base resembles the old-fashioned stand for a butler's tray. The desk is fastened to it, and when shut the whole is easily portable; and when in use it is sufficiently steady for writing purposes. It is certainly pleasant to be able to write snugly by the fireside, or in summer out of doors.

Alas! that the portable desk, by itself, is too often detestably shaky! Those solid brass-bound boxes were, perhaps, considered portable in their Victorian days, but now, who buys them?

There is surely something pathetic about the walnut veneered box with curved top which opened to form a portable writing desk, such as was dear to our grandmothers in the 'sixties. Lined with faded velvet, and displaying little compartments for stamps and wafers and wax, and concealed in the flap a would-be secret pocket, there is still a whiff of lavender about it—and, no doubt, around it history—somebody's history—has been made. Love-letters? Bills? What secrets have been concealed there?

C. WILLETT CUNNINGTON.



A SERVICEABLE PEDESTAL WRITING TABLE.
The top covered with hide.
Wm. Spriggs and Co.



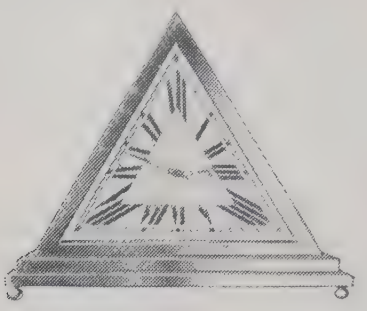
A "MINTY" COMBINATION.
Made up of book and writing sections.
Minty and Co.

TWO MODERN EXAMPLES.

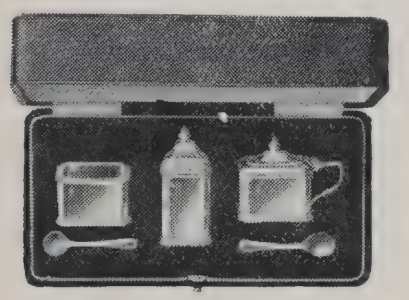
Christmas Gifts



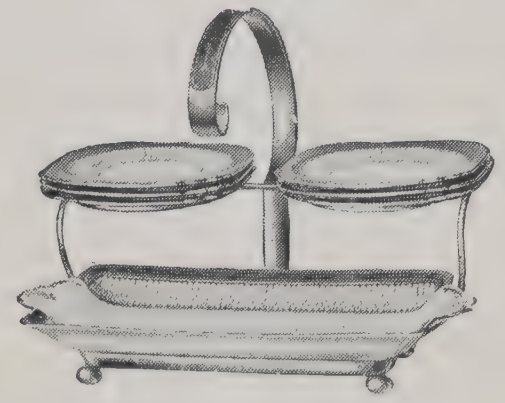
8-day calendar clock in morocco folding case. Height 6 in.
£5 . 0 . 0



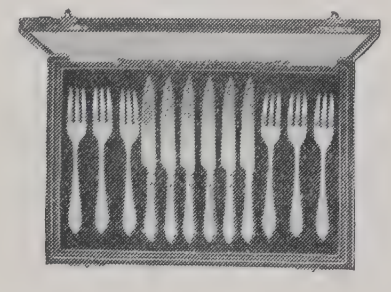
8-day clock in untarnishable metal case. Height 6¼ in.
£11 . 10 . 0



Sterling silver condiment set comprising salt cellar with blue glass lining, spoon; mustard pot and spoon, and pepper pot. In velvet-lined case.
£3.5.0

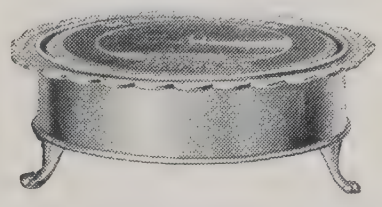


Sandwich stand comprising Regent Plate frame with enamel handle and coloured china plates. **£4 . 0 . 0**



6 sterling silver mounted rustless steel hors d'oeuvres knives, with 6 sterling silver forks, in velvet-lined case. **£ 7 . 5 . 0**

In Regent Plate **£2 . 15 . 0**



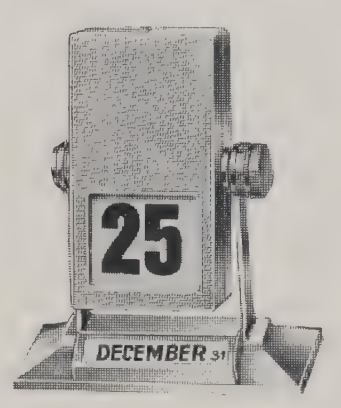
Regent Plate cheese dish to contain the circular boxes of cheese. **£1.10.0**



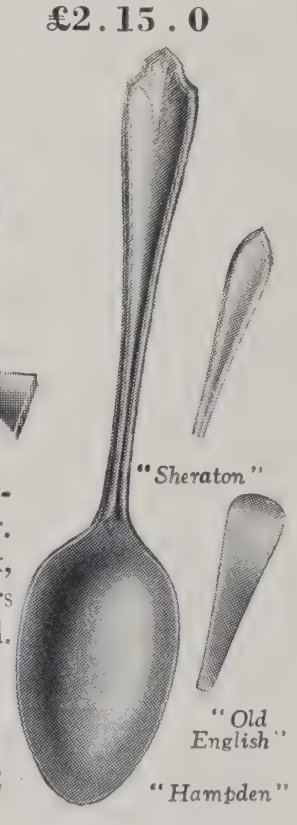
Regent Plate cocktail shaker with strainer and non-leakable stopper.
£ 1 . 7 . 6



Mahogany cabinet with lift-up lid and pull-out drawer containing Regent plate 'Old English' pattern spoons, forks, etc., and rustless steel cutlery with xylonite handles (96 pieces) complete.
£20 . 0 . 0



Engine-turned sterling silver calendar. By revolving the box, the new date appears in place of the old.
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RUSTLESS STEEL CUTLERY

Thick oval ivory handles with patent lock-fast blades as (a).

Table knives - -	**£4.12.6**	dozen
Cheese knives - -	**£3.15.0**	„

With Xylonite handles and patent lock-fast blades as (a).

Table knives - -	**£1.10.0**	„
Cheese knives - -	**£1 . 6.0**	„

Thick oval ivory handles as (b).

Table knives - -	**£4 . 0.0**	„
Cheese knives - -	**£3 . 8.0**	„

With Xylonite handles as (b).

Table knives - -	**£1.10.0**	„
Cheese Knives - -	**£1 . 6.0**	„

We shall be pleased to forward Gifts Book or to send selections for approval upon application.

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'Hampden' and 'Sheraton' patterns.		Old English pattern.	
12 table forks	**£2 . 5.0**	12 table forks	**£2 . 0.0**
12 table spoons	**£2 . 5.0**	12 table spoons	**£2 . 0.0**
12 dessert forks	**£1.14.0**	12 dessert forks	**£1.10.0**
12 dessert spoons	**£1.14.0**	12 dessert spoons	**£1.10.0**
12 tea spoons	**16.6**	12 tea spoons	**18.0**

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Jewellers and Silversmiths to H.M The King

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NO BRANCH ESTABLISHMENTS ANYWHERE.

The Garden section commences on page lxiii.



For Christmas

CHOOSE a gift that brings the cheerful warmth of colour to gloomy Winter rooms.



Choose NELL GWYNN Candles—slim and elegant—tinted in all the subtle shades the heart could desire.

They burn perfectly and are made in ten varieties; their colours are solid dyed—not surface tinted.

Antique, Frolic, Shadow, Frosted, Delft, Epic, Stuart, Empire, Flower and Festive.

From 9d. per box, but be sure they are Fields NELL GWYNN Candles

NELL GWYNN Candles

The Perfect Gift

For Burning and Decorating

A free booklet "Lights of other Days" will be sent, post free, on request to Dept. B.

J. C. & J. Field Ltd.
London S.E.1

Established 1642 in the Reign of Charles I

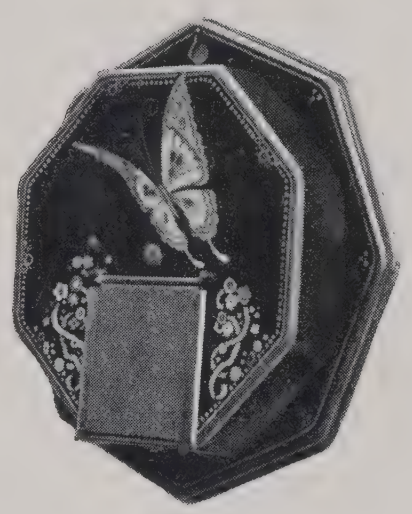
Field's are also the makers of

"Our Nell" TOILET SOAP

A 6d. luxury Soap for 4d. per tablet

Aldwych





Illustrated are three of the Disk Containers. Top design is the more expensive kind and lowest design is the cheapest and wall-hanging pattern.

Unique Xmas Gift!

HERE is something really new . . . Disk Matches . . . a really useful and novel innovation in matchmaking. Revolving "Disks" of 54 good matches. 10 Disks fill a container . . . the equivalent of a dozen boxes of ordinary matches.

These Disk Match Containers are in themselves beautiful ornaments, produced in endless designs from those suitable for luxuriously furnished rooms to the simplest pattern for the wall by the cooker.

You can buy Disk Matches and Containers at most shops of importance. You can choose from a profusion of Container designs priced from 2/- to two guineas. None could imagine a more acceptable Xmas gift to any lady . . . there are ideal designs to please the men too . . . both for home and business use. Stocks of such a really good novelty will be quickly cleared at this Xmas gift season, so it behoves one to choose and buy early.

Sole Manufacturers of Disk Matches

BRITISH BOOKLET MATCHES (1928) LTD

ALDWYCH HOUSE, LONDON, W.C.2.

FURNISHING THE HOUSE

By R. RANDAL PHILLIPS & ELLEN WOOLRICH

(Editors of "Homes & Gardens")

10/6 net. By post **1/-** extra.

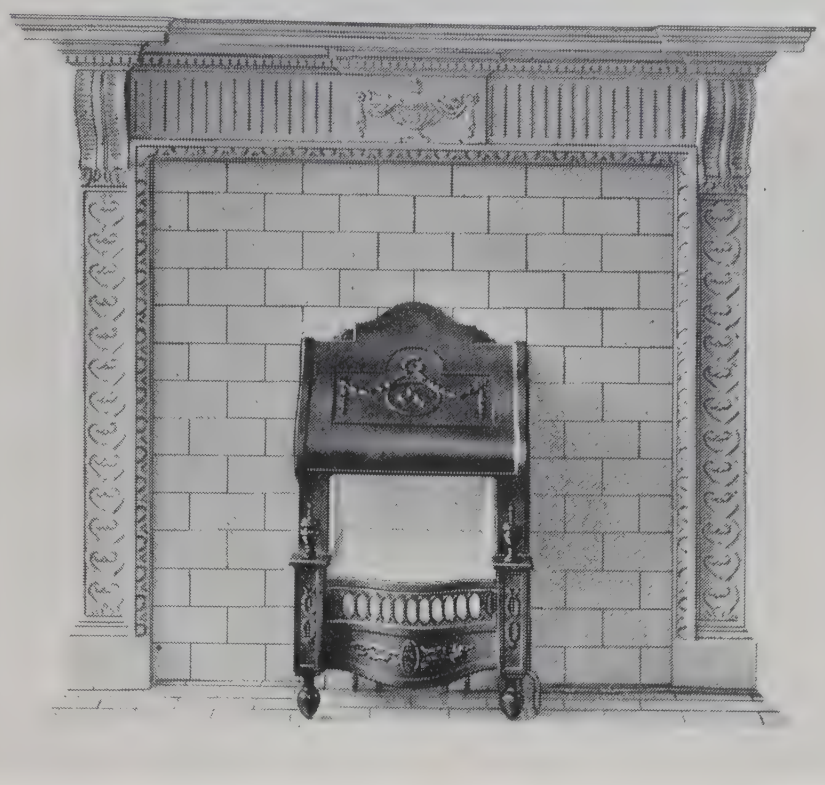
An illustrated Prospectus of this helpful book will be sent, post free, on application to the Manager, "Country Life," Ltd., 20, Tavistock Street, Covent Garden, W.C.2.

The Garden section commences on page lxiii.

THE SMOKELESS FIRE

Coke as a Fuel, and Special Grates for Burning It

IT is not factory chimneys, but house chimneys, that are mainly responsible for the smoke pall which overspreads our cities, polluting the air and robbing us of a great deal of sunshine. Yet all this could be avoided by the use of smokeless fuel (and it is not improbable that in the future, with so many other heating agents available that do not produce smoke, regulations will be made prohibiting the use of smoke-producing fuels). But another aspect of the matter is that, besides the smoke which is emitted outside from coal fires, there is the dirt they cause inside. Hence the smokeless fire has everything to commend it. One means of obtaining it, ready to hand, is to burn coke. This is a clean fuel, inexpensive, and capable of throwing out more heat than a coal fire.



South Metropolitan Gas Co.

A "METRO" INDEPENDENT COKE FIRE FITTED INTO AN ADAM MANTEL.

A gas burner forms part of the grate, and this enables the coke to be lighted without the trouble of sticks and paper.

Coke cannot be burnt properly in an ordinary coal grate. It is necessary to have a grate that has been designed specially to suit the conditions. Several grates of this kind are now on the market, prominent among them being the "Metro" coke grates, and in connection with these is the labour-saving addition of a gas burner. There is no "laying the fire" in the ordinary sense, no paper and sticks are necessary. You just light the burner, then fill up the grate with coke, and after the gas has been alight for about a quarter of an hour the coke is ignited. Then the gas is turned off, and the coke fire will burn brightly and maintain itself with periodic replenishments of fuel. Such a fire will burn for three or four hours without attention, throwing out tremendous heat.

These "Metro" coke fires are made in five different types. One is an inset type enabling an existing coal fireplace to be adapted for burning coke; another is an independent coke fire which can stand in front of an existing grate or in any other position where a flue connection can be made; then there is a basket coke grate to stand in an open fireplace; a mantel register set for small new houses; and a coke grate with slabbed tile surround and mantel, this last being the coke equivalent of the ordinary coal fireplace in the average house.

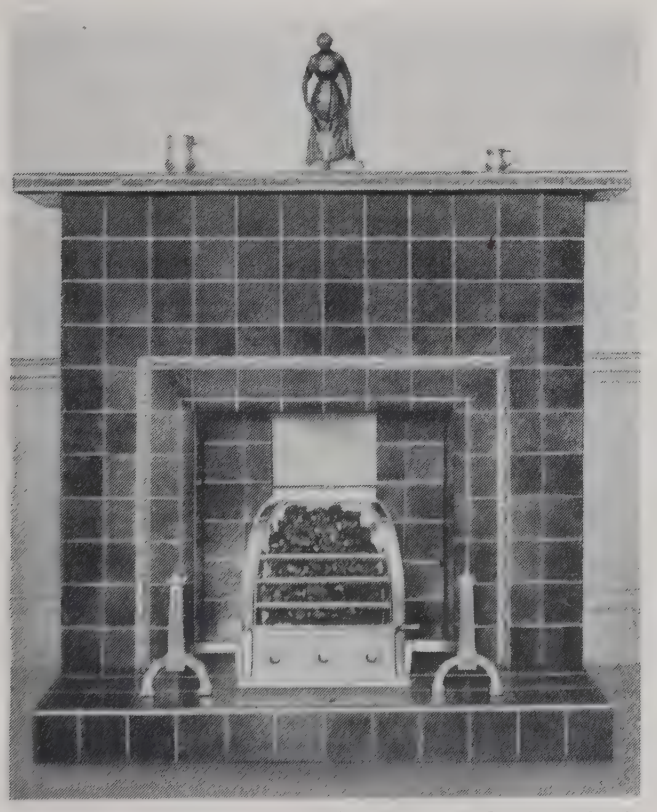
Another coke fire is the "Glow-worm." This is made in two forms, one for standing in front of an existing grate, and the other a hearth model with dogs and trivet. The fire basket is wedge-shaped, the ash in falling being carried right through into the ashpan. With this grate also it is possible to have a gas lighter to save the trouble of using paper and sticks. The consumption is 1lb. to 1½lbs. of coke per hour. The cost, therefore, is considerably less than that of a coal fire. The draught is controlled by the ashpan, the maximum combustion being obtained when the ashpan is right in. The fire is so designed that the combustion is from front to back of the wedge-shaped basket, and, however vigorously the fire may be poked, no ash or dust comes out into the room. The chimney is in no way interfered with, and there is no more danger of fumes being emitted than there is with an ordinary open coal fire.

The "A.O.C." grate (shown by the illustration below) is specially designed to burn coke or anthracite as an open fire, and it may be obtained either with an all-brick back or fitted with a wrought-iron boiler for heating water for domestic uses or for radiators. It has a removable mica front, and is fitted with a specially arranged shaker bottom that gets rid of the ash and so maintains the fire clear-burning.

The "Coquette" coke grate has a volute-shaped canopy fitted with a flue at the back instead of the top. This reduces heat losses. There is also a movable blower with gauze wire panels in it. This controls the draught, enabling the fire to burn just as needed.

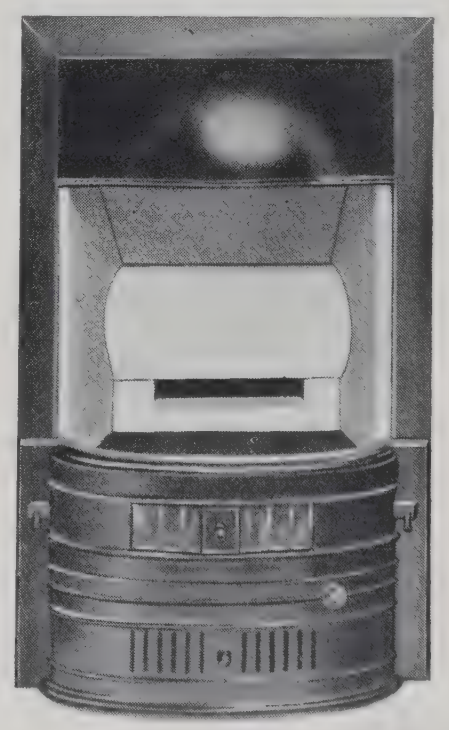
Modern invention has thus provided all the means for obtaining the comfort of an open fire without causing smoke.

A. R. D.



Glow-Worm Boiler and Fire Co.

THE "GLOW-WORM" OPEN FIRE: HEARTH MODEL WITH DOGS.

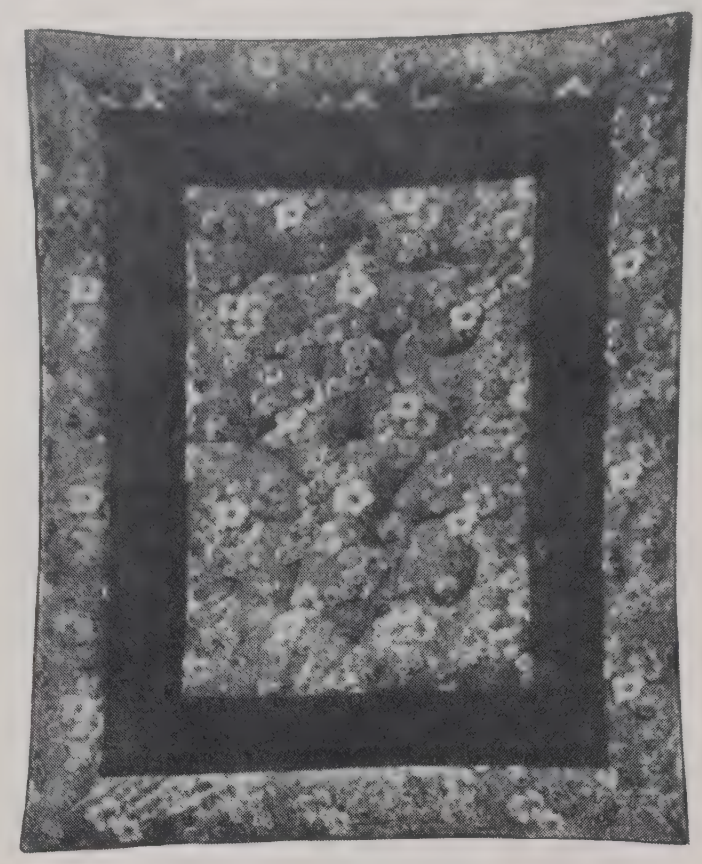


London Warming Co.

THE "A.O.C." GRATE.

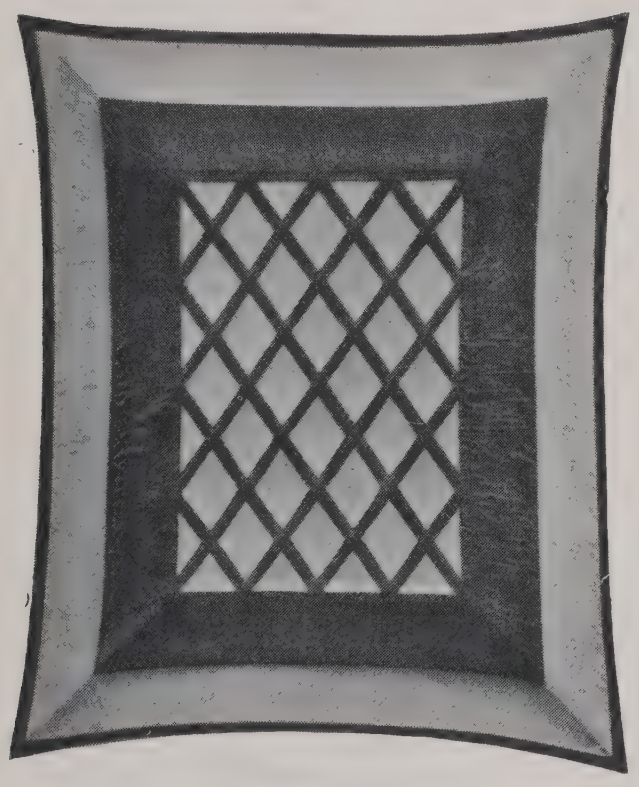
Good Beds deserve Good Quilts

As a means of securing warmth with extreme lightness, the bed quilt has centuries of use to commend it. In essentials it remains always the same, but with changes of fashion come changes, too, in the manner of its colouring and its embroidery or other surface decoration. To-day our quilts of printed satin, jap silk, sateen or artificial silk are produced to consort with the modern bedroom, echoing or contrasting with its colour. Shot or striped silks in amber and green, blue and silver or petunia accord well with a walnut-furnished bedroom having a deep pile carpet in some decided shade. The shimmer of artificial silk is especially successful in widely striped covers combining all the colours of the rainbow, and instead of the closely sewn diamond-shaped



Jay's Furnishing Stores

ABOVE, AN ATTRACTIVE SATEEN QUILT WITH A FLORAL DESIGN ON A BLUE GROUND, WITH BLACK INSERTION.



ON THE LEFT, A SILK SATIN QUILT WITH LATTICE PANEL CENTRE AND BLACK BORDER.

Edward Jenner



ON THE RIGHT, A PLAIN BLACK SATEEN QUILT, WITH PATTERNED INSERTIONS OF A FLORAL DESIGN.

McLintock and Sons, Ltd.

fabric on a plain field. If a contrast is desired, the less violent ones are often the most charming, such as pink and saffron yellow, periwinkle and mauve, or a shot blue and silver contrasted with silver and rose. But now that bedspreads are decided in colour, the flame, orange, black and jade green stripes of quilts and *couvre-pieds* look quite in keeping folded back upon them; while the thinly padded Japanese silk coverlets in plain shades, filled with a layer of cotton wool, are an alternative to the billowy down quilts.

Similar to these are the coverlets, cushion cases and pockets made of silk in Italian *trapunto* work, where the quilted effect is obtained by padding a running design on silk lined with a soft wool-muslin. The padding makes

stitchery of earlier days, many of the newest eiderdowns are quilted in squares as large as window panes. Both sides are covered with the same silk—always, to my mind, the most satisfactory method, though the large public appears to take considerable pleasure in the possibility of variety given by the use of contrasts, such as black and rose, gold, saxe or tango, or those printed satins which have a band of plain satin on one side, and on the other a band of the printed



Williamson and Cole

A QUILT WITH ATTACHED VALANCE AND TURN-OVER AT HEAD.

the design stand out, but warmth must be added by mounting on a camel-hair or blanket lining (unless the coverlet is to serve the purpose of a blanket cover only), for the stitches are not taken through the lining, like the traditional English hand-made quilts. A small exhibition of the latter was held recently in London, displaying the artistry and skill of miners' wives from Durham, community workers and individual women workers in remote parts of Wales.



VISITOR (going to bed): "Oh no, I am not afraid of the family ghost as I have a Vi-Spring Mattress on the bed. I know I shall fall asleep as soon as my head touches the pillow."

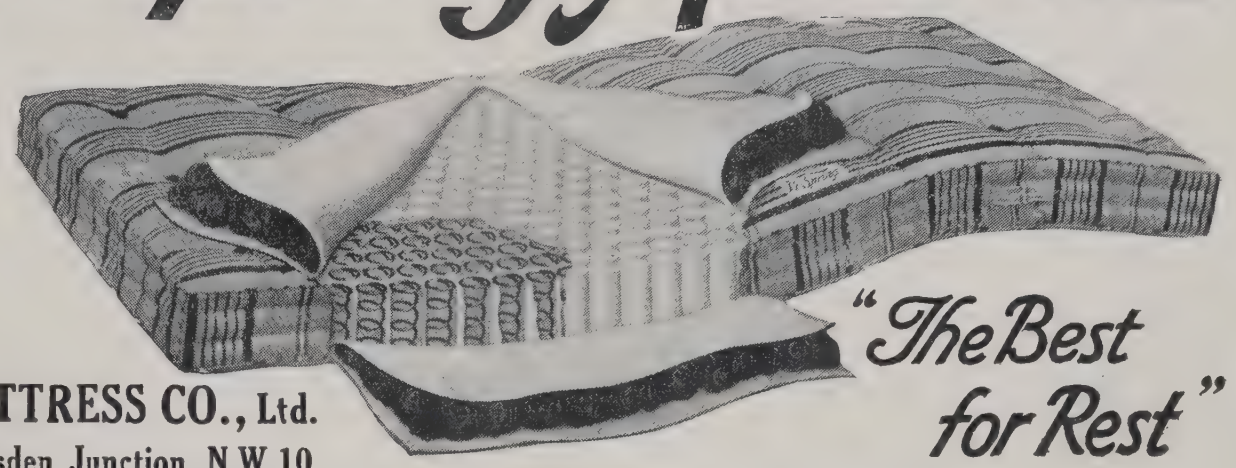
THE "Vi-Spring" ensures so much more comfort because of the greater number and the superior quality of the springs used in construction. In a 4 ft. 6 in. "Vi-Spring" there are 1056 springs because the maximum comfort and durability cannot be obtained with a less number and a greater number is not practical.

The "Vi-Spring" is the finest Overlay Mattress made. Insist on the "Vi-Spring" and see that it bears our registered name and trade mark.

Vi-Spring Mattress

THE FINEST XMAS GIFT

The gift of a "Vi-Spring" means a gift of luxurious health-giving sleep.



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Open Fire Anthracite Stoves

All British TRADE PITRADSTO MARK Manufacture

A PRACTICAL XMAS GIFT

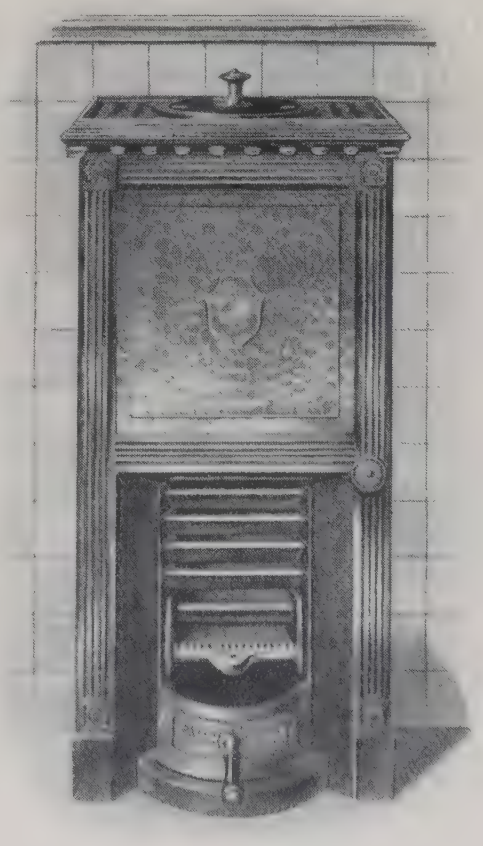
The "LUSTROUS." The design of this stove enables it to be adapted to suit the surroundings as it can be supplied with copper, steel or brass panels, or tiles to match existing hearth.

Heating Capacity 5,000 cubic feet.

Height 2 ft. 7½ in. Width 1 ft. 4½ in. Depth 11½ in.

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The Garden section commences on page lxiii.

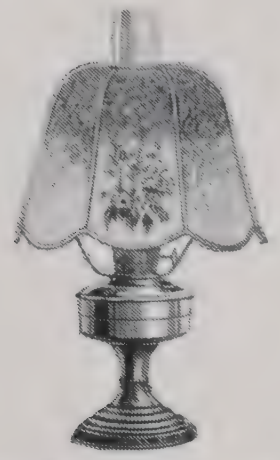


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Millions of previous model Aladdin lamps are in use throughout the world, and the range of types of the new Aladdin with all the additional advantages will surely appeal to thousands more who realise the importance of efficient lighting.

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"Vebecee" Quality Toilet Brushes are "Varsity" Products, worthy in every detail of the name. They bring to personal hygiene a new joy and healthier cleanliness.
Unique beauty in appearance, superb quality in construction—perfectly balanced bristle immovably held in specially treated wire—and everlastingly guaranteed excellence in utility and service.

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A series of four beautifully finished brushes, one for every member of the family, which bring to the bath a fresh exhilaration which means sparkling new health, fresh clear skins and boundless energy.

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44. A truly unique little brush which cleans like magic the most deeply-grimed hands. Just damp the brush, rub it gently once or twice on the soap and then use it *as* a cake of soap. Hands *cleaned* like this are really healthy. 44. The Handy-Dandy . . **11d.**

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The VARSITY Brush Co. Ltd.
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or from most Quality Agents. *Full list on application.*

Made for the most part of sateen, these quilts bear on each side the same pattern, the " units " of which are traditional, but combined according to the fancy of the women, who seldom make two quilts exactly alike. Not being skilful with pencil and paper, the worker sketches the main lines of her design with the needle, scratching the material and using the threaded needle as an improvised compass for circles. Placing it on a frame, she begins in the centre of the quilt, taking the stitches through the padding of sheep's wool, and holding it in place, so that the quilt may be washed without the slightest harm. About fifteen yards of material is required, and the time taken over the work, so intricate and exacting, seems amazingly short when we are told that from ten days to three weeks suffices a woman (who has also to attend to all the cares of her household) to make a quilt for a double bed. M. D.

Town Houses of To-Day

A West-End Example Planned and Equipped to Give Convenience and Comfort

NOT everybody wants to live in the country, even if they could. Far from it. There are plenty of people who prefer to live in town; but the difficulty is to find a house. For years past this has been an acute problem in the West-End of London, and many are the expedients that have been adopted to solve it. Large, unwieldy houses have been pulled down and blocks of flats built in their places, or the old fabrics have been drastically re-modelled to suit modern conditions. Even mews have been pressed into service, many a house having been made out of what was virtually a stable. But such adaptations must necessarily suffer from the defects of compromise. The better way, of course, is to start afresh completely with new buildings that have been planned and equipped in accordance with to-day's requirements. An admirable example of this is to be seen on a site facing Brown Street and Seymour Place, Bryanston Square, W.—a short distance from the Marble Arch, where a large block of houses is now being completed from designs by Messrs. Hoare and Wheeler. These are non-basement houses, ranged around a large interior concreted court. Access to this court is given from a corner archway, through which cars can be driven down to the garages which are planned on the sub-ground floor. This is an important feature. Everyone now has a car, and it is most convenient to have one's own garage so handily provided as in this case.

The accommodation of the houses is shown by the plans below. Each house has a dining-room, drawing-room, smoking-room, six bedrooms and two bathrooms.

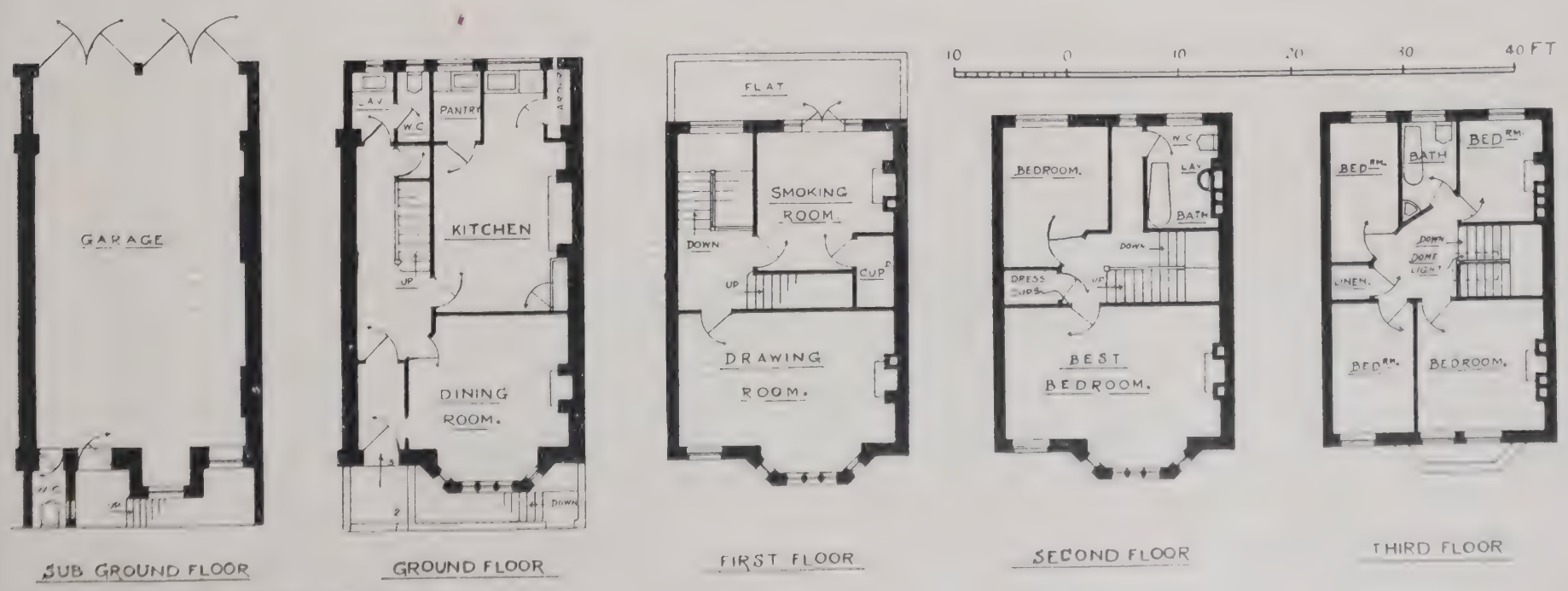
Expense has not been spared in the finish of the interior. Marble is used for the entrance steps and vestibule, and there are parquet floors to the hall and sitting-rooms. The kitchen has a wood block floor and a high dado of cream glazed tiles. A "Metrocom" gas range with a "Nautilus" boiler are installed for cooking and hot-water supply, and opening off the kitchen is a scullery recess with red tiled floor and glazed tile walls; a deep porcelain sink, with teak draining board, being set under the end window.

The bedrooms have built-in "Radiation" gas fires, and the bathrooms have enclosed baths of modern type. Altogether these houses have just the accommodation that is ordinarily wanted, and they are planned and equipped in a manner that enables them to be run with a minimum of trouble and a maximum of convenience. P.



Hoare and Wheeler, Architects

HOUSES IN BROWN STREET, LONDON, W.



SUB GROUND FLOOR — GROUND FLOOR — FIRST FLOOR — SECOND FLOOR — THIRD FLOOR

THE PLANS OF ONE OF THE HOUSES.

STOOLS FOR MANY USES



Heal and Son

CANED STOOL, ESPECIALLY CONVENIENT FOR THE DRESSING TABLE.



AN OLD OAK "JOINT" STOOL.



Bowman Bros.

AN OAK STOOL WITH INTERLACED HIDE SEAT.

UNLIKE chairs, stools have no standard of height: they may be as lowly as the round Victorian foot-stool, too ladylike for modern feet or any shoe larger than a "three," or they may rise in the counting-house to a height from which the longest legs dangle. The golden mean is a little below that of the average chair—just the height best fitted for the immense variety of uses to which a stool may be put—sometimes a seat, sometimes a table, a rest for weary limbs, or a convenient stand for library books, newspapers, the bird-cage or the children's new toy.

In small rooms the stool is a space-saver. The upholstered mahogany stool or the decorative example with needlework top is so easily pushed below the flap of the bureau or beneath a table when not actually in use. In the bedroom a dressing stool in front of the low toilet table takes the place of those dressing chairs with heavily stuffed backs which date from the time when ladies sat for the prescribed half-hour's hair-brushing at the hands of a maid. You see them in old *Punch* drawings, but reality knows them no more. Like the general make-up of woman's dress, the modern dressing-table of walnut or sycamore, jade enamel or Chinese red lacquer, has a stool *en suite*—one with a seat slightly concave, for greater comfort, and upholstered in bright silk or cretonne to match some of the room's chair covers or curtains. The Jacobean oak stool with caned seat, a tasselled cushion for greater comfort placed upon it, is used before the antique dresser which so often serves for a dressing-table, or a Regency stool of "X" shape, ebonised and gilt, may accompany the sofa table on which stands the three-sided toilet glass.

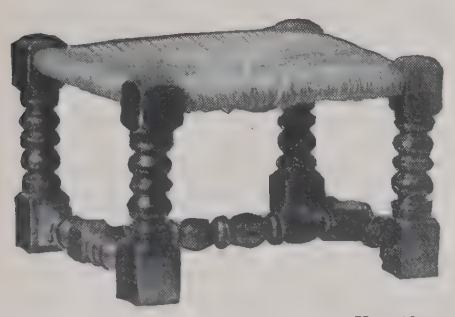
In the bathroom, a cork-seated stool, enamelled in white, pillar-box red or some other bright colour, is the only kind of seat required. Children delight in a stool "of their own," made of beech, weathered oak or painted wood, with rush or cane for the seat, or twisted grass in a basket weave in chequered shades of green, orange and its natural shade. One sees them ranged in such a multiplicity of forms on the stairs of the furnishing store, a different pattern on every step, that one is tempted to buy stools by the dozen!

Then there are stools of cane, for indoor use as well as in the garden or loggia, and—most important, perhaps, of all—the long fender stool which adds so much to our enjoyment of the open fire. Do not let it be too narrow—a wide, upholstered stool will often prove the most popular of all seats in these days of informal manners, which encourage us all in a preference for lowly positions on stools and floor cushions at every kind of gathering. R. D. BASSETT.



Bartholomew and Fletcher

TWO WALNUT STOOLS OF QUEEN ANNE TYPE UPHOLSTERED IN TAPESTRY.



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A HANDY LITTLE STOOL IN OAK, WITH RUSH TOP.



Wm. Spriggs and Co.

AN OAK FIRESIDE STOOL WITH SEAT OF INTERLACED HIDE.



Tudor Manufacturing Co.

A REPRODUCTION SPANISH STOOL.



KEEP WARM—KEEP WELL

THE THERMEGA ELECTRIC BLANKET ensures a bed from which all danger of damp or chill is removed. It airs, dries and warms the whole of the bed evenly and completely for only one farthing an hour. It can be connected to any electric light or wall socket and is switched on or off at will. It is absolutely safe.

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For one Temperature only
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The Garden section commences on page lxiii.

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This exquisite Loving Cup was presented to the Bournemouth Corporation in connection with the 1928 Glass Convention, being judged by the Royal Society of Arts, the best design submitted by the competing manufacturers.

The masterly craftsmanship that created it is the result of 125 years' experience—an experience that is behind all examples of Walsh Crystal Glass.

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BIRMINGHAM.



NO fire is more calculated to make the evenings worth while than the famous Well Fire.

Built for the sake of beauty, durability and economy, a Well Fire will give its owner satisfaction for a lifetime.

Burning half the amount of coal consumed by ordinary fires, a Well Fire gives thrice the heat.

The "LYON"

(As illustrated)

Carved Bath Stone surround	£9 0 0
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Well Fire, 16 or 18 in. loose blocks to form surround, hearth and curb, in Fusion Stoneware, various colours	£22 15 0
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The HOUSEHOLDERS' COMBINED POLICY

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The Garden section commences on page lxiii.

Modern Wireless Receivers

MODERN wireless receivers can be divided into four general types: (1) the ordinary cabinet receiver, (2) the portable, (3) the combined radio-gramophone unit, and (4) a new type of receiver which may best be described as the "all-automatic."

Although I have called the first of these types "the ordinary cabinet receiver" (by which I mean the kind of receiver with which we are all familiar), many of this season's cabinet models are anything but "ordinary." The outstanding feature of the up-to-date cabinet receiver is its simlicity of operation. This applies to the large multi-valve instruments no less than to the smaller ones. The tendency towards simplified control has been going on for some time, of course; but hitherto it has been confined almost entirely to two-valve and three-valve instruments. To-day, however, there is little to choose in this respect between a five-valve and a two-valve receiver.



General Electric Co.

THE "GECOPHONE VICTOR 3."
A very inexpensive three-valve set with thumb controls.

Outstanding Improvements.

While this greater simplicity is responsible for certain improvements in the external appearance of receivers (in the form of neater panels, etc.), the most important improvements are to be found *inside*—in the "works." Battery eliminators, screened-grid valves and moving-coil loud-speakers are rapidly revolutionising the design of wireless receivers. This does not mean, of course, that all modern receivers are fitted with battery eliminators and moving-coil loud-speakers, but the majority of modern five-valve instruments are so equipped; and screened-grid valves, which permit of much greater selectivity than is possible with ordinary valves, are incorporated in practically all receivers of modern design.

It may be said, therefore, that large receivers are at once simpler and more complicated than formerly: simpler in operation and more complicated in function. A modern five-valve, mains-driven receiver can be brought to life with the touch of a switch and made to give undistorted reproductions from a dozen or more stations with the aid of a single tuning control; but the new mechanism that makes this delightful simplicity possible is much more complicated than the old mechanism it supersedes. The moral is: don't try to economise by buying a cheap receiver. If you want to be spared endless trouble in the future, *buy the best.* In the event of anything going wrong with the "works" of one of of these super-receivers, the average amateur would scarcely be qualified to trace the trouble and carry out the necessary repairs.



Graham Amplion, Ltd

THE "AMPLION" COMBINED RADIO-GRAMOPHONE WITH "LION" LOUD-SPEAKER INCORPORATED.

Speaking of economy, it is interesting to note that the biggest price reductions in this season's receiver models are to be found in the three-valve class. Manufacturers of complete receivers appear to have found that their market for instruments of this size was being undermined by the home-made "constructor" set—the components of which are bought separately by the user and made up according to a "free" specification. In order to compete with this type of set, a number of manufacturers are to-day marketing complete three-valve receivers at a lower price than that of the average "constructor" outfit.

Portable Receivers.

In few other branches of wireless has more progress been made during recent years than in the design and construction of portable receivers. When one considers the many difficulties encountered in housing a complete wireless equipment (including frame aerial, batteries and loud-speaker) in the relatively small space afforded by the average portable container, one marvels at the amazing efficiency of some of the new portable models. The selective character of the frame aerial, derived from its directional effect, is well known, and even if this type of aerial is not so sensitive as the outdoor aerial, the loss of sensitivity is not very important when it is connected to a five-valve receiver.

Greater simplicity of operation is also a feature of the new portables. One of the latest five-valve instruments contains two screened-grid stages, covers a wave-length range of 200–2,000 metres, and operates with a single tuning control. The chief disadvantage of the portable is due to its inevitable limitations of space and weight, which necessitate the use of relatively small batteries. For this reason the portable is more suitable for intermittent than regular use. Incidentally, its compact size, coupled with the fact that it is a completely self-contained outfit, makes it an ideal Christmas gift.



Langham Radio

THE NEW "LANGHAM" PORTABLE.
A five-valve set with full Continental range. Its operation is very simple, as there is only one tuning control.

The Radio-Gramophone Combination.

Gramophones and wireless sets were at one time regarded as natural enemies. To-day they are the closest of friends, and are frequently found living together in perfect harmony in the same cabinet. Many of these radio-gramophone combinations, as they are called, are remarkably fine instruments. The radio equipment embodies all the best features of modern practice, and the gramophone mechanism is smooth-running and efficient. Some combinations are run from batteries on the wireless side and employ a clockwork mechanism for operating the gramophone turn-table. Others are entirely mains-driven on the wireless side, and in some models even the gramophone turn-table is mains-driven. There are also one or two good portable combinations on the market.

Automatic Receivers.

The fourth type of receiver referred to at the beginning of this article is described as the "all-automatic," a word which is meant to imply that the instrument functions without the use of even a single tuning control. There are only two receivers of this type on the market to-day, and although these operate on different principles, they are designed to fulfil the same purpose, namely, to provide automatic reception of a number of stations without preliminary tuning. The panel of the receiver in each case contains a number of small switches, each of which is connected to a tuning circuit inside the receiver. When the receiver is first installed, these circuits are tuned to a selected group of stations, and once this is done, any particular station can be brought in by pressing the appropriate switch. Should the user tire of listening-in to the same group of stations after a time, the receiver can be re-tuned to a fresh group. Or individual stations can be cut out and new ones substituted from time to time, as desired. The smaller of these automatic receivers permits of six stations being tuned in the larger one offers a choice of eight stations.

MICHAEL EGAN.

THE MUSIC OF THE DISCS

Noteworthy Gramophone Records among the New Issues

As part of the Schubert Centenary celebrations, we have again, in the new issues, a further series of records which should find a widely appreciative public.

Schubert's Mass in G.

Sung by the London Philharmonic Choir, Miss Elsie Suddaby, Mr. Percy Manchester and Mr. Howard Fry; conducted by Mr. C. Kennedy Scott—"His Master's Voice," three discs (D1478–1480).

This is a good answer to the appeals for some unhackneyed Schubert. The Mass in G is hardly known except to specialists. The ordinary listener now has it brought to his hearth, and he will wonder that such sweet and charming music has been neglected. It is the second of Schubert's six Masses, and it was written in 1815 when the composer was eighteen. Intended for the Lichtenthal parish church, it is in no way an ambitious work, but rather modest and homely. There is very little polyphonic writing, but the composer's melodious gift ever and again asserts itself, notably in the Agnus. Apart from some shrillness in the soprano solos, the record is quite adequate, and conductors of small choral societies should make a point of obtaining it, with a view to producing the work.

Schubert's String Quintet in C, Op. 163.

Played by the London String Quartet and Mr. Horace Britt. "Columbia," six discs (9485–9490).

My readers will remember that I have often exclaimed at the absence of this masterpiece from the recorders' lists. Here at last it is—one of the purest and most lovable of Schubert's inspirations. I hesitate—remembering the fire and passion of the "Death and the Maiden" quartet—to call it the finest of all his chamber works, but it is assuredly second to none. The singularity of the quintet lies in the fact that the extra instrument is not, as usual, a viola, but a 'cello. The special beauties of the work are the ravishing melody of the second subject of the first movement; the wonderful Adagio, Schubert's greatest slow movement, a piece of music of mysterious depth, in which sorrow reaches serenity; then the surprisingly serious "trio" of the scherzo; and at last the infectious merriment of the dancing finale, an evocation of Viennese gaiety at its most charming. The quintet in C dates from Schubert's last year (1828). The record is to be recommended as the Schubertian record of the season, and it is calculated to make the quintet loved far and wide. The playing is excellent.

Schubert's Piano Quintet, "The Trout."

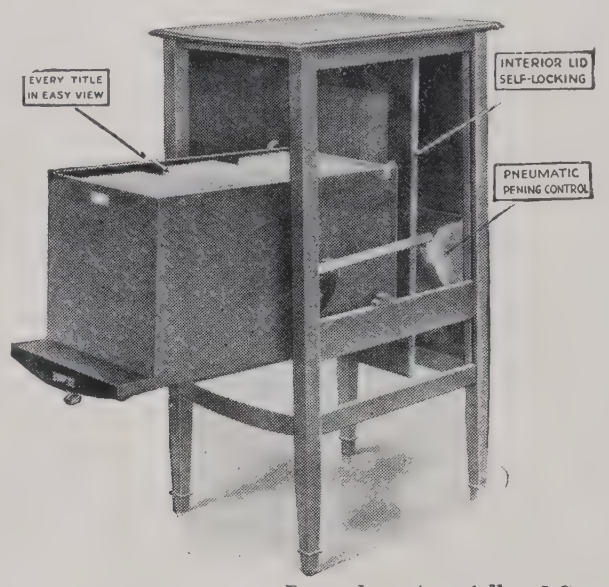
Played by the International String Quartet and Mr. William Backhaus. "His Master's Voice," four discs (D1484–1487).

The famous "Trout" quintet having recently been recorded elsewhere and discussed here, there is no point in going into details, except to remark on the charming quality of the piano playing in the new record. The work is early Schubert; in fact, it is the first of his generally remembered chamber works. It is loosely written and easy-going music, very delightful in its way, but not intense in the manner of the Schubert of the 1820's.

Schubert's "Doppelganger" and "Death and the Maiden."

Sung by Chaliapin. "His Master's Voice" (DB1184).

The famous songs are sung in Russian. Of the former this is truly a marvellous performance. When Chaliapin first sang the "Doppelganger" at Queen's Hall it was said, "The greatest of all songs by the greatest of all singers!" The gramophonist will get something of the same thrill experienced by Chaliapin's actual audience. Other Schubert songs are on new records by Mr. Norman Allin ("Columbia"), whose "Leiermann" is particularly good, and by Mr. John Goss ("His Master's Voice"), who includes the fine "Hymn to the Dioscuri," which is not very often sung.



Boumphrey Arundall and Co.

SECTIONAL ILLUSTRATION OF THE "SESAME" RECORD FILING CABINET.

It holds 150 records. They are stored flat, but, by a simple movement, are brought into a vertical position, alphabetically arranged, and easy of access.

Brahms's C minor Symphony.

Played by the Royal Philharmonic Orchestra, conducted by Mr. Felix Weingartner. "Columbia," five discs (L2145–L2149).

The first and greatest of Brahms's symphonies is no stranger to the gramophonist. But the new record is a very fine one, and is particularly recommended to those Brahmsians who have been annoyed by certain conductors' unorthodox treatment of the C minor. Mr. Weingartner is the last man to be sensational or self-exhibitory in effect. He is now almost a veteran, and he possesses the classic traditions. The student of the future will go to this record to ascertain the proper tempos of the great symphony.

"Ocean, Thou Mighty Monster," from Weber's "Oberon."

Sung by Miss Florence Austral. "His Master's Voice" (D1504).

The voice is glorious, and many phrases are ideally sung. Not, however, quite all. The record proves that a singer who seems faultless in Wagner may show up roughnesses in other music. This celebrated aria is the complete test of a dramatic soprano. Miss Austral has all the right gifts, but here and there she is careless of details.

Arias from Verdi's "Aida" and "Trovatore" and Puccini's "Turandot."

Sung by Miss Eva Turner. "Columbia,' four discs.

The famous voice is here—unfaltering, brilliant, heroically sustained. In "Ritorna Vincitor" a shade more of tenderness would have been to the good. It is impossible to imagine a better Turandot than this Lancashire singer.

Reynaldo Hahn's Songs, "Si mes vers" and "L'Heure Exquise."

Sung by Mme. Ninon Vallin. "Parlophone."

Mme. Vallin has lately made her name in the London concert room. She gives us typical French singing. The gramophone seems to exaggerate nasal tone, as witness so many of Mr. McCormack's records. But Mme. Vallin's discs will be particularly valuable to students for the sake of her French enunciation—French is a most difficult language to sing correctly.

Chopin's A flat Polonaise and two Hungarian Dances by Brahms.

Conducted by Dr. Weissmann. "Parlophone."

These orchestrated versions of well known piano pieces are recommended to anyone who is looking for some gramophone music suitable for Christmas festivities, and, while spirited and brilliant, not vulgar. As much may be said of Glazounov's "Concert Waltz," played by a San Francisco Orchestra ("His Master's Voice," D1492).

Sullivan's "Trial by Jury."

Sung by Miss Winifred Lawson, Mr. Derek Oldham, Mr. George Baker and others. "His Master's Voice, four discs (D1469–1472).

This is the right Christmas present for any keen gramophone-playing "Savoyard." Sullivan's little score is as delightful as it was fifty years ago—full of light wit and real musical charm.

A "Thriller" on the Gramophone.

"The Man in the Ditch," told by Mr. Edgar Wallace. "Columbia" (5026).

This is a novelty that should appeal especially as an item at the Christmas party. The author himself tells the story—an affair concerning a murderous feud—and holds our interest from start to finish. It occupies both sides of a 10in. disc, but Mr. Wallace has a job to get it all in, and in places he speaks so rapidly that one has to listen very intently to grasp everything.

A Lesson in Good Breathing.

"Breathing Made Easy," by Tromp van Diggelen. "Columbia" (5025).

This excellent record by "the man with the perfect chest" should be got by everyone. Very few of us breathe correctly, very few know how it should properly be done. Here is a lesson by one who knows—and very clear and understandable are his instructions.

Catholic Choir Records.

Four excellent records by the London Catholic Choir, recorded in St. Etheldreda's Catholic Church, Ely Place, are in the new "Columbia" list (4967–4970). These should certainly be heard. It is beautiful music beautifully sung.

MARCATO.

Know the comfort of warm bedrooms

YOU can enjoy complete home comfort—warmth *upstairs* as well as down, by installing the

IDEAL
COOKANHEAT

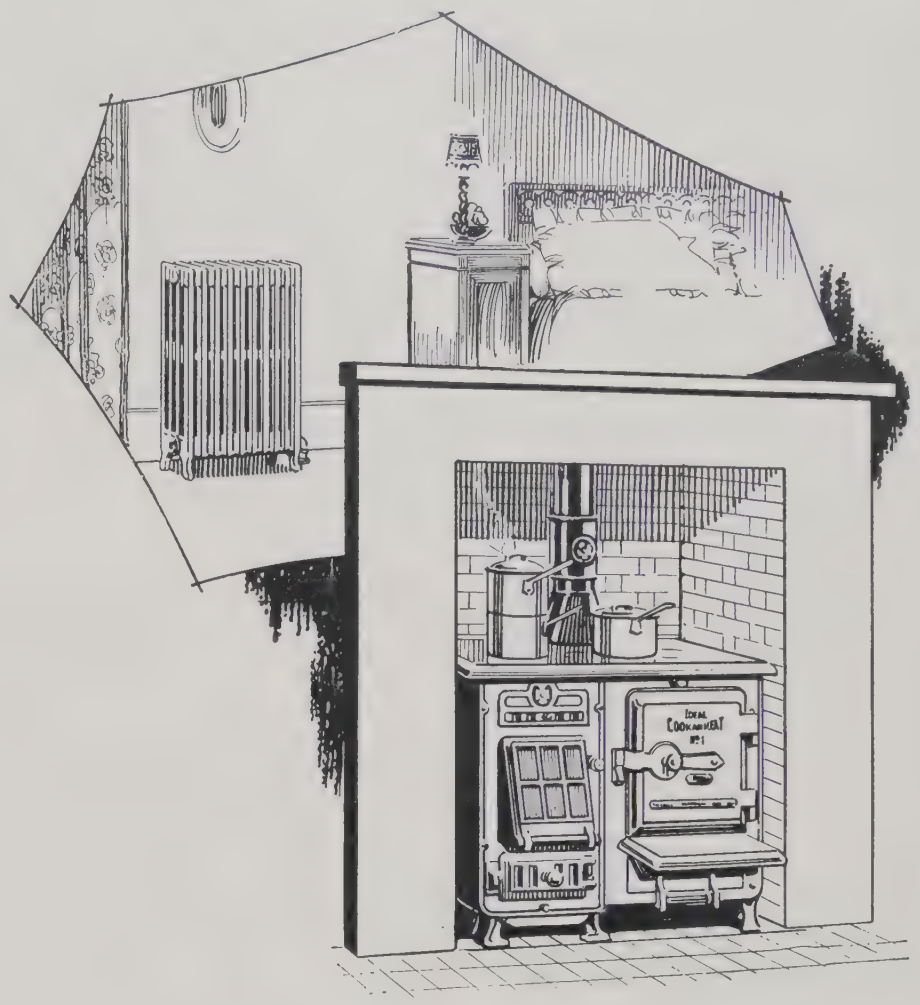
Ensures constant, healthful warmth in every room, an efficient hot water supply and perfect cooking facilities
—all from one fire.

Burns coke or anthracite—smokeless and labour-saving.

Cheaper than coal fires, gas or electricity.

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The convenience of Hire Purchase can be arranged.



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London Showrooms: **437, OXFORD STREET, W.1.**

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Its Essentials and Characteristics
BY J. C. ROGERS
21s.

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Spillers Bench and Feed the Birmingham National Dog Society's Championship Show, Bingley Hall, Birmingham, on the 12th and 13th December.
Spillers were entrusted also with the Benching and Feeding of the 67th Annual Kennel Club Show. North, South, East and West, their services are in constant demand by those most intimately associated with the welfare of dogs. Spillers Foods are universally approved and acclaimed. Follow the lead of those who know the *real* worth of Spillers Foods.

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ESTABLISHED 1860

The Garden section commences on page lxiii.

SEEN IN THE SHOPS

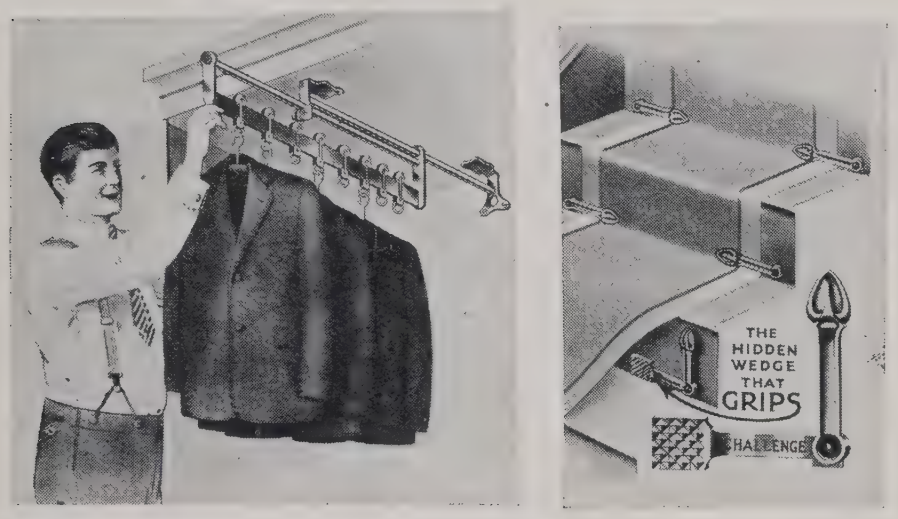
Presents for All.

Choosing presents is, indeed, a puzzling task, but at Messrs. Boots' branches there is a large variety of things that will appeal to one person or another—to the woman for her adornment or personal use, to the man with an eye for practical things, and even to the children, whose joy at receiving a present makes it doubly worth the giving. Any woman would be pleased with a dainty presentation vase of bath crystals, a hand-painted scent spray, a casket containing perfume, cream, soap and powder in her favourite scent, a manicure set or a powder bowl ; while from the selection of dressing cases, electric lamps, photographic specialities, clocks in oak and mahogany, and wallets, a man's special tastes can be satisfactorily met. A present of utility for the home can take the form of a cake basket, butter dish, salad bowl, a tea set in silver or electro plate, or a set of carvers, fish servers, tea spoons or fruit knives. Most children like books, and something suitable for every age can be found among the large number of gift books and children's annuals. Those who do not live near one of Messrs. Boots' shops will receive an illustrated catalogue free on request to Messrs. Boots' Pure Drug Company, Nottingham.

* * *

Handy Devices for Every House.

Many items of household equipment involving little outlay and yet adding materially to comfort and convenience are manufactured by Messrs. Chalco, Limited, 35, Sumner Row, Birmingham. There is the " Challenge " patent extending rail, which, screwed to the top of any ordinary wardrobe, enables the garments hung upon it to be immediately brought out into full view for selection. Another



THE " CHALLENGE " WARDROBE RAIL AND " CHALLENGE " STAIR CARPET CLIP.

" Challenge " device is a patent stair carpet clip which holds the carpet firmly at the extreme edges ; while, perhaps, the most well known of their fitments is the " Challenge " curtain runner. This has a series of little runners on ball bearings, which glide along the rail, so that curtains may be opened or closed at the merest touch. A novel Christmas present which the smoker (and also the housewife) will appreciate is the " Challenge " ash container. As will be seen from the illustration on page 241, this is of unusual type, being 23ins. high and having an 8in. diameter bowl at the foot. The hollow stem is weighted to allow the ash tray to be used by a circle of smokers, who simply pull it over in any direction required for the deposit of ash, after which it instantly assumes an upright position. No ashes are in sight, and there is nothing to smoulder or smell, because matches, cigar and cigarette ends fall right into the bowl, where they immediately go out.

* * *

Crackers for Christmas.

Where children help to form the Christmas party, crackers are an indispensable aid to gaiety and fun. They can, moreover, be used to secure very pleasing decorative effects on the Christmas table. Some charming varieties are made by Messrs. Tom Smith, and may be seen at all stores and confectioners. Instead of the usual plan of laying a cracker at the side of each guest, crackers such as those shown by the accompanying illustration can be formed into a delightful floral bank around a Christmas cake or other centrepiece ; or on the dinner-table a cracker can be tucked into the fold of each napkin. Inside the crackers are the usual paper caps, as well as many clever and amusing novelties.

New Brushes.

The familiar clothes brush having its bristles set in a wood frame now has a rival of an altogether different kind. This is the " Scurree " brush, which has long hog's-hair bristles twisted in an unrustable wire frame in the form of an elongated loop. The wire is set in a



SOME " VARSITY " BRUSHES.

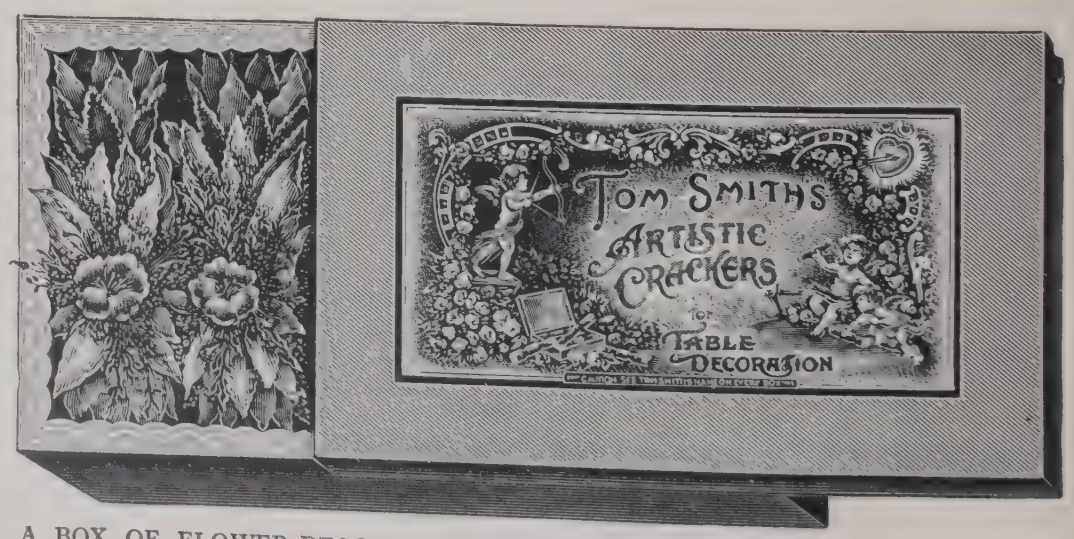
wooden handle of good length, and the brush is, therefore, very handy for getting at awkward places. For instance, a man can easily brush the whole of the back of his coat without removing it. A small ring is provided at the end of the handle for purposes of hanging up. A clothes brush of this order can be had for 4s. 6d., a hat brush for 2s. 6d., or the pair can be had, boxed, for 6s. 6d., direct from The Varsity Brush Company, Limited, 64 (H), Hartington Grove, Cambridge.

* * *

Household Equipment.

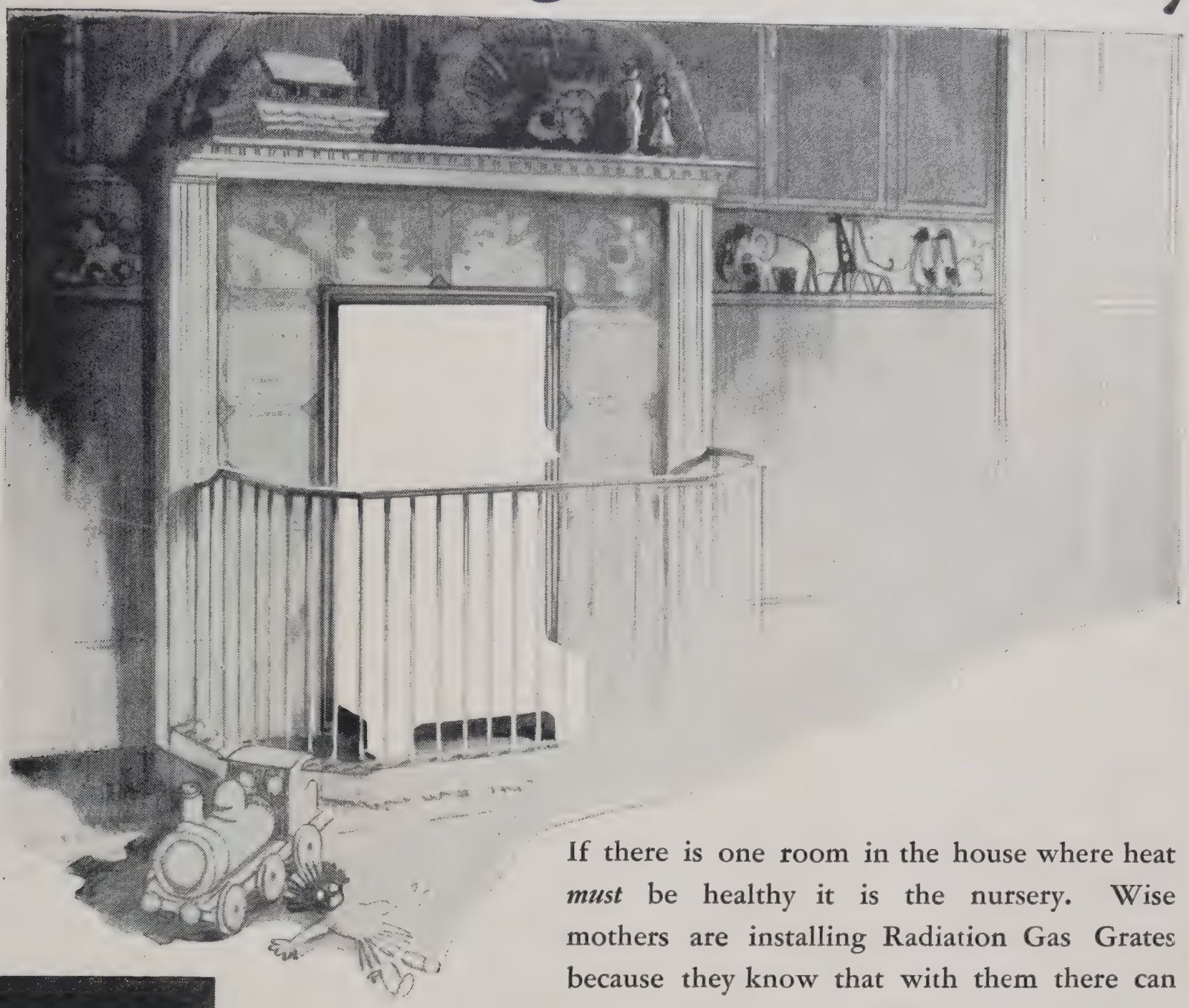
The " Entente " under-bed wardrobe—one of the many useful items of equipment supplied by Messrs. Entente Works, Derngate, Northampton—is most convenient where space and cupboard room are inadequate. Made in the form of a long box; 48ins. by 24ins. and 11ins. deep, it is mounted on rubber wheels which cannot injure the floor covering on which it stands. A lining of cretonne makes it dustproof. An excellent storage place for clothes and linen is thus provided, at the low cost of 35s. (mahogany finish), 42s. 6d. (light or dark oak) and 55s. (polished solid mahogany). Bathroom equipment by the same firm includes a combined soiled linen chest and cork top seat, and a soiled linen cabinet with two doors. The linen is placed in the upper one and removed by the lower one. Both are obtainable in white enamel, the cabinet also being in oak and mahogany. Corner wardrobes, essential in small rooms ; a book-rest for reading in comfort in an easy chair ; an upholstered box ottoman and adjustable bed-chairs, are other noteworthy things. For the safe keeping of documents and valuables, there is the " Entente " steel deed box, strongly constructed, with a special safety hinge, lock and key. Its cost is 6s 9d.

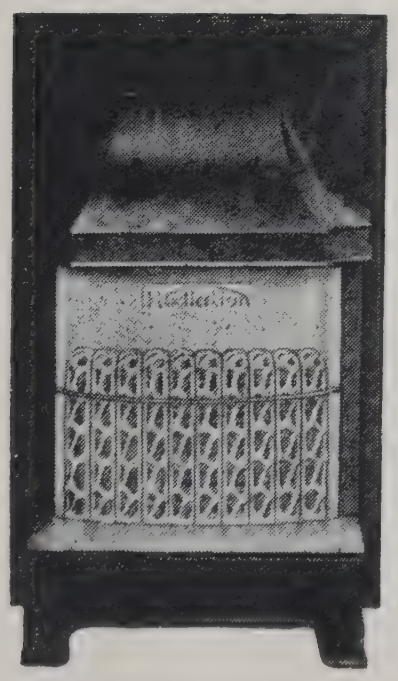
(" *Seen in the Shops* " *continued on page* lxxxvi).



A BOX OF FLOWER-DECORATED CRACKERS.

Nursery heating *must* be healthy!





The
Davis "Antony"
Gas Grate.
(Armoured Finish).

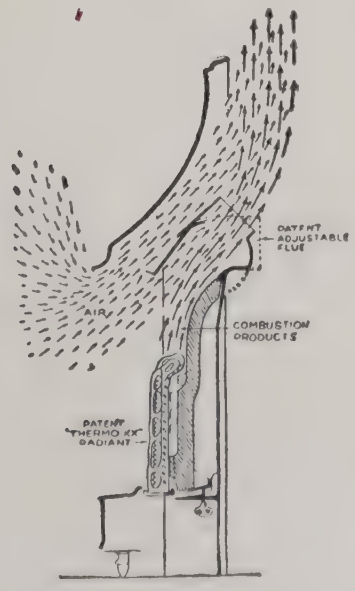


Diagram showing action of patent "Injector-Ventilator."

If there is one room in the house where heat *must* be healthy it is the nursery. Wise mothers are installing Radiation Gas Grates because they know that with them there can be no draughts and no stuffiness—just a radiant, healthy warmth and pure, fresh air in the room. Ask to see Radiation Gas Grates at your Gas Showrooms. Note the "Injector-Ventilator"—the patent device which causes the air in the room to be changed *completely* many times an hour, whilst maintaining comfortable warmth without draughts. Radiation Gas Grates are made in a variety of styles and "finishes" to suit every decorative scheme.

Radiation
GAS GRATES

SEE THE NAME "RADIATION" ON THE FRONT OF THE GAS GRATE.

The Garden section commences on page lxiii

CHOCOLATE IN CHOCOLATE'S MOST DELICIOUS FORM

Always in Season

The Sweet always appreciated

GREEN'S CHOCOLATE MOULD

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PER 4½D PKT

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DELICIOUS WITH ALL KINDS OF STEWED AND TINNED FRUITS

— Already Sweetened with — PURE CANE SUGAR ONLY

PREPARED BY

GREENS of BRIGHTON

THINGS YOU WANT TO KNOW

Restoring an Oak Bureau.

(M. L. S.).—An old oak bureau has recently come into my possession. About 1890, I understand, it was scraped and varnished. This varnish I have already removed with a spirit solvent, but the colour remains light and yellowish. The interior does not appear to have been touched, and is a delightful greyish brown. Can you tell me how to treat the outside to obtain the same colour ?

[You will probably get the old grey-brown tone on the bureau by brushing on a solution of caustic soda. When this has dried out (it will go very dark at first), the tone usually produced is a cool light greyish brown, but if too brown in tone, mix some quicklime with water to the consistency of thick distemper, and brush on. Allow to dry, and then wipe off, leaving the lime in the open grain if you prefer, or removing entirely with a brush if not desired.—J. C. R.]

* * *

A Sewage Mistake.

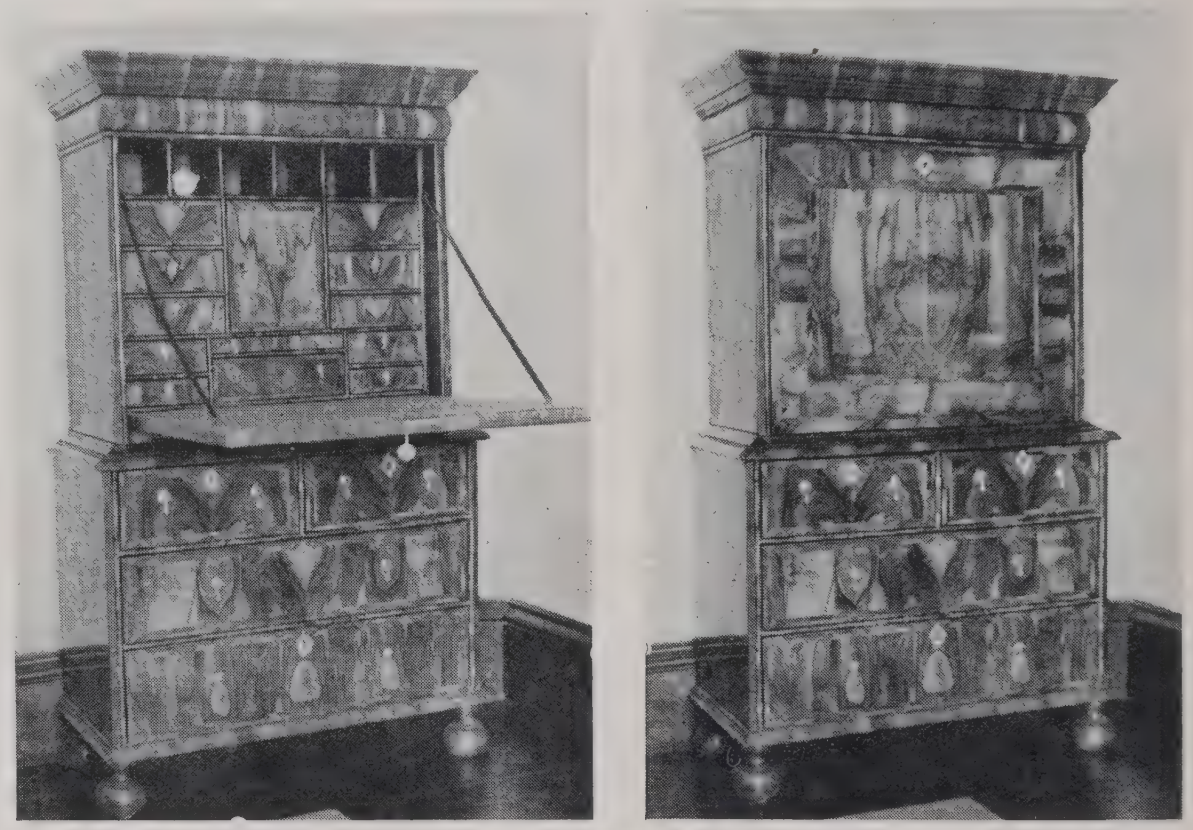
(A. R. W.).—I purchased a plot of freehold land for the purpose of building a bungalow, after which the company developing the land suggested making a combined main sewer through it. I agreed, the work was completed, and they rendered an invoice for the portion passing through my plot, which included two manholes in accordance with the plan of the bungalow passed by the local Council. The account was duly settled. When erecting my boundary fence I found that a wrong measurement had been made, with the result that a manhole, which was intended for the adjacent plot, lays within my boundary. Can I claim to have it removed or sealed down, and compensation for the inconvenience caused ?

[A mistake has, apparently, been made, and either the development company or the sewage contractor is responsible. Evidently the manhole leads to an inspection chamber, in which case it is likely that your neighbour would also require periodical access to same if once his pipes are connected up. In the circumstances you should ask the development company, as the party primarily responsible to you, to have the third manhole removed to its proper location without undue delay. The question of compensation must depend upon the facts. If you have been put to any considerable inconvenience already, or if the removal is likely to cause damage, the company should undoubtedly meet you in this respect.—J. J. H.]

* * *

A William and Mary Cabinet.

(W. H.).—I should value your opinion of the period and value of the walnut cabinet shown by the accompanying photographs. When purchased from a small house in Wales, it was very dirty, but complete, with the exception of a few pieces of moulding. It is veneered on pine, with coarse dovetails, which are carried right through the wood, touching the underside of the veneer of the drawers. The inside workmanship is somewhat coarse, but all drawers are dovetailed throughout. The figure of the wood is exceedingly fine, the sides being as good as the front. There are ten secret compartments, the centre cupboard sliding forward to disclose three of them. The height (overall) is 5ft. 6ins. The brass fittings are modern, replacing ugly wood knobs.



A WALNUT CABINET DATING FROM THE LATE SEVENTEENTH CENTURY.

[Your walnut cabinet is a notable find and, being small, is a desirable piece of its kind, though cabinets of this type are not so saleable as bureau cabinets. Judging by your details of construction and the excellent photographs, I think it dates from the early years of William and Mary's reign and is worth about £175 at present. There is every indication that walnut pieces of this quality will continue to increase in value ; the demand is growing and incessant. —J. C. R.]

* * *

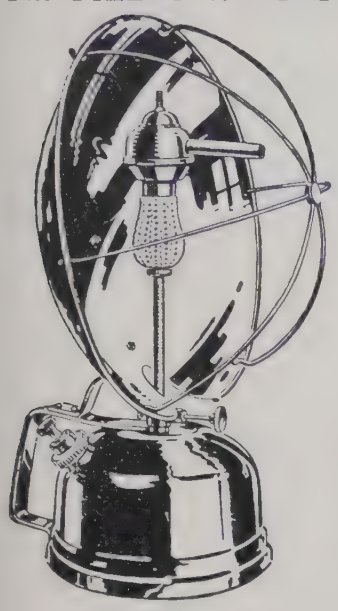
A Garden Fence.

(H. W.).—My neighbour on the west side has erected a division fence made of uprights, carrying four wires spaced 1ft. apart, the top wire being barbed. The division fence for which I am responsible is a 5ft. close-boarded fence, and I wish to erect a similar fence on the west side, from the building line to the bottom of the garden, for protection against the strong westerly winds, and for privacy. Appended are extracts from the schedule of conditions attached to the agreement,

The Garden section commences on page lxiii

Cut the expense of Winter Heating

The TILLEY RADIATOR does this for you



Height 16½ in.

Any room in which the TILLEY RADIATOR is used is quickly and pleasantly warmed, and the cost for this cosy comfort is but **one penny for six hours.** It burns paraffin and is complete in itself, requiring neither connections nor fixing. **It is British all through.**

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can be carried by the handle and used for heating living room, bedroom, nursery, office or shop, so that **one Radiator provides warmth immediately when and where you need it, at less than a tenth of the cost of electricity.** Absolutely safe and cannot explode. No wick to adjust, and causes neither smoke, smell nor mess. Reflector is of polished Aluminium; the mantle is strong and lasts well. For an extra charge of 2/6 a stand is provided on which a small kettle or saucepan may be kept warm.

Accept our Offer of 10 Days' Trial.

Remit **49/6** for the Tilley Radiator as illustrated, or can be sent C.O.D., post and charges paid. If after 10 days' trial you are not more than satisfied, return Radiator and we will refund money in full

THE TILLEY LAMP CO. (Dept. 3)
Brent Works, Hendon, N.W.4.

LONDON SHOWROOM:
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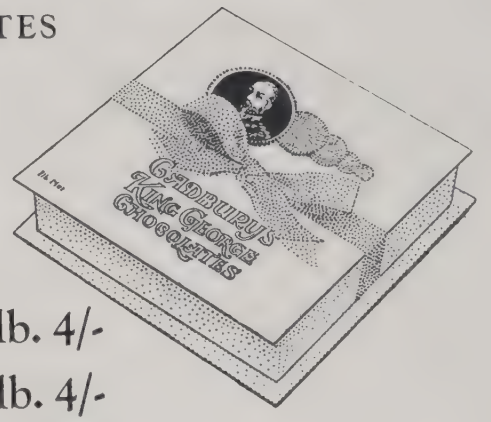
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Illustrated - - - 5/- net

does much of the thinking for you. There is no book so up-to-date, so easy to understand, nor so reliable.

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The Garden section commences on page lxiii.



She will appreciate an
ELECTRICAL GIFT

THIS CHRISTMAS choose something electrical. Electric presents provide good cheer all the year—a constant reminder of kindly thought, always ready for service at the touch of a switch.

IT is really surprising what a variety of choice awaits you at an Electric Shop. For example, there are —

The Electric Reading Lamp, Floor Standard, Bed Light, Electric Iron, Toaster, Kettle, Coffee Percolator, Milk Warmer, Cooker, Grill, Electric Fire, Immersion Heater, Electric Suction Cleaner, Dish Washer, Clothes Washer, and a score of other useful gifts.

And, by the way, he will appreciate an Electric Shaving Mug or Cigar Lighter.

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GET YOUR GIFTS FROM YOUR ELECTRICAL DEALER

H.P.

THINGS YOU WANT TO KNOW—*Continued.*

from which I gather that my fence is not in accordance therewith, although no one has objected to it since its erection twelve months ago. I shall be glad to know whether it would be in order for me to put up a fence at the side of my neighbour's wire fence, and, if so, whether the boards should be on the inside or the outside of the runners, and the space, if any, which must be allowed between it and my neighbour's fence. Also, whether notice must be given to anyone of the proposed erection.

[As the fencing you desire to erect is of superior specification to that laid down in your agreement, no objection should arise. If you consult your west-side neighbour, he will, no doubt, agree to your new fence being substituted for the existing one, possibly even on a fifty-fifty basis of cost, as he stands to gain some advantage. At the worst, he can only ask you to undertake to keep it in repair, on the grounds that it is an extra liability he does not wish to shoulder. Should your neighbour prove disagreeable or untractable, you are entitled to erect an extra closed fence of the height specified, provided you keep its outside edge along the line of demarcation between the properties, with any struts, etc., grounded on your own side of the line. In this case the boards should lie outside the runners, and the fence remains entirely your property with all responsibility for repair. No notice is necessary, as fences are specifically excluded from the prohibitory clause in your agreement.—J. J. H.]

* * *

Two Engravings.

(E. B. S.).—Will you tell me the value of the following engravings: "Dreaming" and "Awaking," engraved by S. W. Reynolds, engraver to the King, from an original picture by Dubufe, London, December 15th, 1830, published by Giraldon Bovinet and Co., 44, Greek Street, Soho Square. Paris: Giraldon Bovinet, 26, Galerie Vivienne.

[These prints are worth about 30s. each.—S. C. J.]

* * *

House-building Questions.

(R. H.).—Will you kindly advise me with regard to the following details of my new house. (1) Would deal boards nailed direct to tarred breeze concrete, or tarred wood fillets laid in concrete, be as satisfactory as sleeper walls and joists? (2) Is modern cesspool drainage satisfactory, and does the cesspool have to be emptied from time to time by the Council? (3) Would an underlining of tarred felt laid on rafters beneath tiles be sufficient protection without boarding?

[(1) Boards nailed to breeze and creosoted (not tarred) wood fillets embedded in concrete are always more liable to rot than where nailed to joists with ventilated space below, and on ordinary sites cost rather more. Where, for any reason, such as levels or owing to the greater part of the ground floor being laid with tiles, it is desirable to keep the floor level down, the board and fillet method may occasionally be justified, but the boards should be brushed with "Solignum" underneath before laying, and linoleum should on no account be laid until the house is bone dry. (2) Cesspool drainage can be moderately satisfactory, but is troublesome. Except in some districts where a double cesspool is practicable—one as a settling tank, overflowing into a second which acts as a soakaway (dangerous if near water source)—cesspools have to be emptied at comparatively frequent intervals, dependent on their capacity and the habits of the household. This is by no means always done by the Council; often the owners have to arrange and pay for clearing. (3) Felt on rafters is quite effective as an insulator and draught excluder, but is apt to sag into festoons unless laid on wire netting.—E.]

* * *

Heating a Linen Cupboard.

(P. B. J.).—I wish to heat a linen cupboard by means of a loop of flow and return pipes in the bottom of it. The most distant point is 30ft. from the main hot-water pipes. How would you make the necessary connections, so that the pipes would run horizontally under the floor boards to the vertical main pipes? All pipes are 1¼in. diameter.

[To gain a circulation through a coil in the linen cupboard, 30ft. away from the dropping return pipe and through pipes of any diameter which could be laid below the floor boards, is out of the question. A circulation might be obtained by connecting from the main rising flow and returning

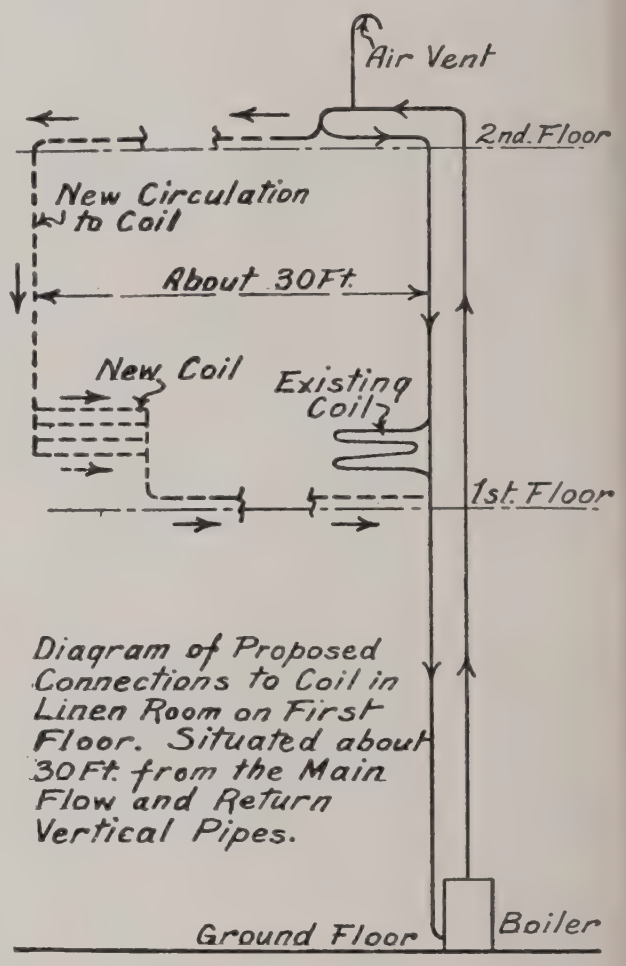


Diagram of Proposed Connections to Coil in Linen Room on First Floor. Situated about 30Ft. from the Main Flow and Return Vertical Pipes.

to the dropping main, but it would be a very slow one, and not likely to be satisfactory. The best way to run the connections is to carry a flow pipe along the second floor, drop to the top of the coil, and from the bottom of the coil carry the return pipe along the first floor, joining into the main dropping return pipe, as shown by the accompanying sketch. The horizontal flow pipe connections should slope gradually in the direction of the arrows, to guard against any air becoming pocketed, which would at once retard the circulations. For a coil of moderate size, a 1in. diameter pipe circulation would suffice.—L. O.]

* * *

Old Glass.

(L. G. H.).—The accompanying photograph (not reproduced) shows some old glass in my possession. I should very much like to have your opinion concerning it. On the left is a Waterford cut-glass dish belonging to an epergne; next to it is a cut-glass ring box with fine ormolu mounting. In the centre is a very heavy cut-glass dish, with a smaller heavy dish at the side, and behind is a blown jug of greenish glass.

[The first piece suggests Bristol cutting rather than Waterford. The ring box is French and was made about 1870. The heavy cut-glass dish is Victorian, and the smaller dish an example of "pillar moulding" of about 1820. The jug is an interesting piece of Continental origin.—C. W. C.]

The Garden section commences on page lxiii.



Light brings Life to the Nursery

Whole daylight, which gives health and growth to children, cannot pass through ordinary window glass

HEALTHY children love to romp and play, but every mother knows how soon their spirits droop if they are kept indoors for a few days.

And no wonder, for the windows of the nursery are of ordinary glass which shuts out all the rich health elements contained in outdoor light. Only "dead" light comes through ordinary glass—robbed of health as skimmed milk is robbed of cream.

"Vita" Glass—the new inexpensive window glass—lets through the vital invisible rays of health that ordinary window glass shuts out entirely. "Vita" Glass floods your home with living light, and brings to you and to your children the natural life-giving power that tans the skin, enriches the blood, increases the vitality and makes the body fit and resistant to disease.

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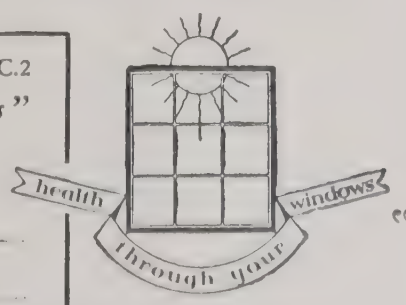
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The Garden section commences on page lxiii.



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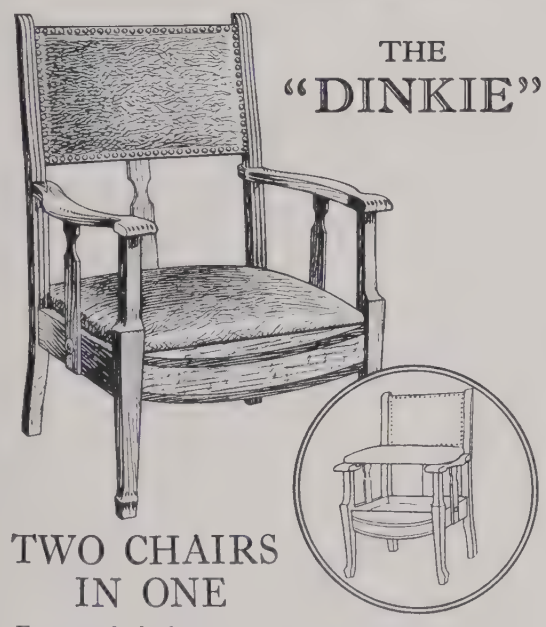
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THINGS YOU WANT TO KNOW—*Continued.*

Unsatisfactory Cement Walls.

(G. D.).—Some months ago I had an outbuilding re-plastered and re-cemented. The walls have never properly dried and, during wet spells, "sweat" to such an extent that pools of water are often found on the floor. What, in your opinion, is the cause of this?

[It seems evident that the walls of your outbuilding have been finished with Portland cement mortar, probably trowelled smooth, thus affording a surface that is particularly liable to condensation. It would have been better if the walls had been finished to a rather rough or granulated surface, with a wood float, as such irregular surfaces are not so liable to condensation. Provided that no dampness is coming through the walls, the best remedy will be to give them a thin coating of absorptive plaster, composed of two parts of fine washed sand to one part of lime putty mixed with a little plaster of Paris, just before it is applied to the walls. Some key should be given to the surface of the cement, and this can be done either by chipping it with a pointed hammer or by "dappling" a coat of neat plaster of Paris, mixed to a grout with water, upon the surface with the side of a brush. Do not attempt to brush this plaster of Paris on to the face of the wall, for, if you do, you will brush most of it off! Let this coating of plaster of Paris set hard, which it will do in less than an hour, and then apply the skimming of lime plaster. If you suspect that rain is driving through the outer wall, a coating of waterproofed cement mortar should be applied before the lime plaster skimming is given.—L. E. W.]

* * *

Training a Dog.

(C. R. R.).—Can you tell me the best way to train a collie dog? I have one which is certainly very intelligent, but do not know how best to control him.

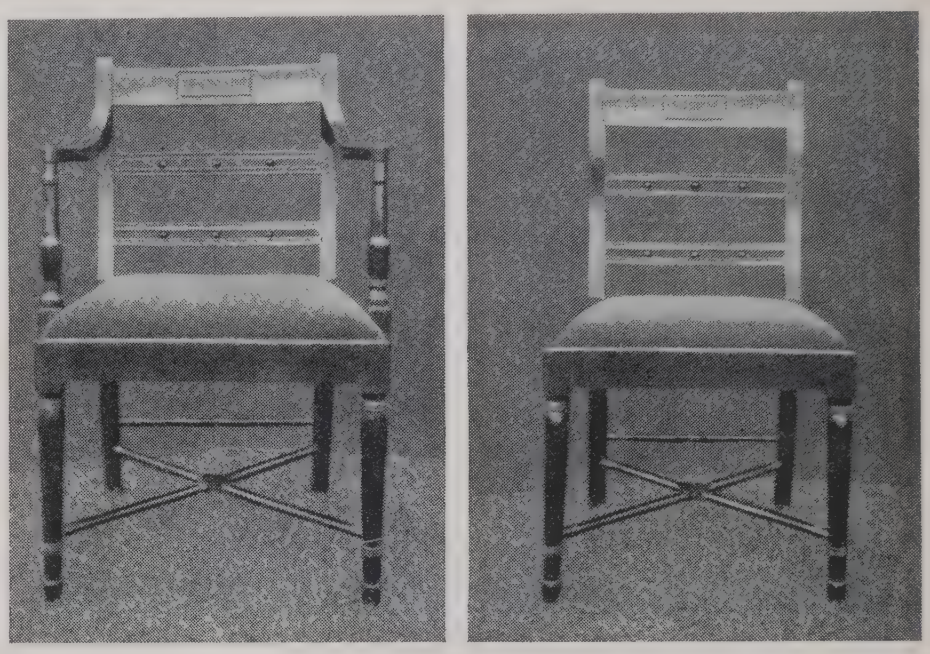
[In these days of heavy motor traffic, it is absolutely necessary that a dog should be under complete control. First teach him to lead without pulling. If he attempts to pull, put pressure on the lead and say "Heel." Give him encouragement when he obeys. If he persists in pulling, tap his chest with a stick, repeating the command. Then get him to follow close to heel off the lead. Every time he leaves you, call him back, saying "Come in" or "Heel." Do not lose your temper or strike him if he does not do so at once. Pat him and encourage him when he does as you wish. Lessons must not be too long at a time, but once you have started never let him beat you. Only let him wander about when you have told him to "Go on." Teach him to come to whistle, which is more dignified than shouting. After he has mastered these lessons, teach him to sit or lie at command. You will probably have to press him down first in the position you want. He should remain sitting or recumbent until he is told to get up. When on a walk, as soon as you pause for any reason, tell him to sit or lie. You will not be anxious then about his getting into danger or mischief. Make him come to heel if he attempts to play with other dogs. Indoors, it is better to train him to lie in one particular part of a room away from the fire. You can teach him to retrieve an object you have thrown. Always insist that he brings it to your hand. If he drops it before reaching you, tell him to bring it, and walk away from him. He will soon come right up to you.—A. C. S.]

* * *

A Set of Dining-Chairs.

(G. M. L.).—I purchased a set of seven single and two armchairs, similar to those shown by the accompanying photograph, on the understanding that they were Adam. I should be glad of your opinion and valuation of the chairs.

[Your chairs are a good plain dining set



MADE IN THE NINETEENTH CENTURY IN THE LATE SHERATON MANNER.

dating from the first decade of the nineteenth century. In no circumstances can they be styled Adam chairs. The noted architect was designing furniture between 1770 and 1780, much of which being made from his drawings by Chippendale's firm. Such work was very much in the style popularly known as Hepplewhite, whereas your chairs, though reflecting the dying traditions created by Adam, are, in general style, products of the late Sheraton manner. It is very uncommon to find stretchers with this type of chair, and still more so arranged as an X. The seats should be covered in real leather, or a green mohair cloth, or black horsehair. The value of the set is about £30.—J. C. R.]

* * *

Re-enamelling a Bath.

(P. C. B.).—I wish to re-enamel my iron bath. What method do you recommend?

[Wash the bath well with soda water (4 ozs. to the gallon) and, while wet, rub smooth with No. 2 emery cloth. Finally, rinse with plenty of cold water. Scrape off all rusty parts or places where the enamel is chipping; then scrub these parts clean with a small hard or wire brush dipped in turpentine. The bath is now ready for painting. Use a first-quality bath enamel. First touch up the rusty places and leave to dry. Give a second coat. If these are still hollow, grind up a little dry white lead in some of the enamel, so as to form a paste. Fill up with a knife, and leave to dry. When hard, rub smooth with emery cloth, using a well worn piece. Now follow with two coats of enamel, leaving forty-eight hours between the coats.—A. W.]

The Garden section commences on page

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THE vogue in artificial silk fabrics for dress and lingerie wear actually began with the original productions of COURTAULDS LIMITED many years ago. Now, COURTAULDS' FABRICS are so numerous and assorted that they answer every desire in style and taste. My lady's dainty afternoon gown; dainty lingerie in the many beautiful shades; handsome as well as durable frocks for the kiddies; evening dresses of bewitching loveliness—all can be fashioned from these delightful COURTAULDS' FABRICS—yet costing really little. Ask your Draper to show you patterns of the COURTAULDS' FABRICS mentioned below. Their range of colours and designs is unrivalled. Their lovely finish, colour-fastness, value and durability are all guaranteed. The name is on the selvedge.



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The fabric that drapes gracefully, wears well, and retains its luxurious appearance after washing.
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Delightfully soft and supple, "COURLYN" drapes as a really good artificial Silk and Wool Marocain should. Shown in large range of colours.
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All of the fabrics named above are produced from Courtaulds' finest Artificial Silk Yarns.

The Garden section commences on page lxiii.

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"YOU CAN RELY ON THE RELIANCE MORTGAGE."

THINGS YOU WANT TO KNOW—*Continued.*

Old Furniture.

(J. B. C.).—I should like your opinion with regard to the period and value of the table and chairs shown by the accompanying photographs (not reproduced). The two armchairs have a lion's head carved in the centre, the coat of arms of the Lauderdale family, from whom the chairs were bought ninety years ago. The mahogany is black in colour.

[The photographs you send indicate chairs of slightly different character and age. The single chair is probably the earliest, and dates from about 1800. Bearing, as it does, the Lauderdale crest and with its known pedigree, it is worth about £15. The armchair, judging by its inward curved legs, etc., dates from about 1805–8. The back appears to have been heightened at some later date by extending the uprights with two extra rails. This detracts both from its appearance and value, which is about £10. The table dates from about 1800. It appears to have received some injury to the feet, which should have more substance. It is worth about £3.—J. C. R.]

* * *

Dry Rot.

(J. G.).—I have just discovered what I believe to be dry rot present in the floors of two of my ground-floor rooms. Will you let me know what measures to take to eradicate it?

[No half-measures are likely to be effective, because, once well started, the fungus will thrive even in conditions which would not favour its original germination. First, care must be exercised that the spores, which can be carried by the lightest air current, are not blown about. Therefore, before anything is moved, all exposed defective timber should be damped down with some non-volatile liquid. The defective wood must then be removed, all the time having regard to threads and roots in unsuspected places. For instance, brick walls may at times require to be entirely removed, and every piece of loose or doubtful wood must be cut out and carried away. The removal effected, all surrounding sound timber must be treated with some suitable germicide. There are many proprietary specifics of varying efficacy. You cannot go far wrong, however, if you use one of the many ordinary disinfectants based on carbolic acid as an initial check and safeguard. Such poisons as mercury perchloride and hydrocyanic acid, sometimes recommended, are best avoided altogether; certainly they should never be employed by anyone who is not thoroughly conversant with their dangerous properties. An authoritative article on this subject appeared in HOMES AND GARDENS for June, 1922.—J. R. W.]

* * *

An Old Pewter Plate.

(A. E.).—The accompanying rubbing (not reproduced) shows the marks on a pewter plate measuring 16½ins. in diameter. Can you tell me the value and maker's name? The plate is in good condition.

[Your pewter plate was made by Richard Norfolk between the years 1726 and 1776. The touch-mark represents a lion passant surrounded by three fleurs-de-lis. It is worth four or five guineas.—S. C. J.]

* * *

Suit of Armour in Miniature.

(W. H.).—I have a miniature suit of armour, 16ins. high and beautifully made of very thin steel. All the parts move on joints, many of them being detachable, some fastened by tiny straps. I should like your opinion of the suit.

[There is no reason to suppose that your miniature suit of armour was made at a time when full-sized equipment was worn. It has been almost a craze at various periods to make small representations of larger things. One such time was during the Elizabethan era, and another towards the end of the Georgian period. It is quite likely that your model belongs to the latter, but only a personal examination and expert knowledge could settle this.—S. C. J.]

* * *

An Old Coffee Pot.

(H. C. B.).—I send a photograph of a coffee pot which is supposed to be a very good piece. Can you tell me its date and value?

[Judging by its shape, this coffee-pot may be assigned to the latter part of the eighteenth century; but you do not say whether it is earthenware or porcelain. Assuming it to be the latter, it is then necessary to decide whether the porcelain is "hard paste" or "soft paste." If "hard," the porcelain is Oriental, and it is known that a good deal of Oriental china was decorated with English armorial designs.



This, although often called "Oriental Lowestoft"—or even "hard paste Lowestoft"—had nothing to do with Lowestoft, except, possibly, as the place of import. If, however, the coffee-pot is soft paste, it may be of genuine Lowestoft porcelain. This was seldom decorated with armorial designs, however. It would be worth while having the coat of arms identified. If your coffee pot is English soft paste, it would be worth about £8; if hard paste (*i.e.*, Oriental), about £2.—C. W. C.]

* * *

Chocolate Fudge.

(C. T.)—Will you please tell me how to make chocolate fudge?

[*Ingredients:* ½ lb. of loaf sugar, ½ lb. of butter, ¼ lb. of chopped nuts, such as walnuts, hazel or Barcelona (optional), 1 pint of milk, ½ lb. of unsweetened chocolate, vanilla essence. Put the ingredients, including the nuts, if used, into a saucepan and boil gently, stirring the mixture slowly the whole time. Cook until it forms "a soft ball." To test if sufficiently cooked, when a little of it is dropped into cold water and rolled between the fingers, it will form "a soft ball." When this point is reached, leave it in the saucepan until it is nearly set; then work it with the hand into a paste. Roll it out with a rolling pin and cut into squares.—S. E. N.]

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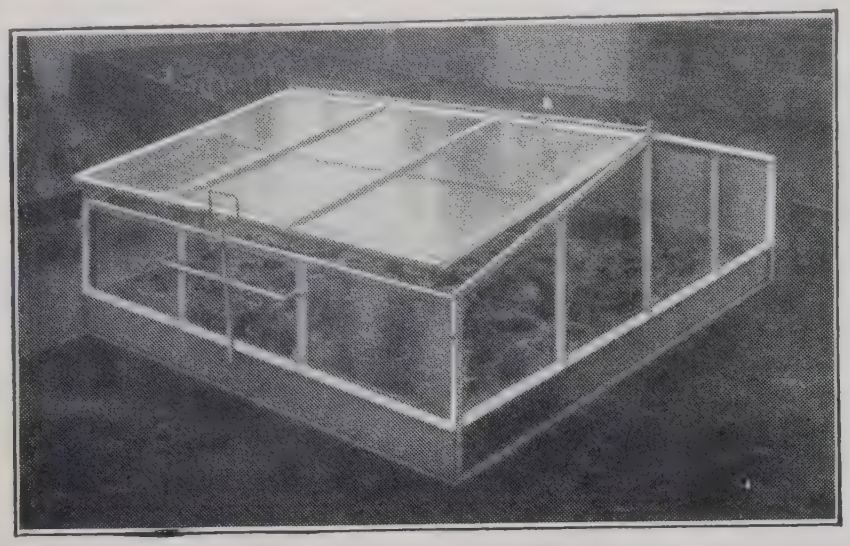
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The Garden section commences on page lxiii

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This Month in the Garden

The Time for Replanning and Reconstruction

WE have reached the slackest period in the gardener's calendar, which extends from the middle of this month on until the middle or end of January, or even until the beginning of February if weather conditions are bad and it is found impossible to work in the outdoor garden. It may be very well in theory to advocate that certain operations should be carried out, but in nine cases out of ten the advice is not practicable. Even although the weather is open and the soil workable, the average garden owner has no time to devote to the garden at this season because the days are short. But, despite these circumstances, no garden owner is justified in neglecting his garden at this season. If the garden has not received its winter cleaning, then all tidying up should be done without delay, for any garden which is littered with the remnants of the season's crops, weeds and other decaying matter is an eyesore and a probable centre for the spread of all manner of diseases that will make their appearance next year. Cleanliness and tidiness are primary duties, and although they may not seem important at the time, their influence will be felt at flowering time next year. There is a number of routine jobs that ought to be attended to, and if the soil is workable every endeavour should be made to overtake all planting by the middle of the month at least. If this is found impossible, then it is better postponed until February. Towards the end of the month seed catalogues will be arriving, and a few interesting hours may be spent in making selections of flowers and vegetables for next year. This is also a suitable month to consider the replanning of the garden as a whole or in parts, then the reconstruction work can be carried out as the weather permits in sufficient time to allow planting to be done in March and April. Mistakes either in design or arrangement noted during the past year can be rectified, and fresh ideas gleaned from friends' gardens or elsewhere can be put into practice, always bearing in mind your own particular conditions.



A SIMPLE DESIGN FOR A GARDEN OF LIMITED SPACE.

Strict formality, with a paved surround and low retaining wall, is preserved round the house. The wide lawn, with its well furnished pergola surround and background of trees, provides many attractive vistas even in a small garden.

THE FLOWER GARDEN.

There is not much to be done in the flower garden beyond tidying up and digging over and manuring the soil as detailed for last month. The lawn may be swept and rolled occasionally if the ground is not too wet, and a dressing of guano or some other artificial fertiliser will be found beneficial. About 4 ozs. to the square yard is a suitable dressing; this is best applied in rainy weather. Ornamental shrubs that flower in summer and autumn should be trimmed now by cutting away the older wood and any dead wood and shortening the young shoots. Those shrubs that flower in the spring, like forsythias, jasmine, lilac and almonds, should be left alone and pruned immediately after they flower. It is important not to allow the shrubs to become overgrown, as then severe pruning is necessary and a flowering season is lost. All berried kinds, like cotoneasters, berberis, viburnums, pyracantha and symphoricarpus, may receive a light barbering to keep them trim and shapely. It is advisable to examine all rose trees and bushes that have been newly planted, and if they are at all loose in the soil to retread them and make firm. This is especially important with standards, over which the wind has more play. Newly planted rose bushes will never succeed

unless they are planted firmly, but care must be taken not to firm up the soil when it is in a wet and sticky condition, otherwise the roots will be suffocated.

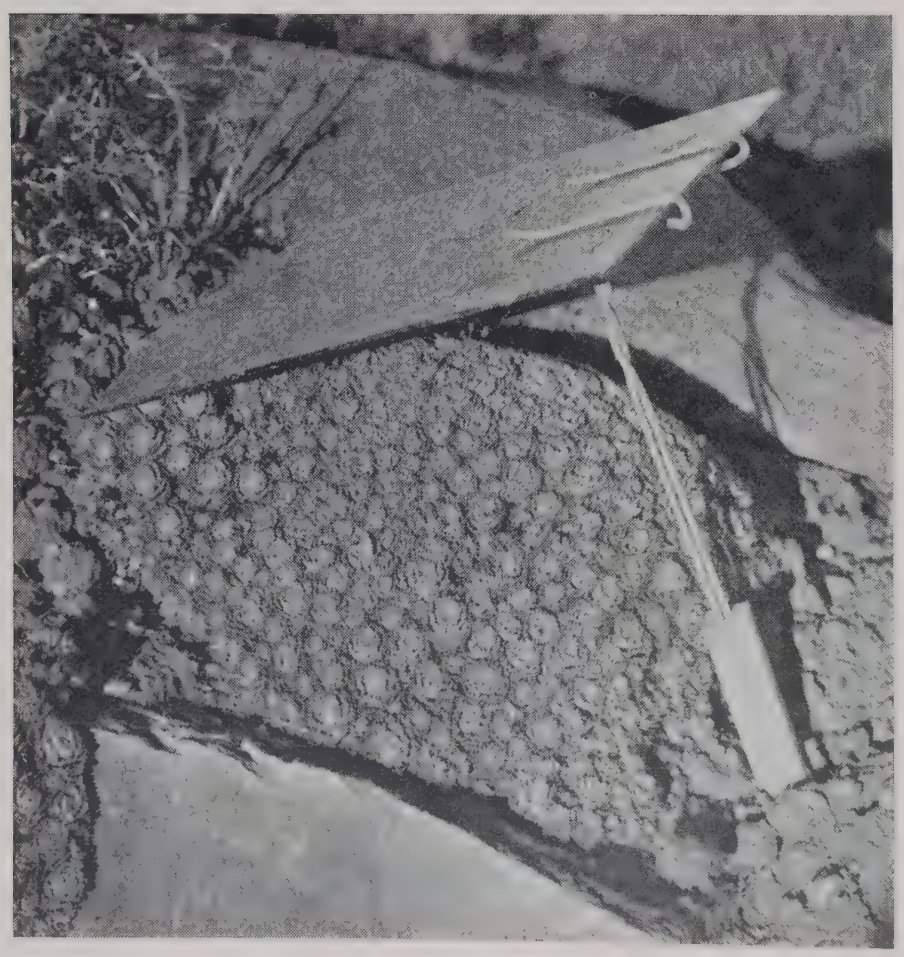
The importance of providing adequate protection to one's plants was emphasised last month. Every care should be taken to protect plants either outside or under glass. Frame-lights may be covered with canvas or straw mats at night, while fir or spruce branches can be used for protecting seed beds or sheltering borders of cuttings. The branches may be stood upright and the twigs interlaced to form an effective screen. They will also be found most useful for covering the crowns of herbaceous plants like tritomas or eremuri, which are apt to suffer from alternating periods of frost and thaw. After severe frost it is a good plan to walk round the beds and borders and in the rock garden and push back the crowns of plants that have been lifted by the frost. Primulas, especially, are prone to injury through frost lifting, particularly such species as P. capitata Mooreana and others that form a definite crown. With each frost the plants are lifted and left high and dry on the surface of the soil, when their roots are dried out. A quarter of an hour spent in replacing the plants will save many casualties. For protecting new plantings of shrubs there is nothing better than wattle hurdles. Since they are light and easy to handle, they can be moved wherever they are most wanted and removed when danger is past. They will be found an economy in the maintenance of the garden. Many rock plants require protection in the way of a glass covering if they are to come through the winter successfully. Panes of glass supported on four stakes are excellent for the purpose. Do not coddle the plants, remember that the glass is not as a protection against cold, but against moisture lodging in the centre of the crowns of the plants and causing rot due to continual rain or periods of frost and thaw. The plants should have all the light and air possible. Cloches or handlights are most useful for protecting seedlings or cuttings during the winter, and I recommend readers to the Chase continuous cloche, an admirable device for protecting rows of seedlings. It is the most economical kind of garden frame, because if a part is broken it can be replaced easily and the whole made serviceable again.



PROTECTING ROWS OF SEEDLINGS OR CUTTINGS DURING THE WINTER MONTHS WITH THE CHASE CLOCHE.

It is an admirable way of providing protection where there is no frame or greenhouse available.

Those garden owners who possess a greenhouse will find more to do. The roof glass must be kept clean to admit all the light, and creepers or climbers that are growing on the sides or rafters should be thinned with the same object. Dahlia tubers, gladioli and begonia corms that are stored in boxes under the staging should be examined from time to time to see that they are all right. December is a good time to take cuttings of indoor chrysanthemums. A sandy compost should be used to root the cuttings. Mid-season varieties that have finished flowering can now be cut back and the pots placed under glass to provide cuttings. Such plants as fuchsias, geraniums and border carnations that are wintered inside should be kept on the dry side. Give water sparingly during the winter and do not overcrowd the plants. Look over any sweet pea seedlings and pinch them back if they are making too much growth. An endeavour should be made to give the greenhouse and frames a thorough cleaning, painting the woodwork and fumigating the interior with Autoshreds if red spider or aphis has proved troublesome. With frames the soil should be renewed and drainage forked over and cleaned. If there is any moss in the interior of the frame, wash with a solution of potassium permanganate. Where there are cuttings of bedding plants in the frames keep the sashes open during the day and closed at night, allowing plenty of air circulation all the time. All gardening tools may be examined, replenishing pots and soil supply, and overhauling seed pans and boxes prior to seed sowing under glass next month.



PLACE A PANE OF GLASS OR A CLOCHE OVER ALL ROCK PLANTS THAT ARE LIKELY TO SUFFER THROUGH WINTER RAINS AND FROST.

THE FRUIT GARDEN.

If mild and open weather conditions persist and the ground is not too wet, then apples and pears may still be planted. Winter pruning may also be done, shortening back the leading shoots to about a half or a third of their original length, and the laterals to two buds, cutting above the bud with a slanting cut. Bush trees should be pruned carefully, removing all criss-cross shoots which rub against each other and which block up the centre of the tree. With currant bushes also keep their centres free and open to permit of plenty of air circulation. One of the important duties is to carry out a thorough winter spraying of all fruit trees either with a caustic soda solution or with one of the new tar oil distillate washes like "Abolene," "Mortegg" or "Carbokrimp." If caustic soda is used, a solution at the rate of 1lb. of caustic soda to 10 gallons of water is excellent for removing all mossy and lichenous growth on the bark and destroying any likely places for hibernating insects or fungi. Spraying should be done on a dry and a calm day, and all exposed parts of the skin should be protected. The newer tar oil washes are most effective and much

(*Continued on page* lxxxii.)

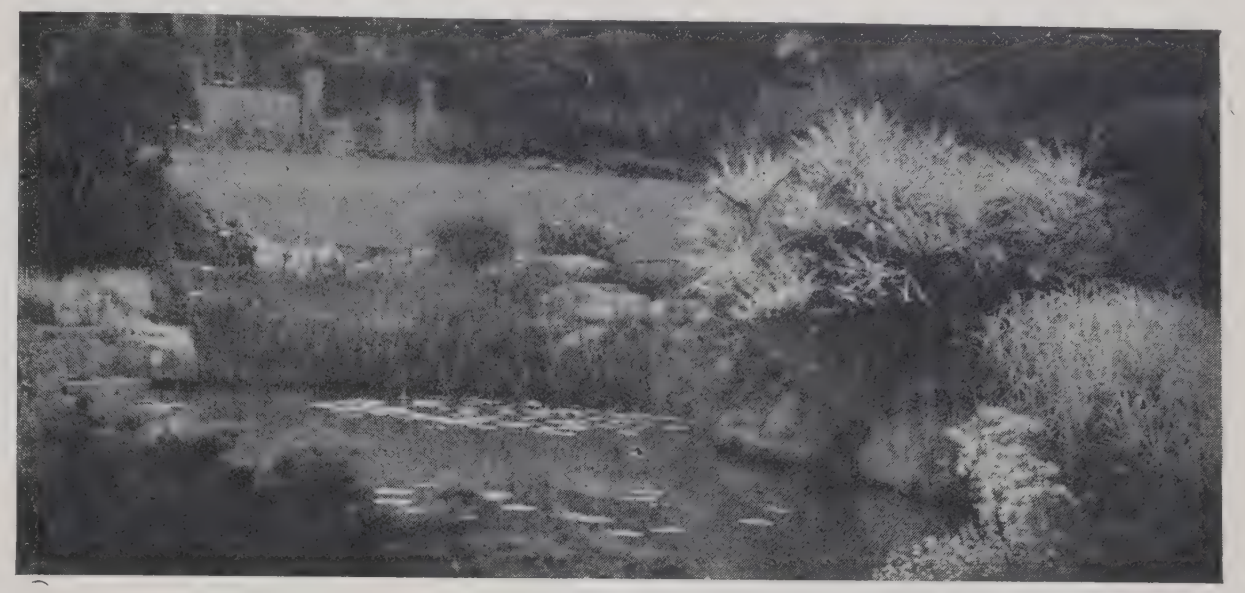
MAKING A SMALL WATER GARDEN

Now is the Time of Year to Undertake the Work

THERE is no doubt that a pool of water in which various kinds of aquatics can be grown is a very great addition to any garden. This might simply be a single small pond in association with a rock garden, or there could be a series of pools connected with a stream on either side of which there are bog and marsh gardens where a great many interesting plants will find a home. In most cases nothing in the way of natural water will be available, and the owner of the garden will have to secure his supply from the ordinary sources. As a matter of fact, well constructed pools only require filling up at intervals, while the stream which links up ponds at varying levels need not be kept continuously running. By connecting the hose each day for a short while with the highest pool, all the marsh and bog areas are kept in that moist state which is essential for the well being of the plants.

Always a low-lying position should be chosen for the site of the water garden, as, naturally, drainage is towards the lowest level. The situation should be open, especially where water lilies are to be grown, and a position heavily shaded by trees is quite unsuitable. A certain amount of excavation will be required, and the soil obtained in this manner can be employed to give an undulating effect to the ground. Even in the case of the tiniest pool, which may be largely set among rocks, it is very desirable that there should be some approach over ground which is covered by turf, as this gives a pleasing effect at all times of the year. Of course, when making a water garden—which consists of a series of pools connected by a streamlet—advantage should be taken of any natural undulations in the ground. These may fit in quite well with the scheme in hand, although level ground is to be preferred over that which shows a very sharp incline, for here there would be great difficulty in establishing effective streamside gardens. It is helpful to outline roughly the margin of the proposed water area by means of stakes. When this has been decided upon the level of the ground as a whole should be ascertained by driving in stout stakes, the tops of which stand at the same height. A long strip of wood can be used to rest across the stakes, and it is then easy to find out the level. From this one can determine the gradual fall of the land down which the stream will find a way. Where the flow of water is only occasional the outlet for the stream might well be into a bog patch which, if properly constructed, will be able to take up a good deal of moisture.

The greatest amount of digging is involved when the excavation of the pools is taken in hand. All the soil removed will be useful for working into rockeries and also for forcing up the level on the higher ground. The depth of any pool must be varied to meet the requirements of the various plants. For the strongest growing water lilies a depth of quite 30ins. will be needed; those of moderate vigour require from 18ins. to 24ins., and the pygmy varieties will be quite happy in water which is 12ins. to 18ins. in depth. This latter depth is suitable for most of the other aquatics which are likely to be grown. The usefulness of a pool is much increased if the sides are shelved at more or less regular intervals in ledges. These ledges are somewhat spoon-shaped and they will contain soil which cannot be washed down to the lowest level to any extent. When the ledges are occupied by suitable plants the artificial margin of the pool will be entirely hidden. In taking out the soil for the pools it is very important that the sides should be beaten down firmly. If this is not done in the case of a loose soil there will be a serious danger of collapse under the weight of the lining and the water which the pond contains. The result would be a crack in the basin which would soon put an end to the pool. Now and again clay is used in the making of artificial pools of water, but a far more satisfactory lining is found in concrete. The lining is formed of two coats, and it is a very great advantage between these to arrange for a layer of steel netting such as is extensively employed in building operations, etc. This will reinforce the concrete to such an extent that the risk of cracking is reduced to a minimum. The first coat in the basin should be of rough ballast 3 parts added to 1 part of cement. Work up with water into a stiff condition and then spread over the opening to the thickness of about 3ins. Before the concrete sets, work in the steel netting so that it is well embedded. When the layer becomes firm, the second coat, to about the same thickness, may be added. This should be of much finer material, 3 parts of sand being allowed to 1 part of cement. The lining should be well smoothed with the trowel so as to secure a close surface. In the case of a very small



A SMALL INFORMAL POOL AT THE BOTTOM OF A STRETCH OF LAWN RUNNING AWAY FROM THE HOUSE.

Note the bold planting of Cytisus præcox alba as a corner piece.



A ROCK POOL AS A CENTRAL FEATURE IN A SMALL GARDEN.

Planting has only recently been done, and the general appearance is immature.

pool it will be sufficient if the combined thickness of the lining is about 4ins. Where the bed of the stream passes over soft soil it is an advantage to line it with concrete; but when the water flows through rocky çhannels this will not be needed. For the bog gardens hollows should be made to the depth of about a foot, and the bottom must be thinly lined with concrete. A 5in. or 6in. layer of stones is then laid on, in preparation for the soil.

Before any planting of aquatics is attempted, newly made basins should be well rinsed out, great care being taken to remove all loose particles of cement. The most suitable soil for water lilies, and, indeed, most of the true aquatics, is a rich loam, with the addition of some well decayed manure. The soil for the plants is arranged in low mounds on the floor of the empty basin, a depth of 9ins. to 12ins. being needed for water lilies and the strongest aquatics, while 6ins. to 9ins. of soil is sufficient for those of less vigorous growth, most of which will be accommodated on the ledges at the sides of the basin where the water is somewhat shallow. When all the soil has been placed, water is gently poured in to cover half the mounds; then the aquatics are planted and the pools filled with water to their normal level. It is most important that all aquatics should be covered the same day as they are planted, as, if the roots are exposed to the drying action of the sun and air for any time, the plants will be very harmfully affected. Should any plants require to be put in position when the pond is full, they can be placed in small flat baskets filled with soil and weighted with stones, these being finally sunk in the pond. In the case of the boggy tracts, a compost of fibrous loam and peat in equal parts gives the best results. Any good garden soil may, however, be used in the place of loam and, if mixed with a third part of decayed leaves and the same quantity of peat, a good mixture suitable for most bog plants will result. Pile up the soil in the bogs to within 6ins. or 9ins. above the level at which the water is found to stand. This will be a great advantage to some of the more delicate plants, which are thus kept well above the water level in the winter, although the roots are always able to secure an abundance of moisture. Large pieces of stone worked into the surface of the bog here and there will help in the formation of situations which are relatively dry.

The question as to the amount of concrete required for the lining of a pool has to be considered. To make an exact estimate would require intricate calculations which would not be very attractive to the average person. However, to get a rough idea of the quantity of concrete for any given pond is not a difficult matter. In the case of the finer material used for the second coat it will be found that 3 bushels of sand and 1 bushel of cement will cover an area 1½ sq. yds. in extent with a layer 3ins. thick. The coarser material will go further, as it does not lie so closely, and 3 bushels of rough ballast added to 1 bushel of cement will provide a layer 2½ins. thick over 2½ sq. yds. Some saving in the amount of cement used would be effected by having a 4in. thick layer of the coarse concrete and a 2in. thick layer of the fine grade. There is no reason why this should not provide a satisfactory basin even with a good-sized pool, especially if the concrete was reinforced with the steel netting as already described. In considering the quantity of concrete required, allowance must be made for the fact that one is not covering a flat surface, like a floor. The basin shape of the pool offers a larger area than that the measurements taken at the upper part indicate. When lining the pools, take care to have sufficient material at hand, as it is very annoying to run short before the work is completed. Any cement that may be left over will often come in useful for repairs at a later date.

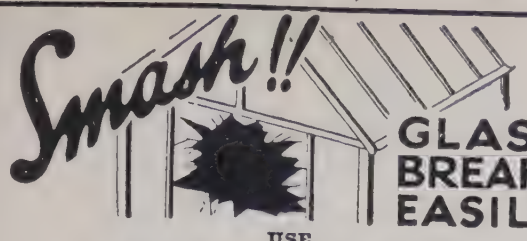
Water lilies can only be moved with safety during the growing season, which, roughly, extends from April to September. There is nothing gained by planting at an early date, as in no case will there be any display of flowers during the same year. Other aquatics and bog plants can be set into their positions from the spring and onwards to the end of the summer. In the case of all water plants the entire root system should be buried and the soil pressed round as firmly as its condition permits. Nothing more than the crown of the plant should be allowed to stand clear of the soil.



A FORMAL WATER GARDEN WITH ITS COMPLEMENT OF AQUATIC PLANTS AND A SURROUND OF SIBERIAN IRISES.

Where there is a fair amount of space, some of the tall grasses that like an abundance of moisture may be planted in damp positions. These should be set in groups by themselves, as, if put among other plants, they tend to over-run and choke them. In ordinary soil near the water garden, positions might be found for Elymus glaucus, Gynerium argenteum, Stipa pennata and Arundo conspicua, which are all distinct and conspicuous. Other fine grasses are Carex riparia and variegata, C. japonica, Cyperus longus, Glyceria spectabilis, Arundo donax glauca, Phalaris elegantissima and Zizania aquatica. The number of plants suitable for the bog garden is very large indeed. Most of our native bog species are well worth growing, and these include Pinguicula, Drosera, Parnassia, Viola palustris, Anagallis tenella, Narthecium, Linnæa borealis, Primula farinosa, etc. To this list might be added many hardy bog species of low growth which in recent years have been collected in various parts of the world. Of the more imposing species which will thrive in the bog garden, the astilbes and spiræas are of great value. These, in their different forms, present a great variety in height, colour and time of flowering. The colours of the flowers are different shades of pink, cream and white. The globe flowers or trollius are also extremely valuable plants for the bog garden, showing as they do in the different varieties a fine range of sulphur, golden yellow and orange tints.

When a water garden with adjoining bog and marsh tracts is established it is most important to watch the plants closely. Often the strong-growing kinds will develop to such an extent that the less robust specimens are threatened with extinction. It may well happen that, as the result of experience, it will be found best to exclude certain plants altogether where these have shown a tendency to develop on too extensive a scale. S. L. B.



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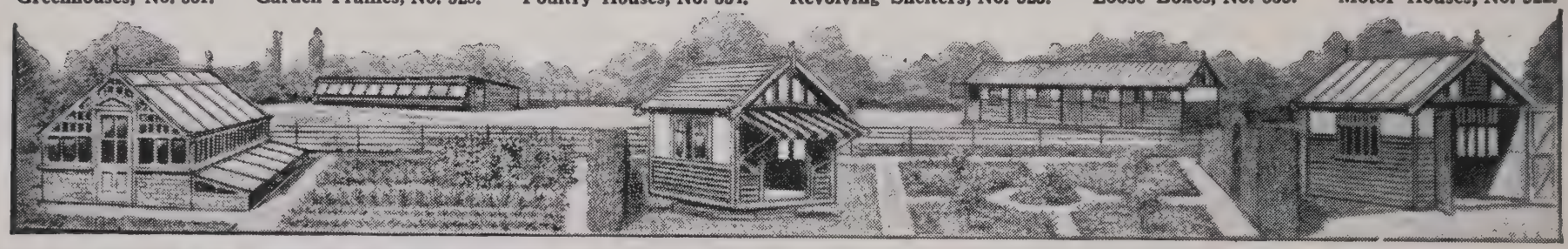
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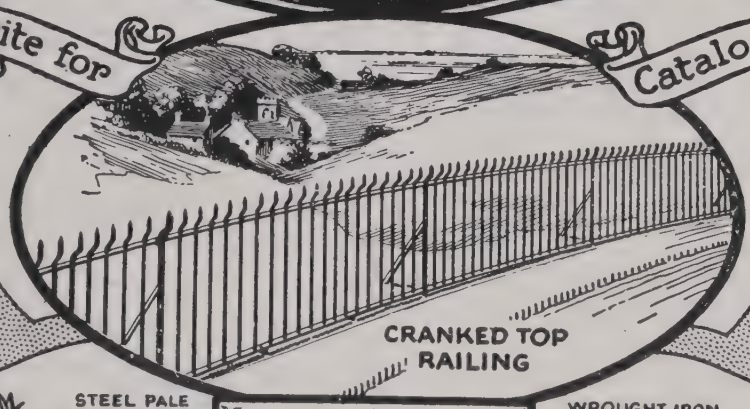


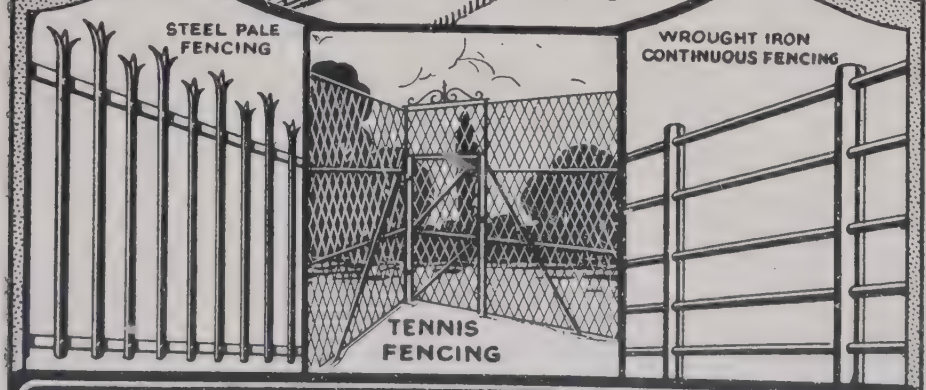
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A SMALL ROCK GARDEN

Suggestions for Construction and Planting

DURING the last few years rock gardening has increased greatly in favour with owners of small country houses and among those who are resident on the fringe of large industrial centres. They recognise in it a form of gardening that is suited to their limited space and one that permits of the growing of a large number of different plants. But, while that is true, it does not follow that a rock garden should be constructed in any small space. Undoubtedly the fetish of rock gardening has led to the construction of many unsightly heaps of stone in small gardens that resemble more of a builder's dump than a charming rock garden. A rock garden cannot



A CORNER IN THE ROCK GARDEN SHOWING THE IMPORTANCE OF CAREFUL PLACING OF THE STONE TO GIVE A VARIETY OF ASPECTS FOR PLANTING.



A GENERAL VIEW OF THE GARDEN SHOWING THE DISPOSITION OF THE PATHS, THE ARRANGEMENT OF THE STONE TO CONFORM TO THE LIE OF THE GROUND, AND THE PLANTING ARRANGEMENT.

be built anywhere, and it is as well that house owners should recognise this limitation in order to prevent the planning of a feature that is likely to destroy, rather than enhance, the existing beauties of the site.

The accompanying illustrations of a small rock garden (about 75ft. square) at a country house in Sussex, show very well the essential points that must be considered in the construction of a rock garden. These are, in the order as the work proceeds: (1) Choice of site and the design of the garden; (2) the nature and the amount of the stone to be used; (3) arrangement and placement of stone with regard to aspects for planting; and (4) soil and planting. The selection of a site is probably the most important, since if the situation is wrong the whole garden will look out of place. It is generally accepted that the rock garden should be as far removed from the house as possible, always provided that a natural site is available. In this instance the garden is at some distance from the house and separated from the rest of the garden by a yew hedge that is in the process of establishment. It has been constructed in a good situation, open and free from the shade and drip of trees, and on naturally sloping ground which at once gives a cue for the general arrangement and disposition of the stone. The rock garden seems at home, resembling a natural outcrop,



ONE OF THE PATHS, INDICATING THE HEIGHT OF THE ROCKS AND THEIR PLACEMENT FOR CREVICE PLANTING.

which is largely the outcome of applying a design that is suitable to the site.

The selection of the kind of stone is a point that does not receive sufficient consideration from most garden owners when planning a rock garden. There are several kinds that are largely employed at the present time, among which are the weather-worn limestones from Yorkshire, Westmorland and Cheddar, and the sandstones from Derbyshire, Yorkshire, the Forest of Dean, Sussex and elsewhere. The choice of stone is largely governed by the locality of the garden and also by the matter of cost. In a district where local stone is available, it is advisable to use this, since it will be more in keeping with the site and much cheaper to employ. It must always be considered, however, whether the local stone is good for the purpose. It should be of good colour and weather well. Weather-worn limestone is undoubtedly the best for small rock gardens, as these illustrations show. The neutral grey colour, its porosity and fine weathered appearance all combine to make it attractive and a suitable home for alpine plants. It is an easy stone to use, as it seldom looks new and never seems to be out of place unless it is put the wrong way up. It is obtainable in small or average-sized pieces that make construction fairly simple. Pieces upwards of 14lb. can be obtained, and those round about 56lbs. are of good size and proportion for rock work. As corner pieces boulders of a hundredweight or over are advisable, as they give definition and boldness of outline to the design. It is a common mistake to use too much rock. Nothing spoils the appearance so much as too many stones, as then a balanced composition between the rocks and the plant life is lost. It is impossible to give any accurate idea of how much stone should be employed, because the size of the pieces and the height of the rock garden must be considered; but as a guide it is safe to estimate a ton to every two to three square yards.

The arrangement of the stones calls for considerable care and no little skill. As is well shown in these illustrations, the weathered side of the stone should always be exposed, in which the beauty of its stratification is shown. The levels of the rocks should follow the natural slope of the ground with an absence of hard and harsh lines that are entirely foreign to any natural scheme. These are only permissible when a perpendicular wall is called for as a boundary to a path to create the effect of a deep gulley, and to provide long crevices for the planting of such subjects as the encrusted saxifrages, Primula Winteri, ramondias or haberleas. It is a mistake to bury the rock too deeply; the main idea should always be to create a suitable home for the plants as well as constructing a wholly natural scheme. The illustrations convey better than description how the arrangement should be carried out to fulfil these two conditions. There should be corners with every aspect—north, south, east and west—so that sun-lovers and shade-lovers may thrive together in different parts. Each stone should bear a definite relation to its neighbour, so that there is a feeling of connection running through the whole, and not one of isolation and detachment that results from placing lumps here and there with no bearing on one another. In general, a good soil for the rock garden can be made by mixing fibrous loam, leaf soil and a little sand, applying a little peat or lime as dictated by the needs of a particular plant. For certain plants the quantity of one ingredient may be increased, but it will be found that for the majority of rock plants a good loamy soil is satisfactory. Planting is really a question apart, and the best advice is to know one's plants and their characteristics. Find out those that like sun, those that succeed in shade, the few which revel in moisture and must be placed at the lowest point of the rock garden, like Gentiana Farreri, with G. sino-ornata a little way above it, and others that succeed on the driest ledge. Before setting out to plant, visit other rock gardens and jot down the positions of particular plants and note any successful groupings. Broad sweeping drifts and cascades of flower or foliage tumbling over boulders or falling from ledge to ledge can only be arranged successfully if the right plants are employed and the correct positions are chosen. These arrangements should never be obvious and restricted. There must always be that freedom of line that characterises all natural schemes if the garden is to look its best. At certain points dwarf conifers may be used to advantage, but it is unwise to dot them over the rock work at regular intervals. In these illustrations can be seen the value of low shrub plantings and also the beauty that comes from a skilful combination of different foliage tones. That is the idea of rock gardening, to have something of interest at every season, no matter whether it be flower or leaf.

G. C. T.

Dwarf Polyantha Roses

A Selection of Varieties for Growing Outdoors or Under Glass

MOST garden owners will have already made their selection of roses for next year and will, doubtless, have set about their planting, which is all to the good. In the main, the choice will have been restricted to hybrid tea and pernetiana varieties, with, perhaps, the introduction of a few wichuraianas or climbers; and, while these are all admirable, there is another group that is worthy of attention for the part they play in garden decoration. The dwarf polyantha roses are ideal for planting in the average sized garden, although they were formerly regarded as only suitable for large beds or borders. They possess qualities that commend them to the amateur. They are excellent for bedding and massing; they flower over a long period, from June until October, when the first frosts kill the buds; and they require little attention after planting beyond pruning and mulching. Another point in their favour is that they are equally suitable for decoration outdoors during the summer or in the greenhouse during the late winter and spring. For those garden owners who possess a small greenhouse, this latter point should not be lost sight of, as the dwarf polyanthas make excellent pot plants and can be transferred from the greenhouse to the house and used for interior decoration. Although it is now late in the season for ordering, there is still time to make amends by ordering now so that plants will be available either for planting this month, if weather conditions are right and the ground is not too wet, or for putting in in February. When planting it should be borne in mind that some varieties remain more dwarf and compact in growth than others, which are inclined to become rampant; otherwise, if they are mixed



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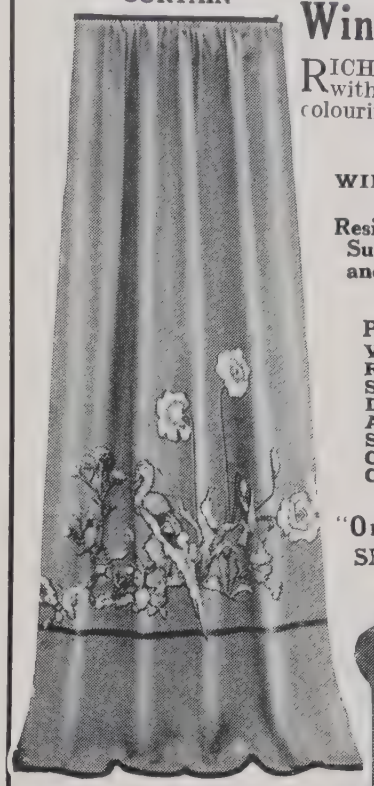
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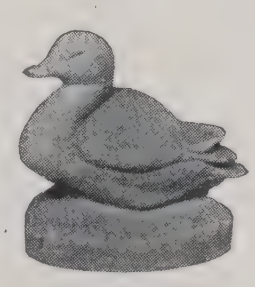
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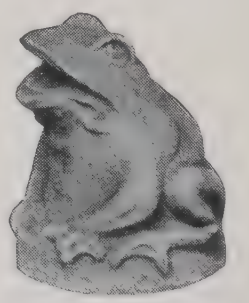
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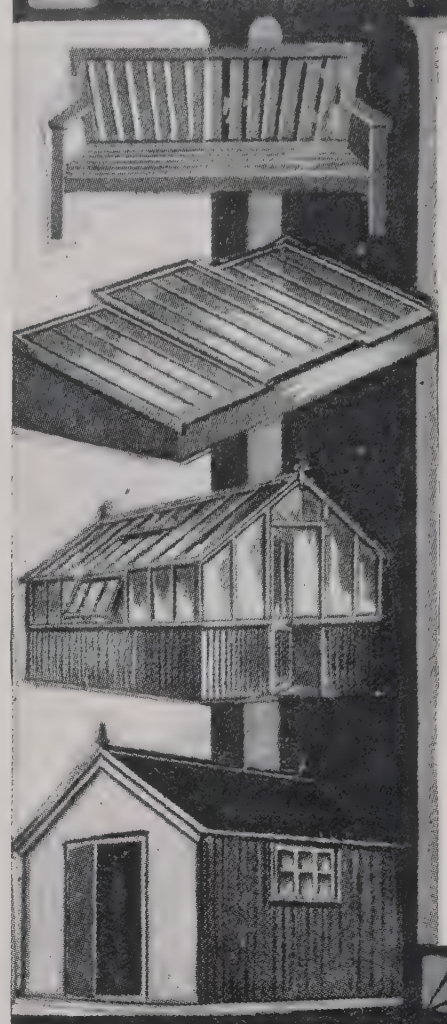
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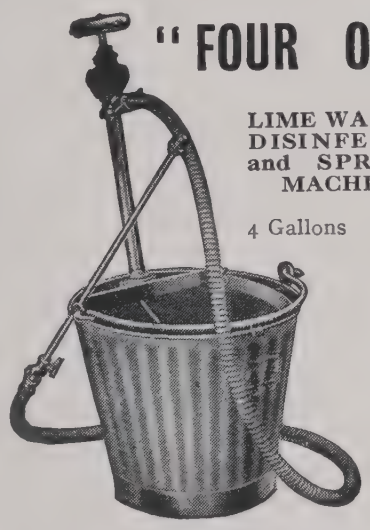
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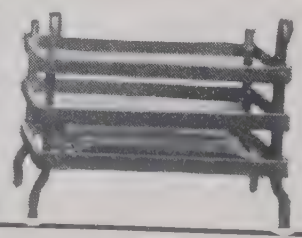
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it may upset a particular planting scheme. On the whole, however, if modern varieties are selected, there need be little fear of one variety outstripping its neighbours to any great extent sufficient to spoil a display.

The selection of varieties is in some degree governed by the purpose for which the roses are to be used. They may be required to furnish a long border or large beds by themselves, or they may be wanted as a groundwork to beds of bush roses or weeping standards —an association that is particularly charming and effective wherever it is tried, as the rose beds are never devoid of colour at any period during the summer. In the former case, a mixture of varieties can be employed; but, in the latter, care should be taken to select varieties of polyanthas that will harmonise with the particular shades of the bush roses, to avoid any clashing of colours. Opinions must always differ regarding the varieties that may be considered the best, and it is not proposed to submit a list that is to be regarded as final. I should recommend garden owners to study rose catalogues and select varieties from their lists with discrimination, and also with an eye to their pocket, always provided, of course, that they have not had the opportunity to become acquainted with the different sorts at first hand. As a guide in selection I should recommend several of the best modern productions, such as Magnifique, with fringed double blooms of a light pink, a fine bushy sort and excellent for bedding (it was shown at Chelsea this year for the first time); Golden Salmon, a strong bushy grower with full trusses of vivid golden salmon flowers—a new shade in polyantha roses, it makes a striking bed by itself; Rudolf Kluis, a fine vermilion red; Orleans, a brilliant geranium red with a white centre; Coral Cluster, of a rich coral pink, a fine and distinct variety; Eblouissant, a deep crimson; Else Poulsen, with semi-double rose pink blooms that are sweetly scented; Kirsten Poulsen, bright scarlet; Kersbergen, a good red that does not burn and discolour in the sun; Locarno, a deep orange scarlet that is admirable for forcing under glass or for outdoors; Miss Cavell, a bright crimson, and Mrs. W. Cutbush, a good pink, are both fine sorts; and Orange King, although a bright orange salmon and admirable in certain positions, is inclined to burn in full sun. Among the older kinds those to be noted are the rose-coloured Annie Muller, of a fine compact habit; Baby Faurax, a blue-tinted variety, liable to become washed out (the flowers are fragrant); Jessie, with cherry crimson flowers which do not fade, the habit is good and the plants can be used, with great effect as an edging to a border. Eugenie Lamesch, of an orange yellow tone; and Mme. Levavaseur, a good variety for massing. From the above list it should be easy to select those that will suit individual requirements. Most varieties are not expensive, the only exceptions being where they are novelties and where stock is limited. Good home-grown plants may be bought from 1s. to 1s. 6d. each, and if they can be obtained in pots so much the better, as they will either transplant more successfully into the open ground or can be transferred direct to the greenhouse for forcing.



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some time, plunge the pots in a bed of ashes outside in an open and sunny position. Plants received in small pots should receive similar treatment. By the end of this month the young wood will be mature and pruning can be done. This consists in shortening back strong growths to about six or seven buds, and medium growing shoots to about two buds. All weak wood should be cut away. After pruning, the plants can be transferred to a cold frame, giving them free ventilation when the weather is suitable, and protection from frost at night by placing mats on the lights. After two or three weeks, transfer the pots to the greenhouse, where a temperature of 40° to 50° Fahr. is sufficient to start them into growth. As growth is made, the temperature may be gradually increased to force the plants on. When the buds have formed, a few applications of liquid manure will be found beneficial to stimulate vigorous growth. An occasional syringing of the plants with soapy water will keep the foliage clean and check red spider. If green fly appears, then spraying with an insecticide or fumigating the house will keep it under control. Under glass the polyantha roses are more successful, from the standpoint of the small garden owner, than the hybrid teas or hybrid pernetianas (which mildew rather badly in a greenhouse), provided that care is used in watering and ventilation. After flowering in the greenhouse in spring, the plants can be transferred outside in May and June, where flowering will be continued on until October. For greenhouse work only those varieties that are perpetual flowerers should be tried, of which Coral Cluster, Else Poulsen, Mrs. W. H. Cutbush, Locarno and Kirsten Poulsen are all good. If the polyanthas have not been tried for greenhouse decoration, they certainly are worth a trial because of their novelty and beauty in the spring months. T.

EXHIBITION OF GARDEN SCULPTURE and ORNAMENTS

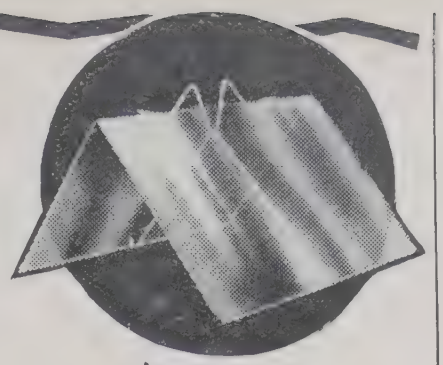
AT the International Exhibition of Garden Design, organised by the Royal Horticultural Society and held in October last at the Society's new hall, garden lovers were given the opportnnity of viewing garden sculpture in its proper relationship to the garden. The centre of the hall was laid out in the form of a formal garden enclosed by walls dominated at one end by a garden group representing Pan and nymph by C. S. Jagger, A.R.A., with an admirable background of cypress surrounding a formal lily pool. The pieces were set in the formal beds composing the garden, and the effect was highly satisfactory, since each piece could be viewed and appreciated in its proper setting. Unfortunately, the same cannot be said of the section devoted to garden ornaments, which was housed in the old hall. Here these examples of applied art, garden sundials, urns, vases, bird baths and seats, many of them excellent and, from a sculptural point of view, better than much in the new hall, were massed together with no regard to their setting in the garden. Without an appropriate setting such ornaments are meaningless and a true appreciation of their beauty is impossible. Too much in the new hall was grandiose sculpture, totally unsuited for the garden proper, and it would have proved more satisfactory, as well as more useful, if many of the garden objects had been given a place within the limits of the formal garden.


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Among the more charming pieces suitable for the garden was an admirable figure of "Piping Pan," by Mrs. A. Meredith Williams, executed with an attention to detail that gave liveliness and gaiety to the figure. The garden figures of Mrs. Jess Peacey were also particularly good, showing a fine sense of line and an intrinsic charm that are in keeping with a garden object. Pieces by Miss Anne Acheson, Miss

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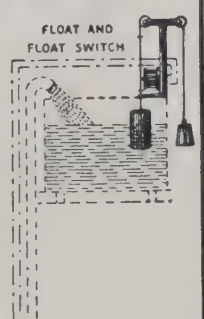
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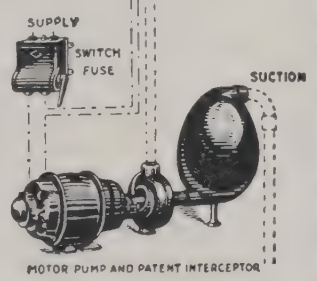
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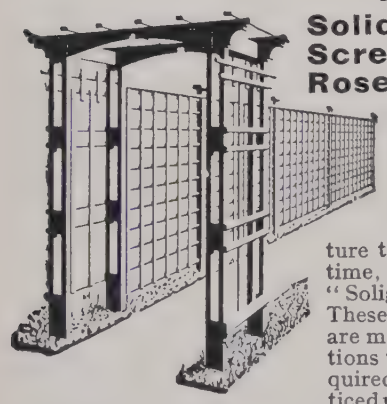
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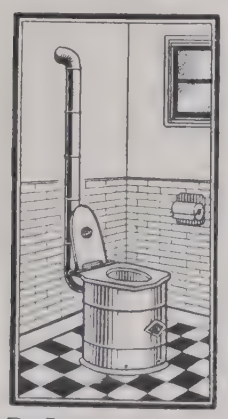


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Phoebe Stabler and Miss Gertrude Knoblock were carried out in sympathy with the garden atmosphere, and several of the pieces by Mr. Richard Garbe had charm as well as grace. The water lily tank in lead was one of his most charming pieces, showing art definitely applied to a garden object. The modern pieces by Mr. Harold Dow, combined the grotesque with their charm, and would not appeal to any but the modern school.

Firms, instead of individuals, were the principal exhibitors of ornaments in the old hall, and many of these had considerable artistic merit as well as usefulness. This display was much wider in scope and more modest in intention, with the result that the majority of garden owners found more to interest them than was the case of the exhibition of sculpture in the new hall. Numerous well designed pieces were shown by The Bromsgrove Garden Guild, Worcester, who had four artistic figures of "Spring," "Summer," "Autumn" and "Winter," all of which possessed intrinsic charm and would look admirable in a garden setting with a floral surround and a dark evergreen background. Two baskets of fruit were also most attractive, and would make excellent corner pieces in a small formal garden in front of the house. Tubs, vases, bird baths in lead or in castone were on view, and each was well proportioned and graceful in line. The Empire Stone Company were represented with several of their excellent pieces, including two fine oil jars of admirable proportions and shape, numerous vases, square and circular, and a few well designed bird baths and sundials. These ornaments of Empire stone are most pleasant in appearance, of clean lines and perfect balance and poise. They are constructed in sizes that are in keeping with the limited space of the average garden, and, given a proper setting in relation to other features in the scheme, they are ornaments that will add to the beauty of the garden and bring out the character of the design and lay-out. A varied collection, comprising sundials, bird baths, urns, vases, etc., was shown by Messrs. Pulham and Son. Many of the bird baths, with and without pedestals, are of good shape and design. They are made in "Pulhamite" stone, an artificial composition that is said to be more durable than natural stone. It is of an attractive light shade, but pieces may be obtained in old stone colour. Tne only precaution that must be taken with these bird baths, especially those with figures, as with all others made of artificial stone, is to empty them of water during frosty weather. If water is left in and freezes hard, the expansion is apt to cause cracking, which not only disfigures the ornament but destroys it for future use. Messrs. Wakeley Bros. had a fine collection of decorative pots and vases of various designs and shapes and sizes. Their



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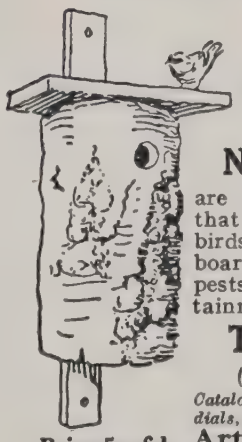
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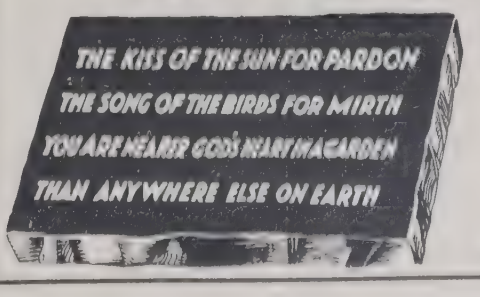
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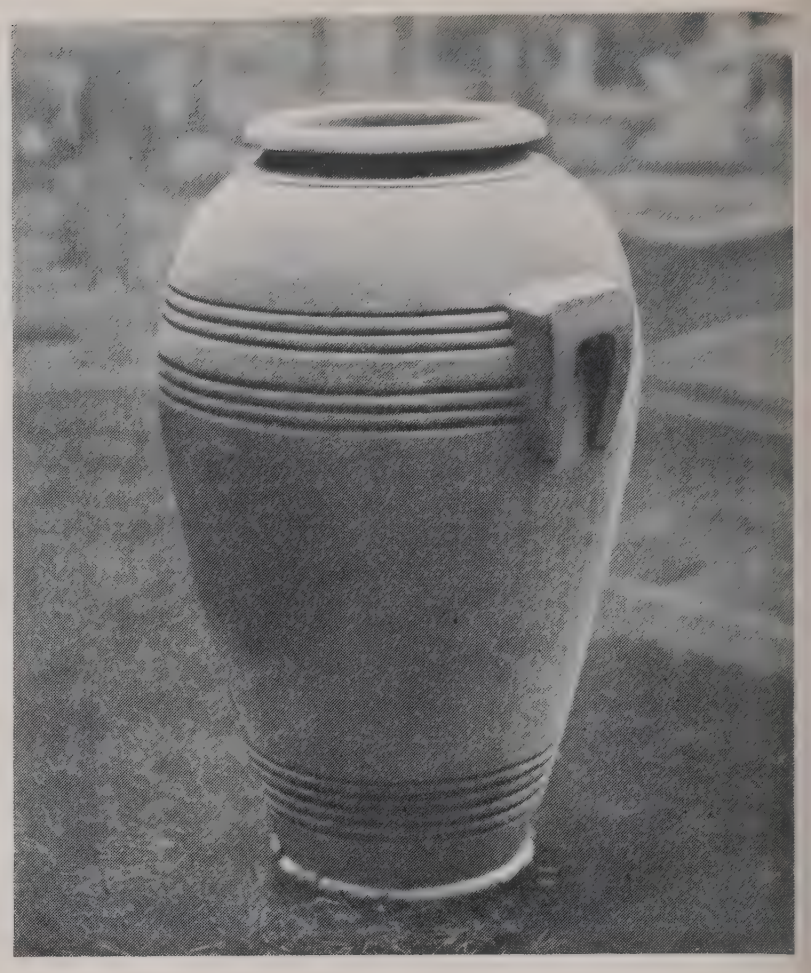
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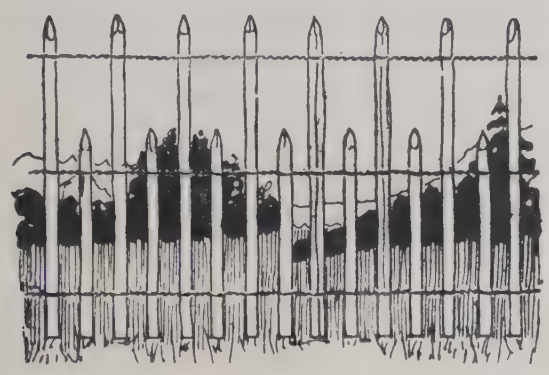
Greek and Tudor pots are of pleasing lines and eminently suitable for tub plants, such as a bay laurel. Bird baths and garden figures in fresh and original designs were also on view. These ornaments are all light grey in colour, and have been made from British clays so treated as to render them suitable for modelling. The ornaments are marked by a distinction of manner and treatment, and in several instances they show an appreciation of the principles of beauty. A representative collection of their work, comprising several pieces of garden statuary and numerous ornaments, including vases, bird baths and sundials, was shown by Messrs. Burton Holt; the figure of "Peter Pan" was one of the most admired pieces in their exhibit. It has a grace of line and a freedom of treatment that render it eminently suitable for inclusion in the garden in an appropriate setting. Other firms showing exhibits of garden furniture were Messrs. Castle Shipbreaking Company, who had several excellent teak seats, pergolas and trellis, all of sound construction and good design; Messrs. Dryad, furniture in wood and cane suitable for outdoors and indoors; Messrs. David Swain, furniture, greenhouses and frames; and Mr. T. Revitt, who had a garden house, trelliswork and wooden garden seats.

The exhibition of these ornaments served to bring out the variety of types that exist and the different materials of which they are made. There is much that is good in garden ornament to-day, but there is also a great deal that is bad, possessing neither charm nor grace. Naturally, tastes regarding the design and composition of a garden differ, but it is of great importance when considering garden ornaments for decoration to select only the best and only those pieces that will be "in keeping" with the size, style and arrangement of the garden. Any garden ornament should become part of a garden. It should not be some extraneous object dumped down in the middle of a path or lawn and bearing no relation to other features. An ornament in stone or lead is as much an object of beauty in the garden as the flowers which surround it. Without a proper setting an ornament will lose much of its beauty and grace, while without an ornament the garden will lose much of its charm. T.



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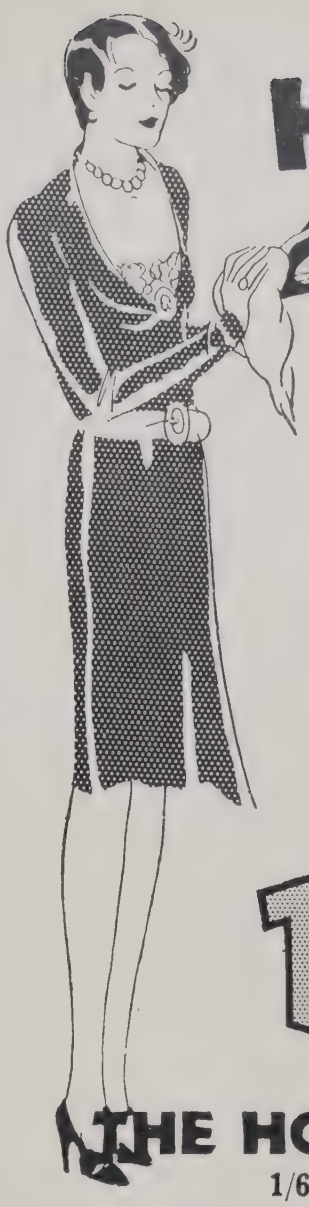


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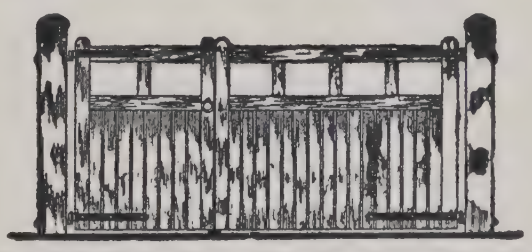
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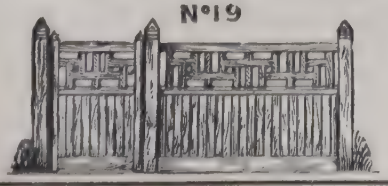
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GARDEN MANURES

Kinds to Select and Their Purpose

DURING the last few years, with the great extension of gardening and the rise of the small garden to popularity, there has been a steady decrease in the supply of stable manure for manurial purposes in the garden. The change from natural manure to forms of artificial fertilisers has been a gradual one, and largely the outcome of the increasing favour of motor transport which has caused the marked decrease in stable manure. In towns and industrial areas the problem of the supply of stable manure is now most acute, as all town gardeners are aware. In the country the process of conversion in transport has been slower, which is reflected on the quantity of manure available; but now the question of manurial supply in the country districts is every bit as pressing as it is in the towns.

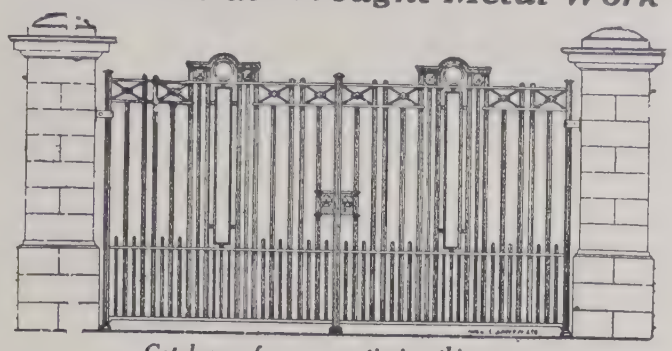
With the greatly increased demand, and a gradual lessening in the sources of supply, there has come about the inevitable rise in price which is now almost prohibitive, especially when one cannot be certain as to the quality of material which is purchased. In view of this serious shortage it is time that all garden owners gave attention to the uses and application of the artificial manures that are on the market as efficient substitutes for stable manure. These artificials, there is no denying, are by no means so beneficial to the soil as natural manure; but they must be accepted as an efficient *quid pro quo* by all garden owners, even although faith still exists in the old-fashioned methods. Artificial chemical fertilisers undoubtedly add greatly to the fertility of the soil by reason of the fact that they supply the necessary chemical elements in which the particular soil is deficient. They add potash, lime, phosphoric acid, nitrogen, iron, magnesium and calcium, all valuable chemical constituents of soils. But they do not possess the same mechanical properties for soil improvement as does ordinary stable manure, because of their powdered form. Natural manures, besides supplying in a convenient form all the chemical requirements of the soil and the growing plants, keep the soil open and porous, owing to their straw bases, and in periods of drought retain a certain amount of valuable moisture: hence the idea of the application of surface mulches in late spring and summer. It is impossible to obtain the best crops either of flowers or vegetables unless attention is given to the mechanical condition of the soil. No amount of fertilising with chemicals alone can correct the drawbacks of thin and sandy soils or those of a close and heavy nature.

Leaf mould and peat, which are generally advised for enriching soils of poor quality, both have this power of improving the soil tilth, but they lack the power of supplying the necessary inorganic chemical salts that may be wanting in the soils to which they are applied. They are only valuable for adding organic humus. It would seem, therefore, that what is necessary in a manure is a combination of the two forms, organic on the one hand and artificial on the other, which is capable of producing a soil of good tilth and substance and one rich in plant foods. To accomplish this by means of a blending of fertilisers is not such an easy task as it would seem. Chemicals and artificial fertilisers cannot be used indiscriminately; the one may be antagonistic to the other, with the result that all the good that has been done through the application of one is undone by the application of the other. So long as consideration is given to the question there is no need for difficulty or a wastage of time and money. Like many other aspects of gardening, the application of artificial manures must be carried out in a thoroughly practical and scientific way. Once the productive capacity of a soil has been stimulated by the addition of an organic material rich in humus, such as peat mould, then fertilisers may be used in order to maintain the chemical content of the soil. Prepared peat mould, which is now in the market, has a high content of organic material and humus and is also rich in nitrogen, and is more valuable on that account than farmyard manure. As a substitute for farmyard manure it deserves attention, as does also hop manure of a reliable brand, such as Wakeley's. Hop manure is both beneficial to the soil and to the plant as it provides a certain amount of plant food and greatly adds to the fertility of the soil. The addition of either hop manure or peat mould to the soil keeps it sweet, which is an important factor in successful cultivation.

A short summary of the different chemical manures and the purposes for which they may be used may be helpful to those garden owners who find it difficult to bring their soil into good condition. Compound fertilisers are much in favour at the moment, and, while many of these are excellent, care should be taken to ascertain their chemical analyses and the proportions of their constituents, for the one fertiliser may not suit all classes of soils. On the whole, the best plan is to apply simple fertilisers to make up particular deficiencies. The group of nitrogenous fertilisers, such as sulphate of ammonia, nitrate of lime and nitrate of soda, promote vegetative growth, *i.e.*, leaf and stem, and hence they are useful for enriching the vegetable ground and the lawn where rapid leaf growth is desired. As these artificials dissolve readily in water, light dressings should only be given, otherwise the plants may be burned. Phosphatic manures, on the other hand, promote flower and fruit production, and dressings of superphosphates should always be given

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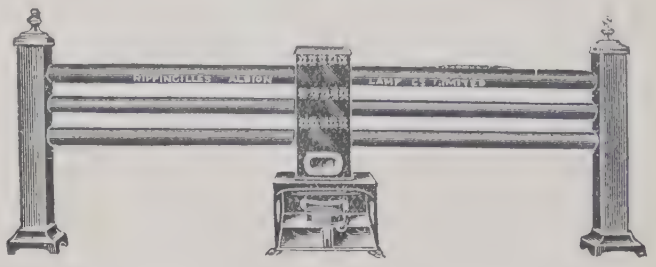
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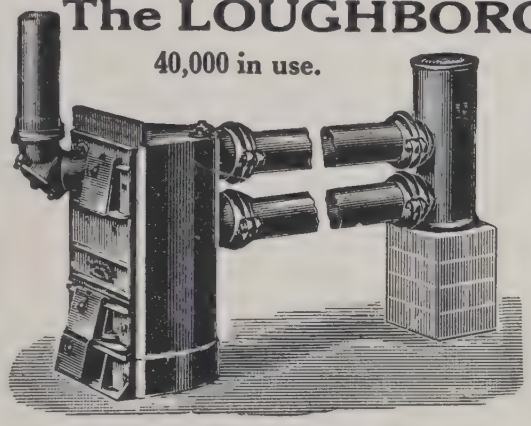
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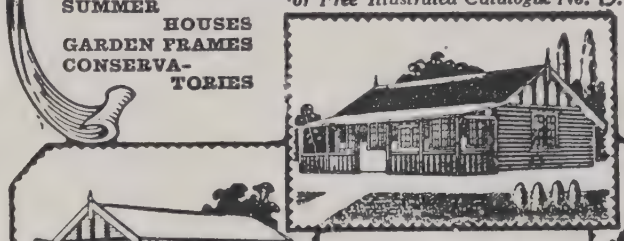
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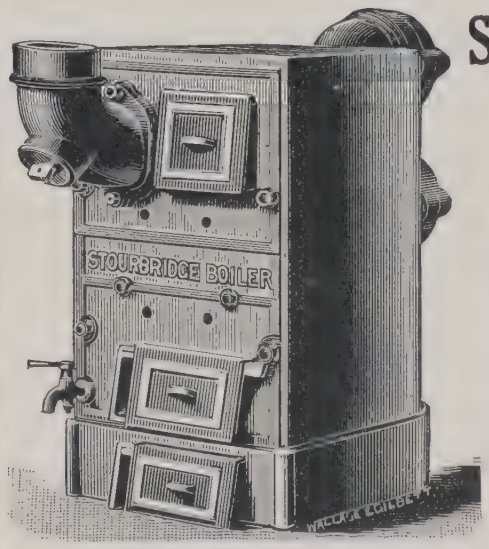
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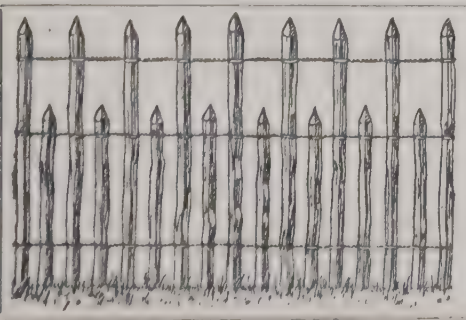
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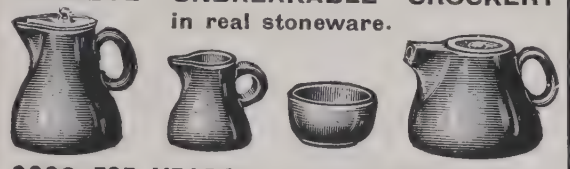
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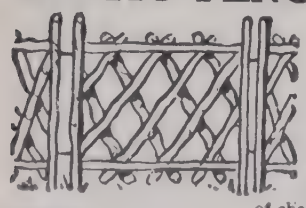
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with that end in view. That is the reason why superphosphate is recommended for the herbaceous border or the shrubbery or rock garden. Basic slag is rich in phosphorus and is valuable for adding to heavy soils at this time at the rate of about 4 ozs. to the square yard; while on light soils a dressing of superphosphate of lime at 2 ozs. to the square yard in spring is good. The potash manures, although they do not react directly on the plant, greatly increase the fertility of the soil and strengthen the plant's constitution. Indeed, they are the most valuable manures, especially wood ash, which is rich in potash. All trimmings and prunings, dead wood, leaves, etc., should be collected and burned at intervals, and the ash collected and stored for future use. Do not allow the ash to remain outside, otherwise the potash salts, being readily soluble in water, will dissolve away. Lime is a valuable agent in improving the mechanical condition of a soil, and at the same time it acts as a plant food. No matter the manurial content of the soil, lime should always be present, and it is a golden rule to dress the soil, especially where vegetables are grown, every third year, not only because of its soil improving qualities, but because it prevents the spread of disease. A dressing of lime cures sourness in the soil, it hastens the decay of all organic matter, while it acts on the other chemical constituents, retaining some and liberating others. Salt and soot both have a certain manurial value in addition to their uses as insecticides, and they are specially useful in vegetable growing. Vegetable manures, such as all green garden rubbish and seaweed, have considerable fertilising value, and, as they are almost similar in action to animal manures, they should be used when possible. Mustard, clover and rye are all excellent for grass manuring, but they must be dug in before they flower.

The potential manurial value of a heap of garden refuse composed of lawn clippings, leaves, weeds, herbaceous cleanings, etc., can be rendered almost immediately available to growing plants by the addition of material known as Adco, which converts such rubbish into a synthetic manure that has all the properties of stable manure. By the addition of Adco to the heap the process of fermentation and decay is greatly hastened, and the material soon becomes fit for use as a soil dressing. It is a further extension of the method where salt or sulphate of ammonia is added to a refuse heap to aid decomposition, made possible by scientific research and experiment, and it is a much more efficient and rapid way of producing a synthetic manure.

There is one other point to be considered in the use of manures, and that is in their application. Care must be taken when applying dressings not to mix two manures that are opposite in their chemical reaction, and which consequently will neutralise each other or set up a reaction unfavourable to their object. Basic slag or lime should not be mixed with sulphate of ammonia, or lime or nitrate of soda with farmyard manure. Similarly, nitrate of soda must not be used with superphosphate, otherwise nitrogen will be lost. If, as is often the case, it is desired to manure and add lime to the soil, the lime may be added a month or so previous to the digging in of the manure. Full particulars and directions for application are generally given with most of the proprietary brands of manures, so that one cannot go far astray or make serious error. G.

THIS MONTH IN THE GARDEN—

Continued from page lxiv.

better than caustic soda in that, as well as removing all mossy growth, they actually destroy insects' eggs and fungi. Moreover, they require no making up. They can only be applied, like caustic soda, on a dry day and during the period when the trees are dormant from December, until the end of January. The material can be purchased in tins or in drums where a large quantity is desired. The winter washing of fruit trees is a most important task, and one that no garden owner should omit when fine quality fruit is desired.

The Vegetable Garden.

All ground intended for the growing of vegetables next year should either be trenched or double dug as opportunities occur. Digging must be done two spades deep, and well decayed manure or a substitute incorporated with the bottom spit. It should be borne in mind, however, that it is often more beneficial to trench than to manure. Where the soil is of a heavy clay nature, apply lime freely, leaving it on the surface, where it will gradually be washed into the lower layers by the winter rain. It brings the ground into a more friable condition, and in addition checks the spread of fungus diseases which lie dormant in the soil all the winter. Deep soil cultivation is important, especially where root crops are grown, and it is amply repaid by increased crops. Old vegetable refuse is best gathered and dug in instead of allowing it to strew the ground, the surface of which should be left rough. G. C. T.

GIFTS FOR A GARDENER

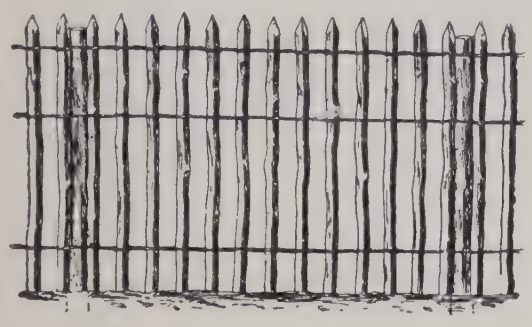
Those who are on the look-out for an uncommon Christmas gift for their gardening friends could not do better than consider the merits of the old Dutch weather glass made and supplied by Messrs. F. Davidson and Co. Here is an ideal present for any gardener—a most sensitive and accurate barometer, an absolute necessity in any garden. It is not expensive, being priced at 8s. 6d., postage extra. Another serviceable gift for a gardening friend is a tool of some description, and one that can be recommended is the "Sproughton Hoe," which is a much superior Dutch hoe. It may be used either as a push or draw hoe. It is a serviceable tool, and the smaller type, suitable for the rockery and made on the same principle, is also excellent. Both are made by Messrs. Davidson.

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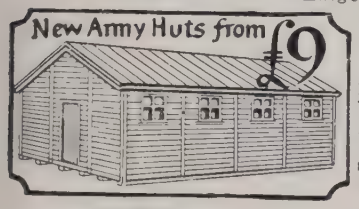
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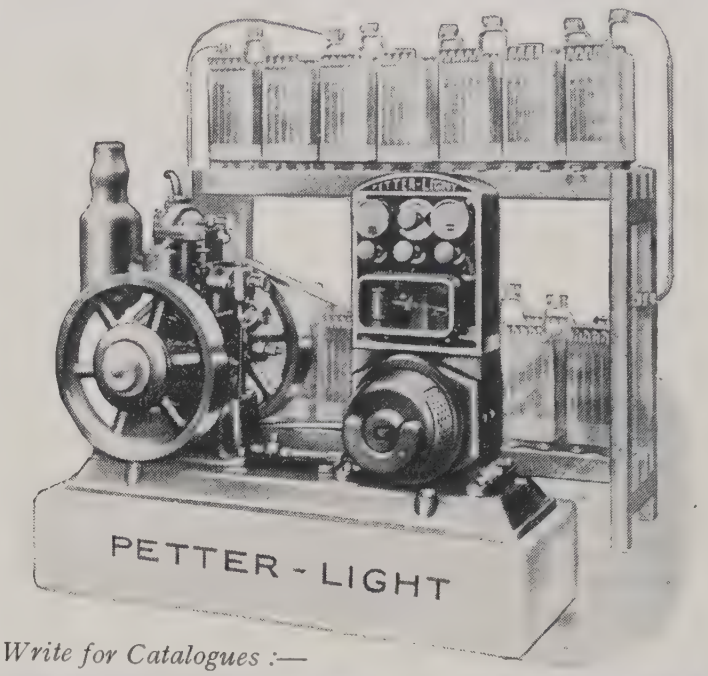
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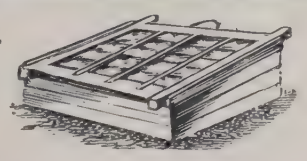
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Economy in driving may be taken in its fairly wide sense of meaning, in addition to modest fuel and oil bills, satisfactory life from the tyres, absence of the need for drastic chassis or engine repairs, no more than normal re-lining of the brakes and so forth.

What Fast Driving Entails.

In the first place, fast driving is expensive driving. That goes almost without saying. It's the pace that kills the tyres, absorbs the fuel and burns away the oil. An occasional "blind" on the level, when the car may be let out to its maximum for, perhaps, five or six minutes on end, will make little difference to the yearly budget, for, when all is said and done, such all-out bursts are rare luxuries. What is not a necessarily rare luxury is the climbing of a hill as fast as the car will take it, or that absurd indulgence of trying to see how far the car can be forced without a change down in gear, or that haste in getting away from a stop—as in traffic—before the other fellow. These things may be amusing when accomplished to the satisfaction of the driver, but attempts at them are expensive, whether successful or not. Look at the concrete of the track after a racing car has made a spectacular racing start, and remember that the same thing is going on on a smaller scale when you scurry away on the drop of the policeman's hand. The rubber burnt off your tyres may not show on the dark wooden paving of the highway, as did that of the racing man on the comparative white of the concrete, but some of it is there just the same.

The Effect of Violent Braking.

The complement of violent acceleration is violent braking. Both may be useful, and even vital to life and limb on occasion, but both are expensive. That violent deceleration takes it out of tyres and brakes is widely recognised in a mild sort of way, though not keenly enough; but even those who know all about the evils of fierce brake application are inclined to forget that violent acceleration has much the same wearing effect everywhere except in the brakes themselves.

It is often advised that, to lessen the wear on the brakes and at the same time aid deceleration, it is good to use the engine as a brake. To the expert driver who knows just what he is doing, and who can change down without an error at really high road speeds, this advice may be tolerable; but it will never be applied by such a driver without discrimination. As a matter of fact, this use of the engine as a brake, and especially when it is accompanied by changing down in gear, imposes far greater stresses on the transmission and final drive of the car than are to be encouraged with impunity. After all, the brakes are designed to exercise a retarding effect, and if the engine is used for this work there is a reversal of stresses throughout the whole transmission system that will entail that enemy, wear, sooner than anything.

The Merits of Coasting.

Few drivers indulge in the practice of coasting, though it is difficult to know why, for once learnt this most useful art is the greatest of all contributory factors in economical driving. The free-wheel devices that are now being boomed have the simplification of coasting as their *raison d'être*, but it is possible to get their benefit without their expense or complication. If all prophecies come true, in a few years' time all motorists will be coasting drivers; but there is no reason why they should not be so at once, without waiting for any new gadget. Whenever a chance offers, the gear lever is just slipped into neutral and the car glides along of its own momentum. Getting the gear re-engaged when the engine drive is again needed is really almost as easy as the disengagement, though it seems to bother some drivers. But let me conclude on a note of warning—never coast by holding the clutch out. It will cost infinitely more in repairs than it can possibly save in fuel or any other economy.

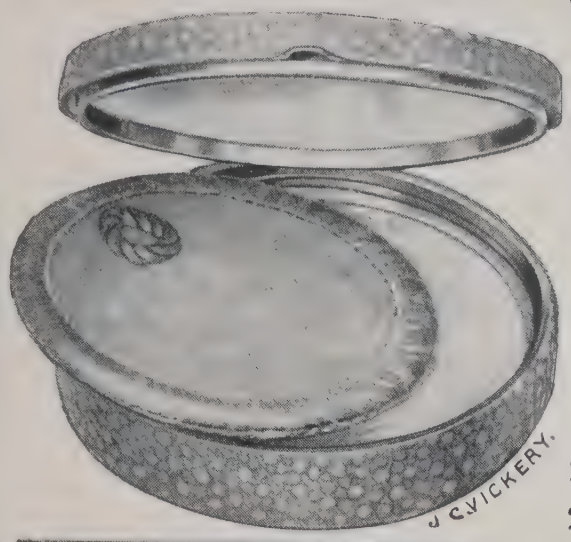
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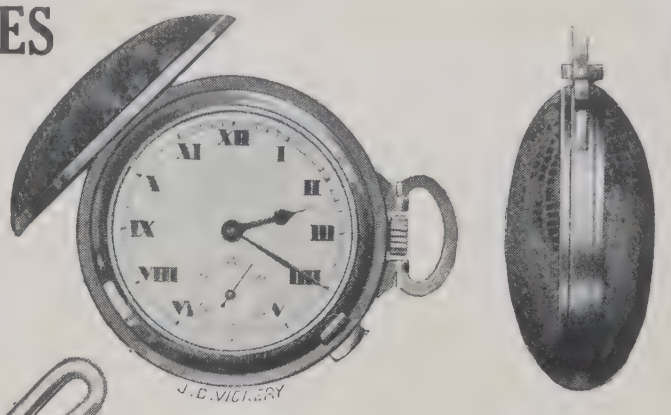
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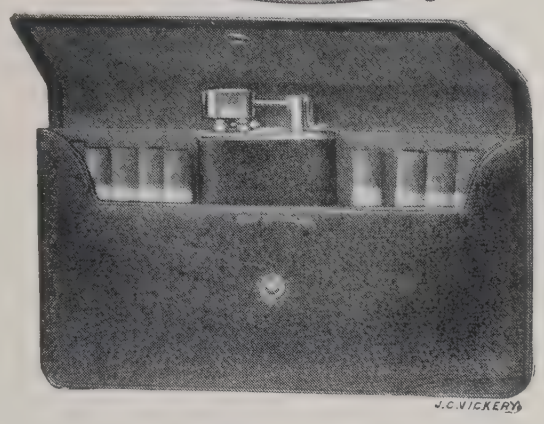


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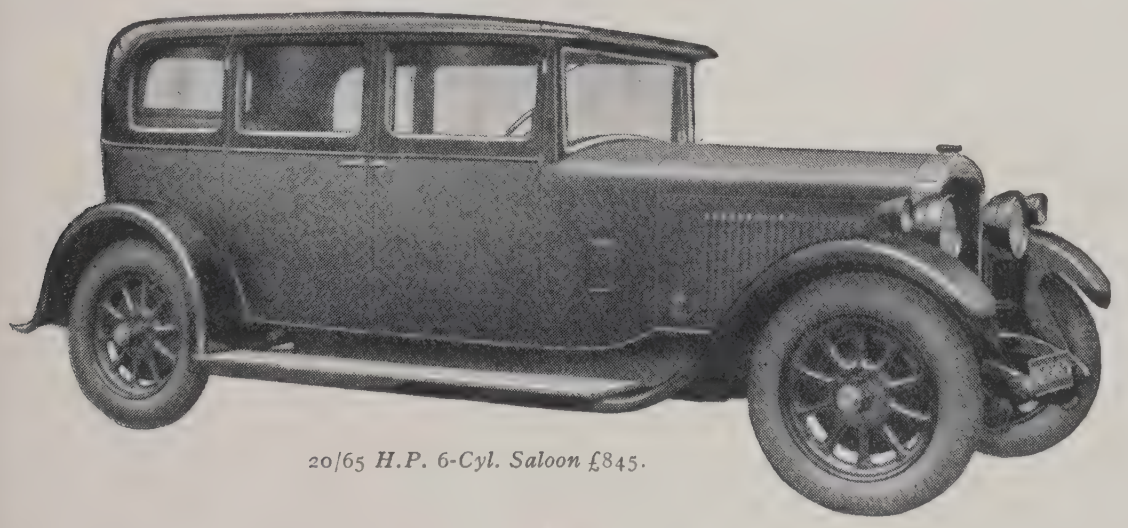
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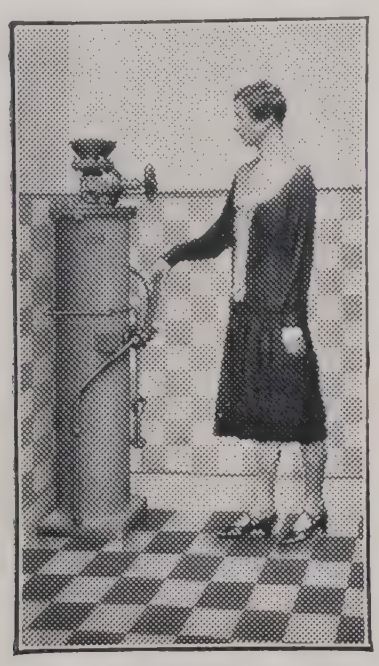
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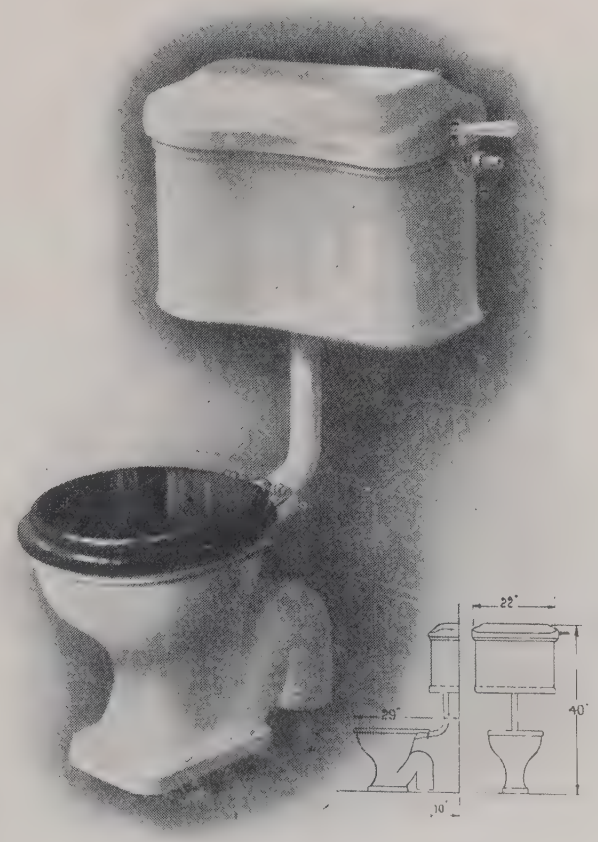
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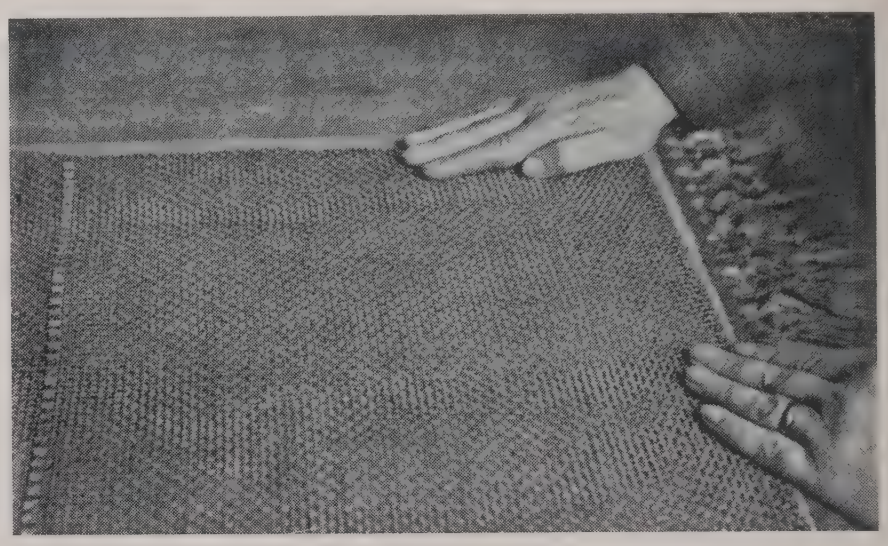
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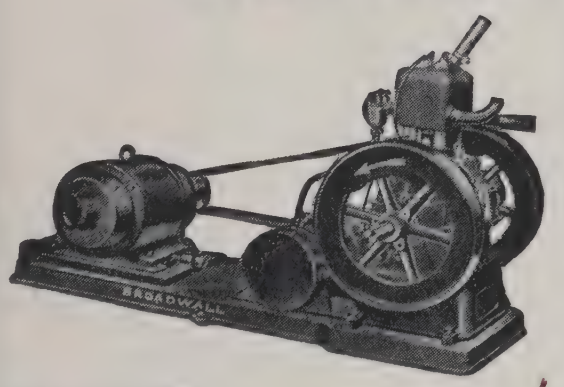
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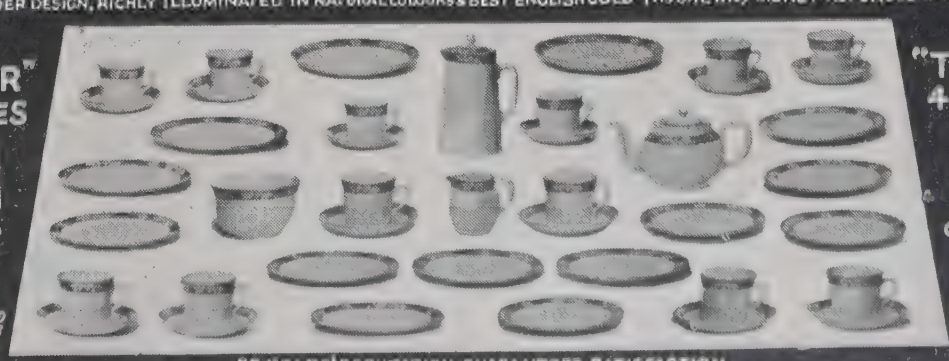
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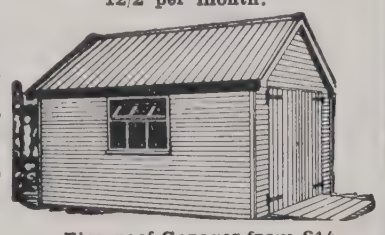
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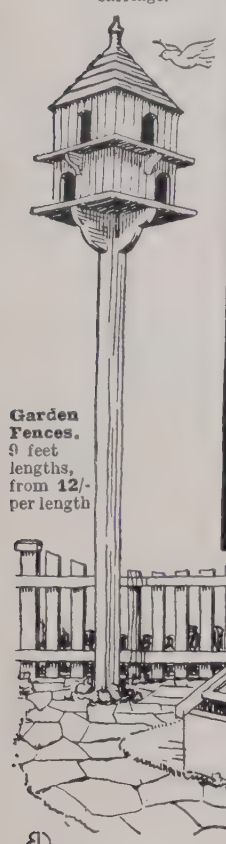
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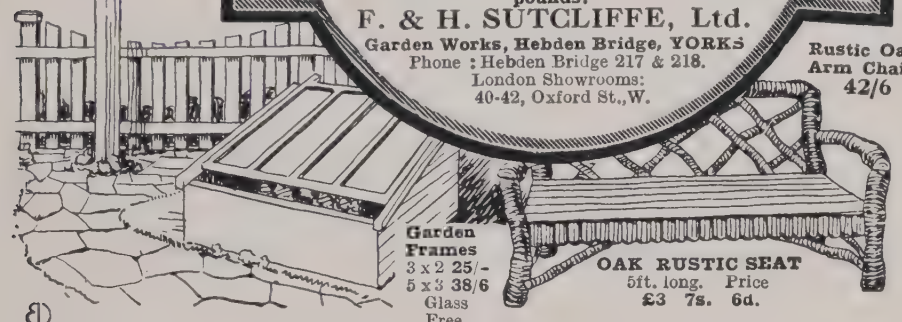
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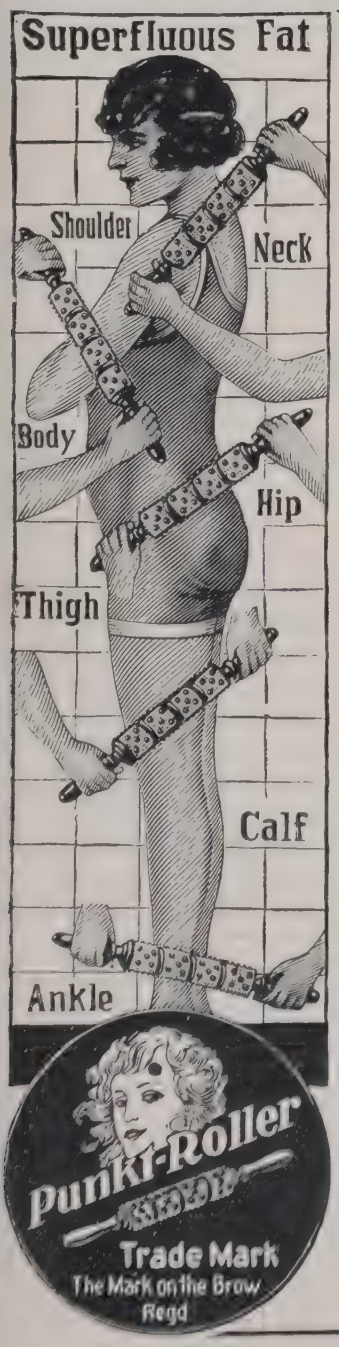
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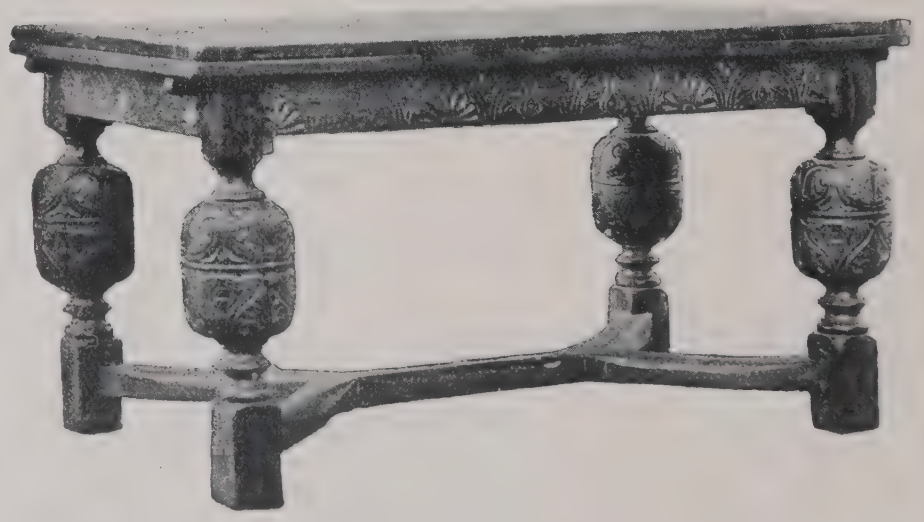


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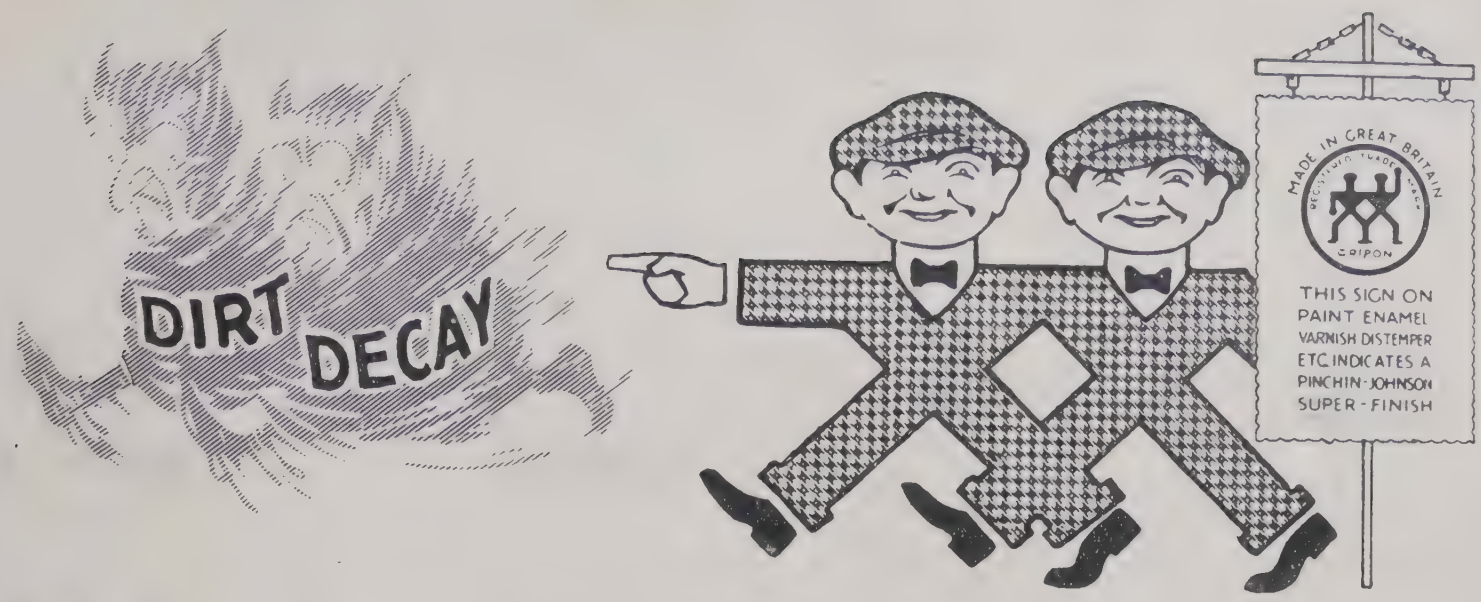
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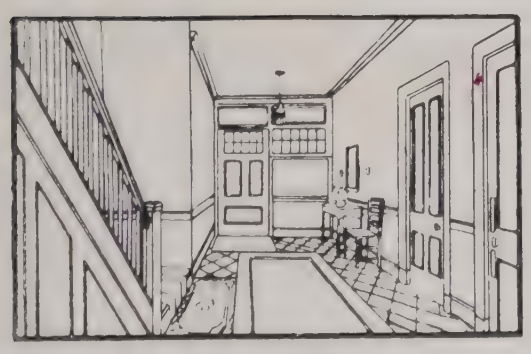
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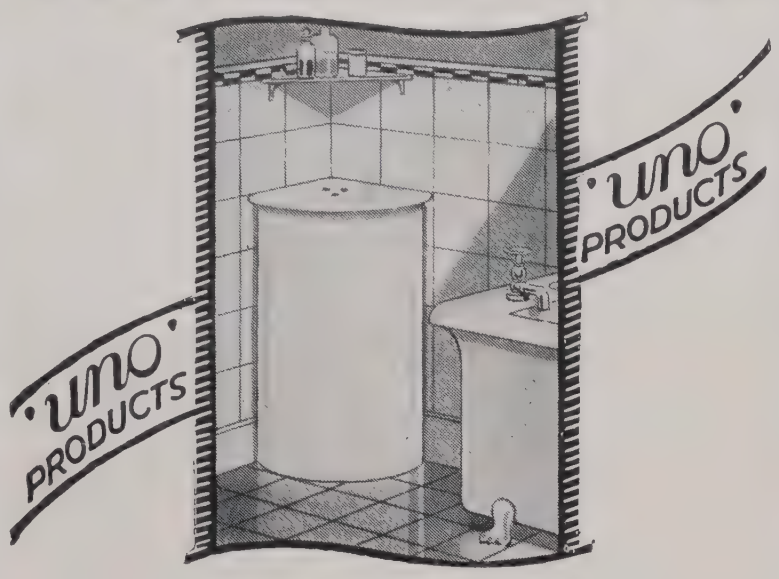
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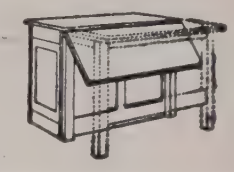
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(7). List of Dates and Periods relating to old Furniture ;
(8). How to furnish your home in antiques for £100, giving full detailed description of each piece with actual photographs of them.

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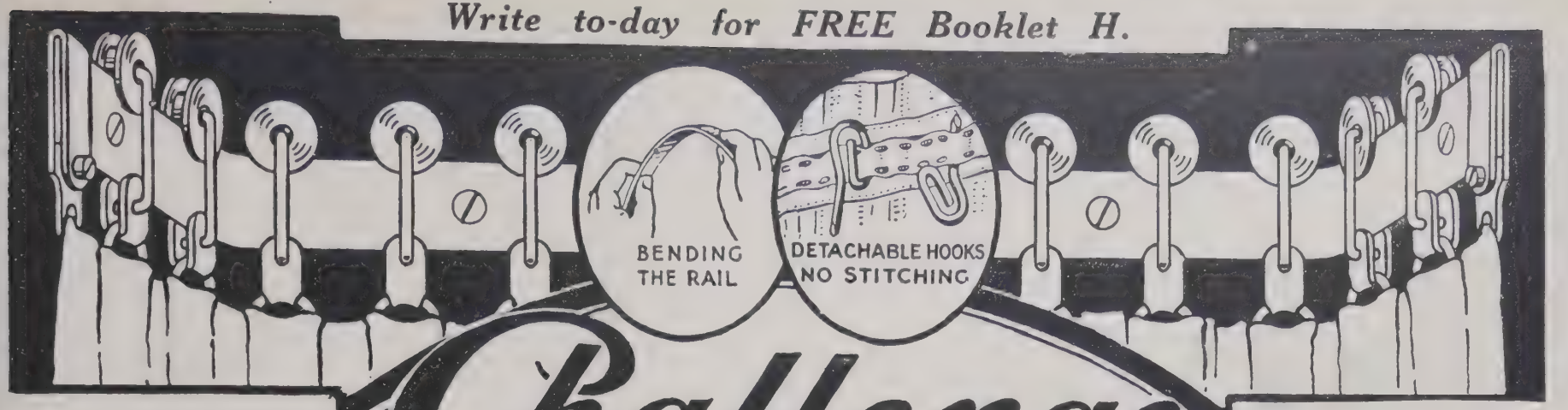
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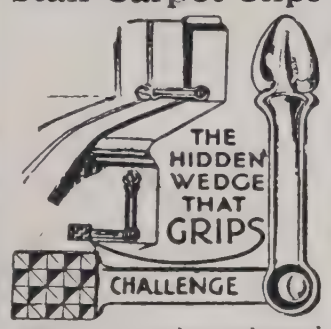
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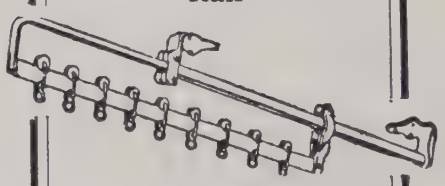
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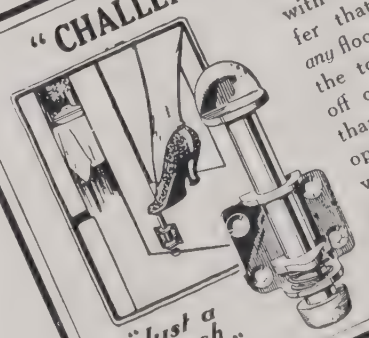
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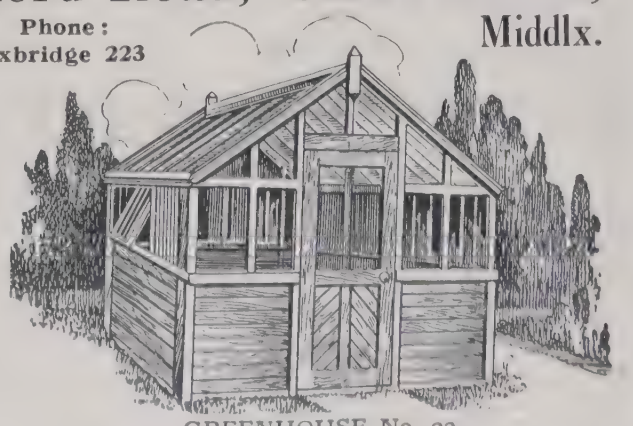
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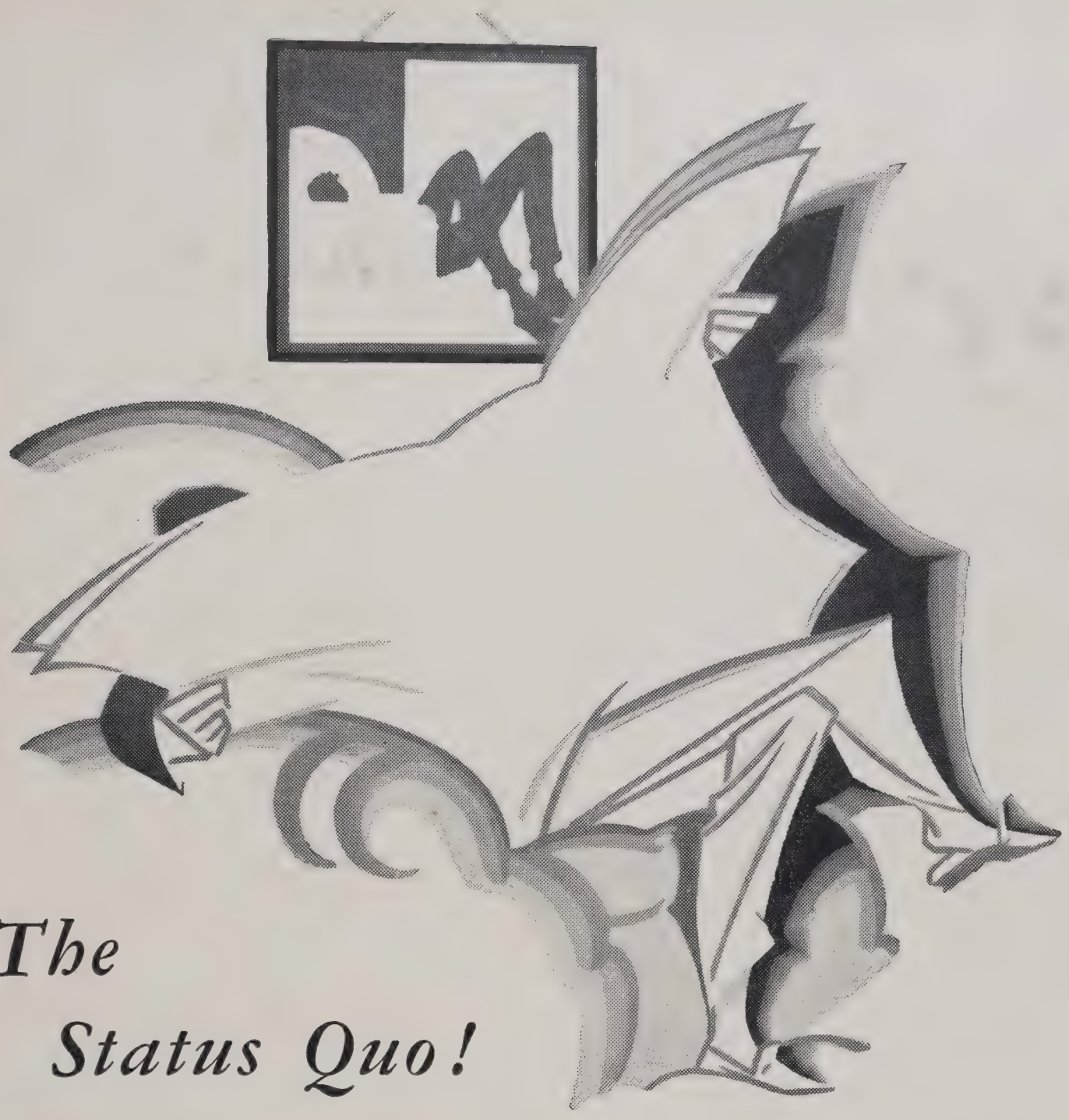


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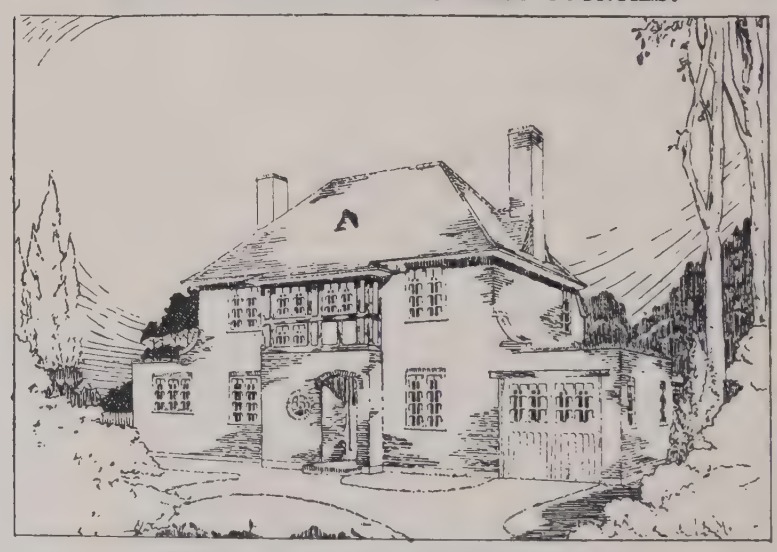
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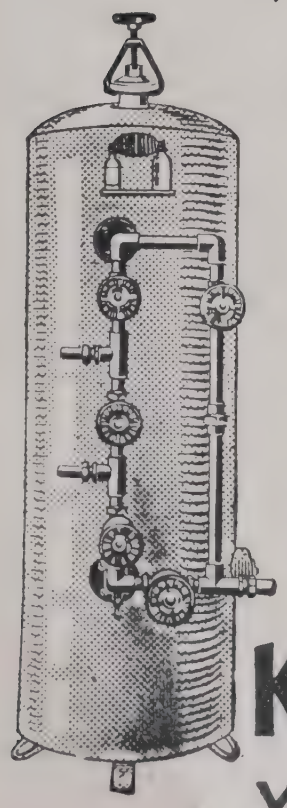
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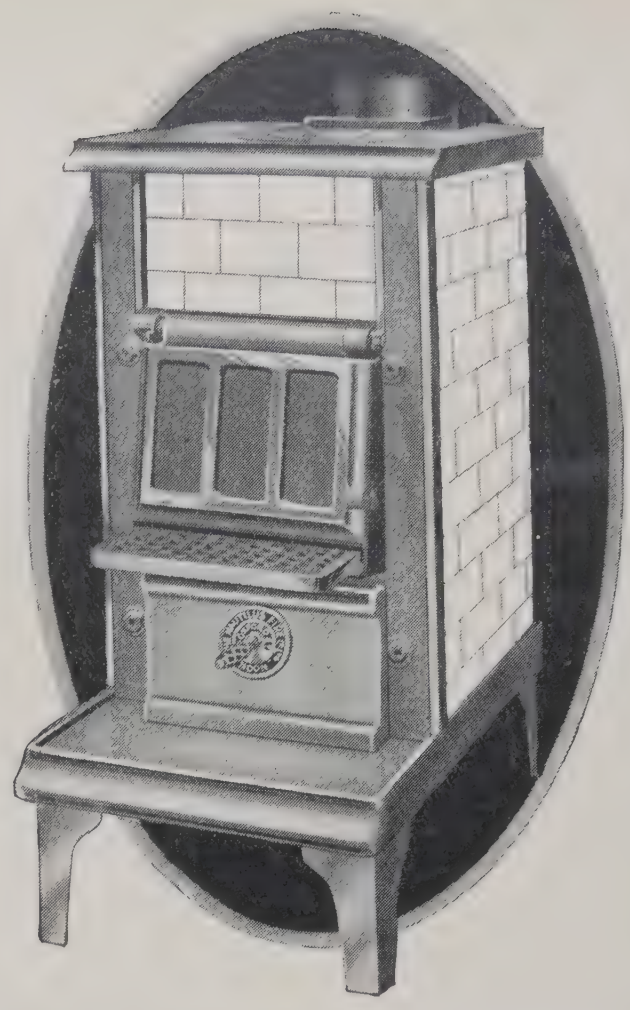
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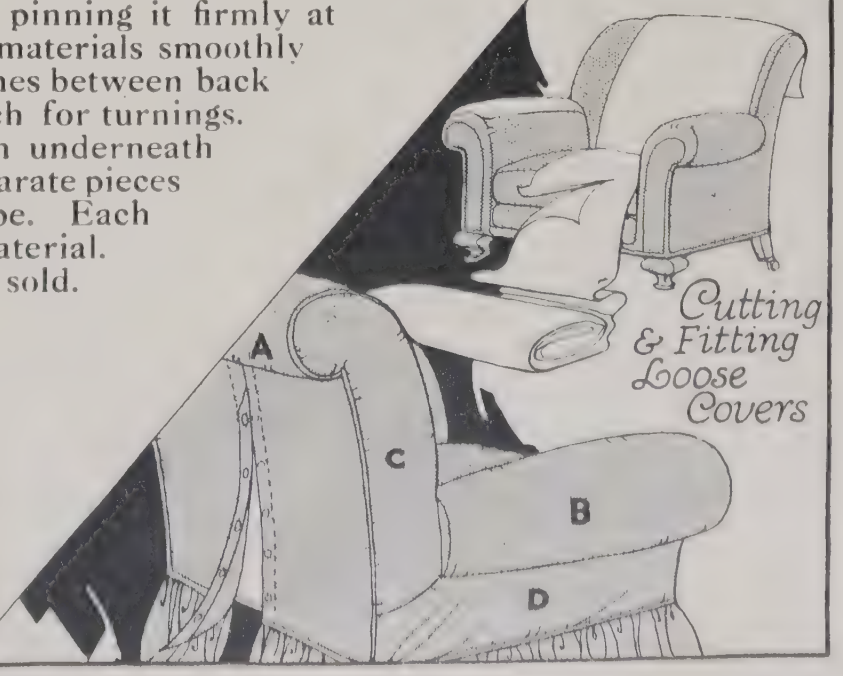
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Making loose covers for chairs, ottomans and settees is easy and delightful work with "Solprufe" Dyed fabrics. They turn old furniture into new.

Lay the material on the chair pinning it firmly at the back of the roll (A). Draw materials smoothly over the front and tuck in 12 inches between back and seat. Trim, leaving half an inch for turnings.

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Obtain "Solprufe" wherever reliable fabrics are sold.



Cutting & Fitting Loose Covers

In case of difficulty write

THE BRADFORD DYERS' ASSOCIATION, LTD.,
MANCHESTER BRADFORD LONDON

Make use of our Service Department. See page xii.

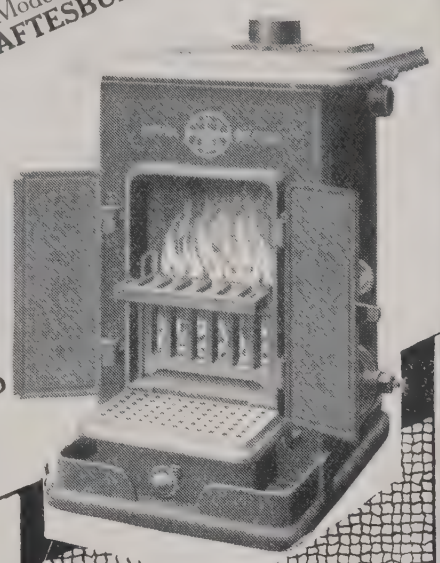
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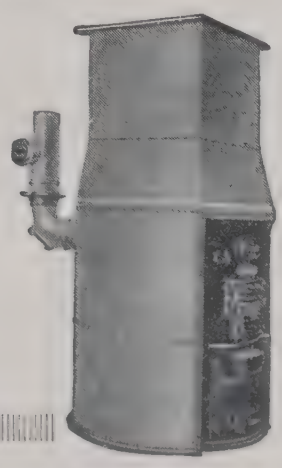
Mrs Brown explains the new heating!

MRS. BROWN'S friends could not understand why her home was so warm and cosy and why she seemed to have so little Spring Cleaning. They had noticed that she had no fires in the house, yet saw no signs of radiators. Where did this comfortable heat that permeated the house, and made so little work, come from?

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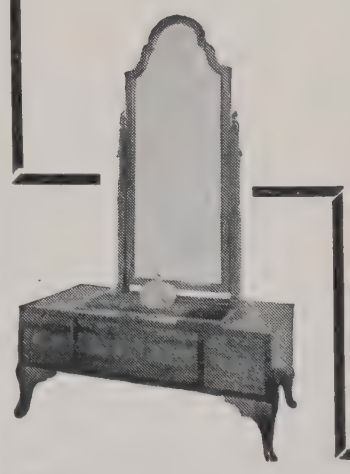
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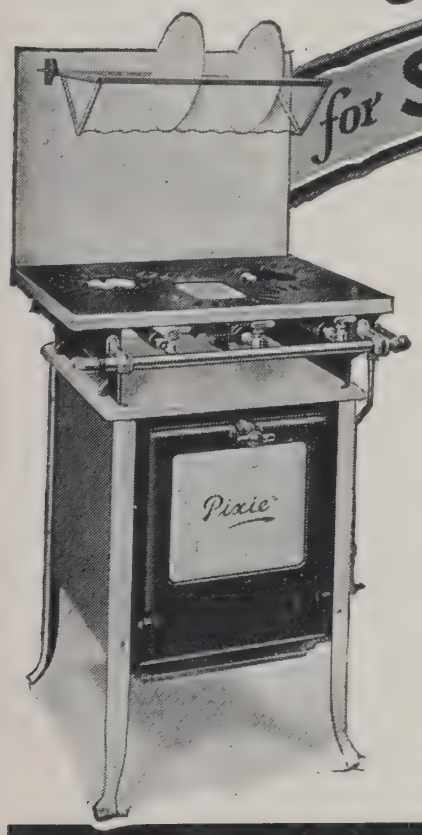


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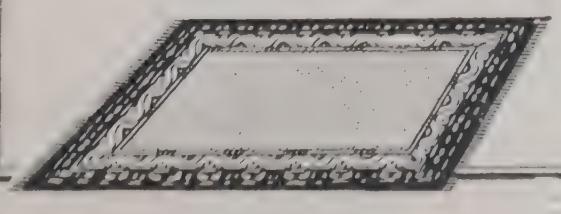
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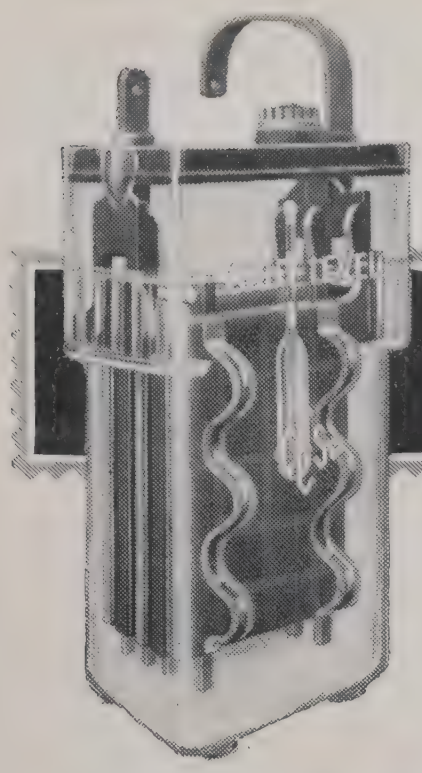
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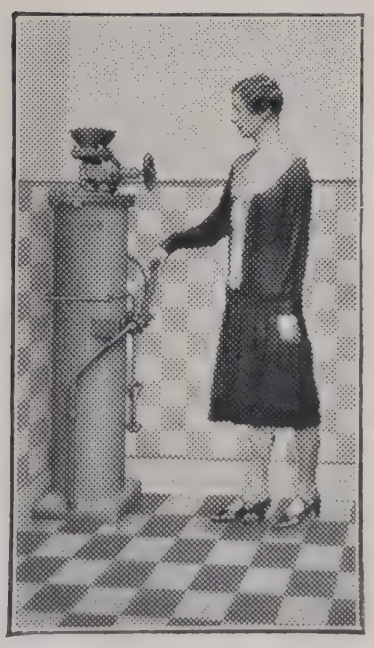
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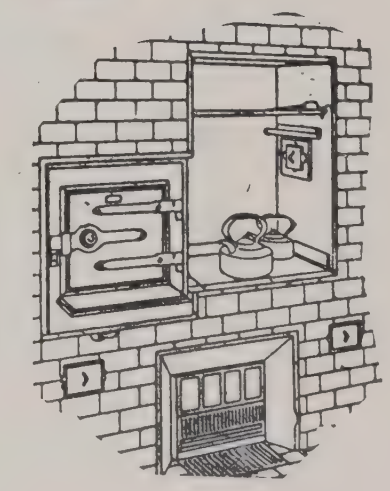
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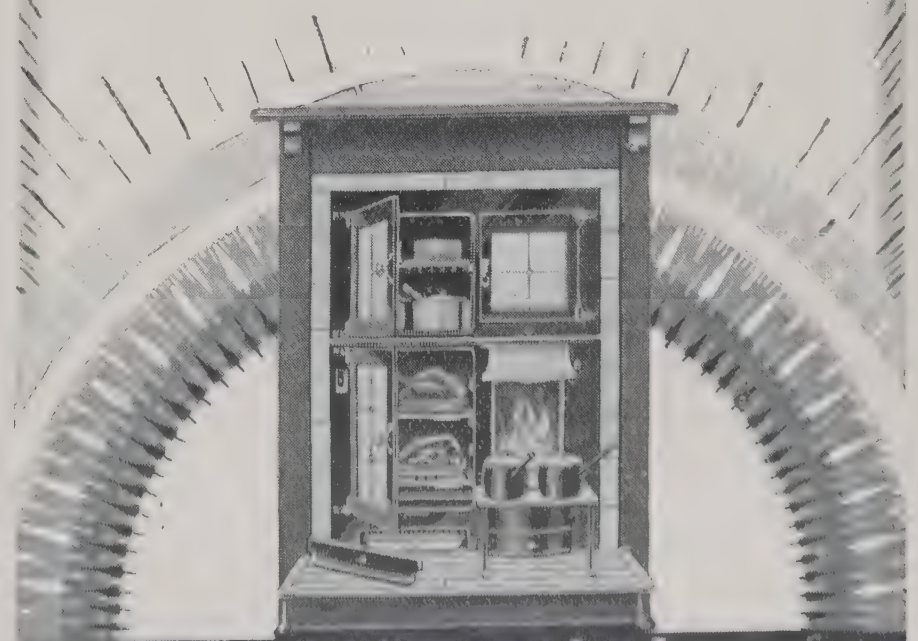
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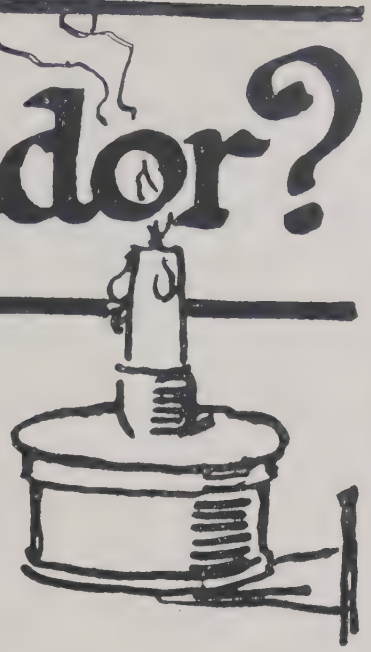
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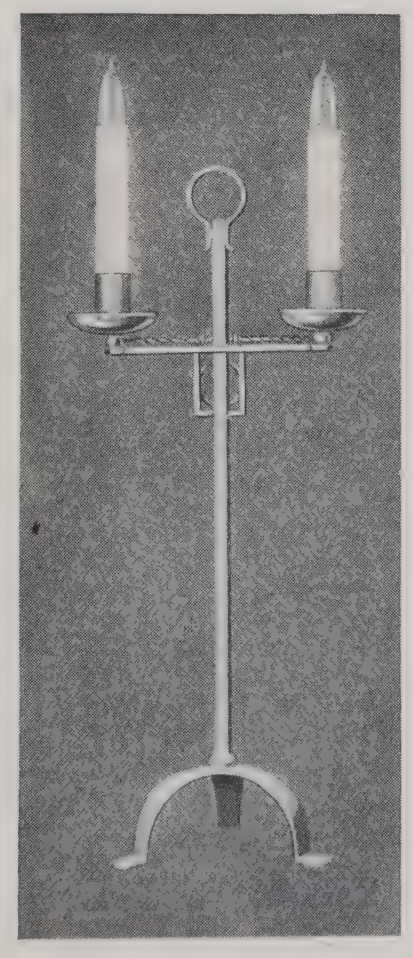


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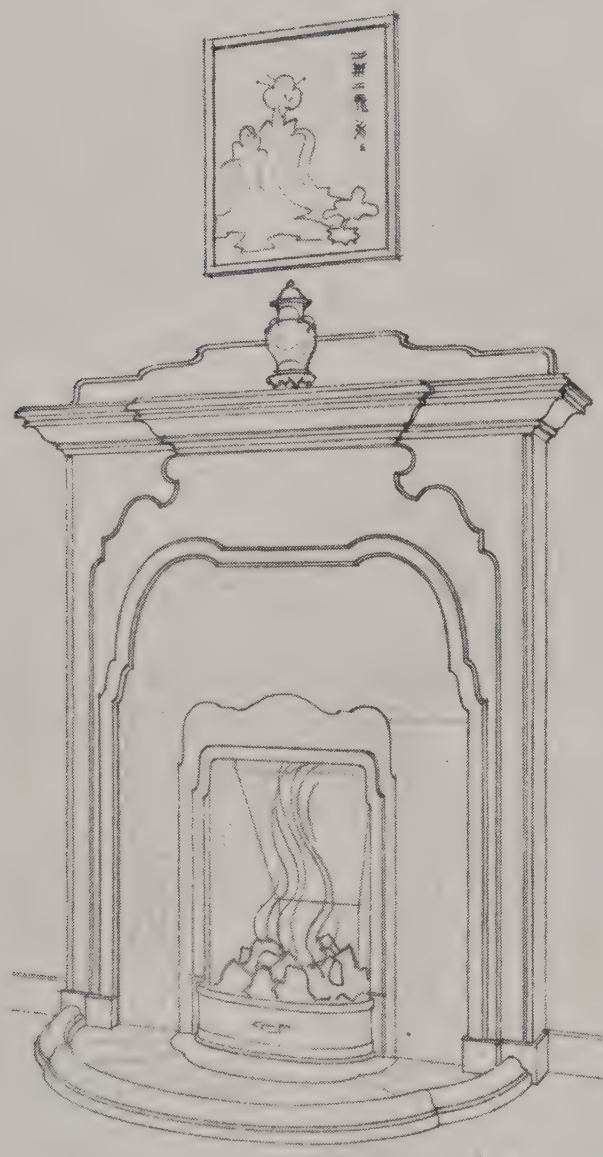
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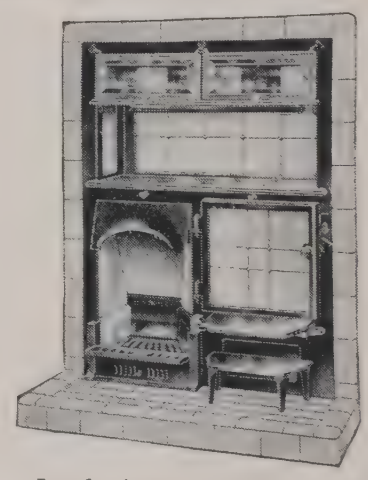
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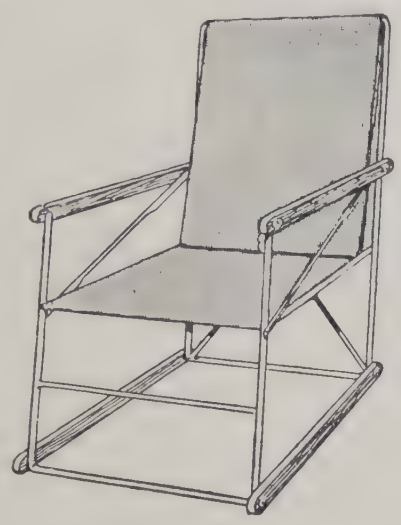
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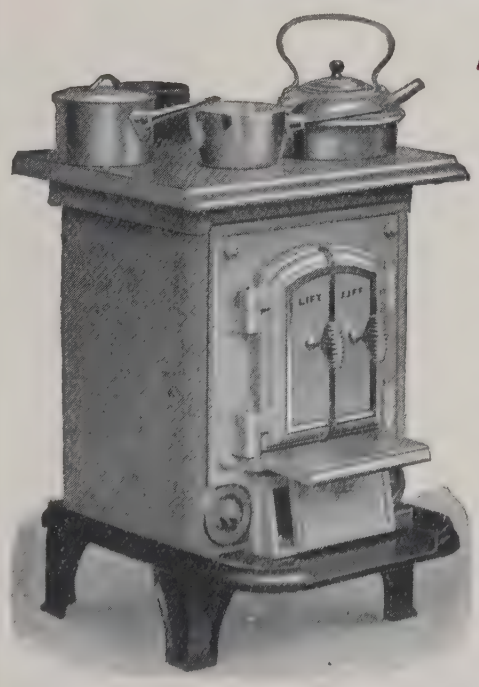
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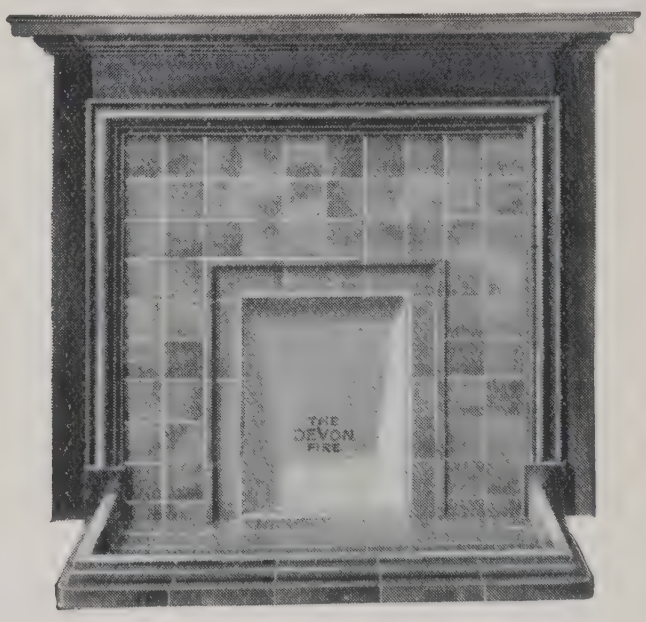
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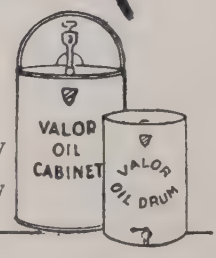
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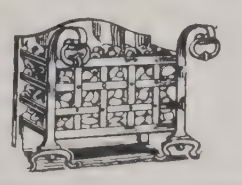
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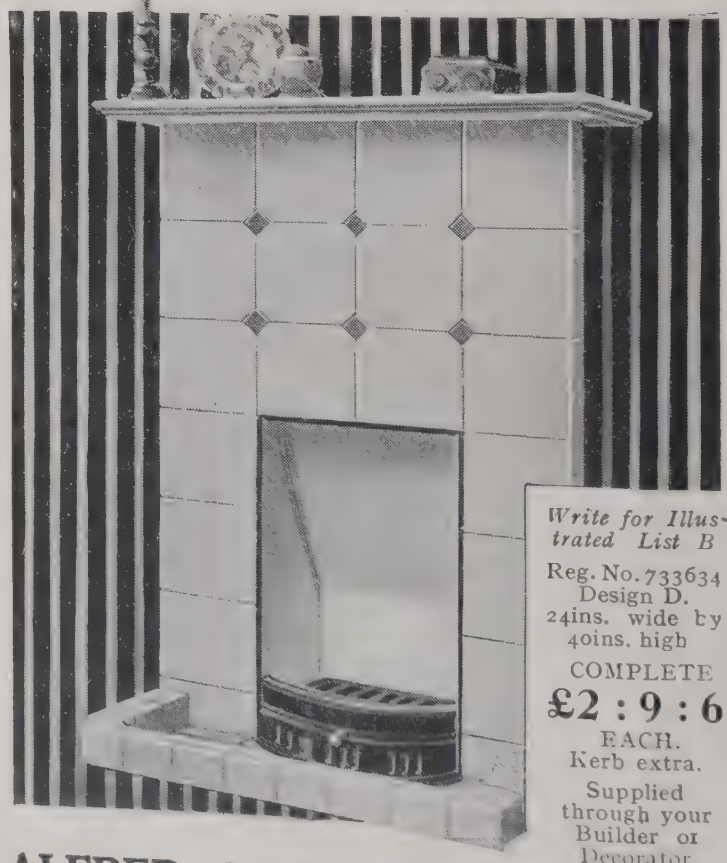
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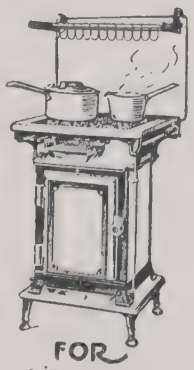
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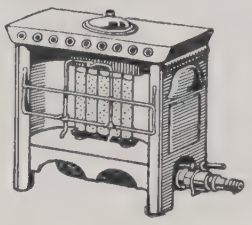
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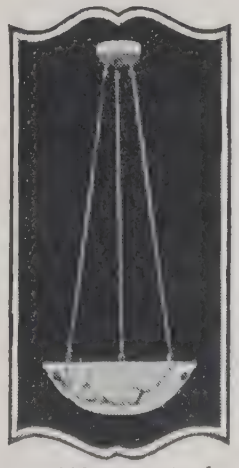


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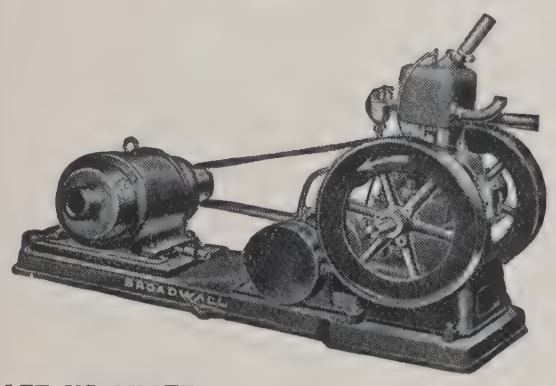
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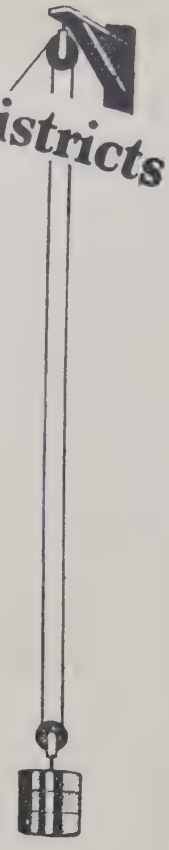


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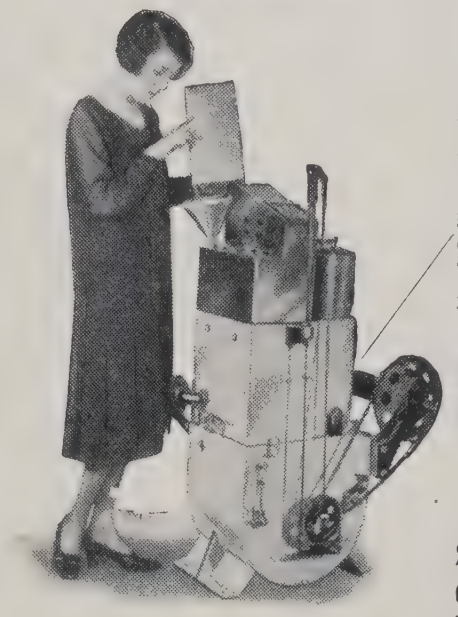
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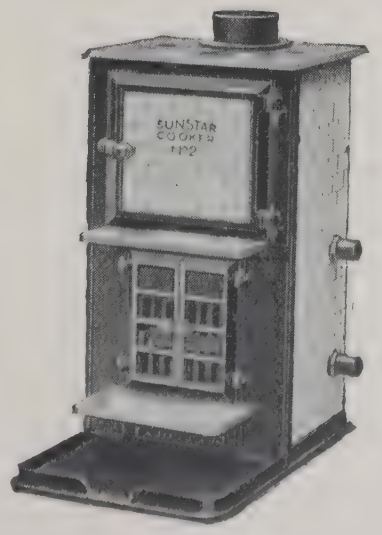
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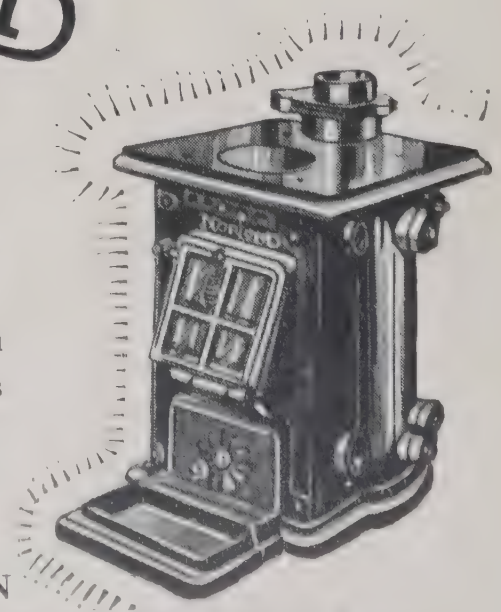
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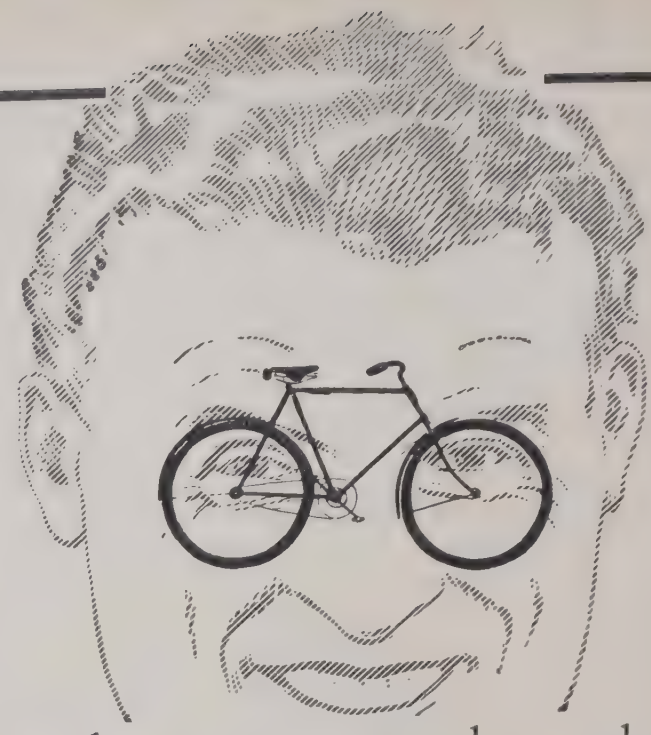
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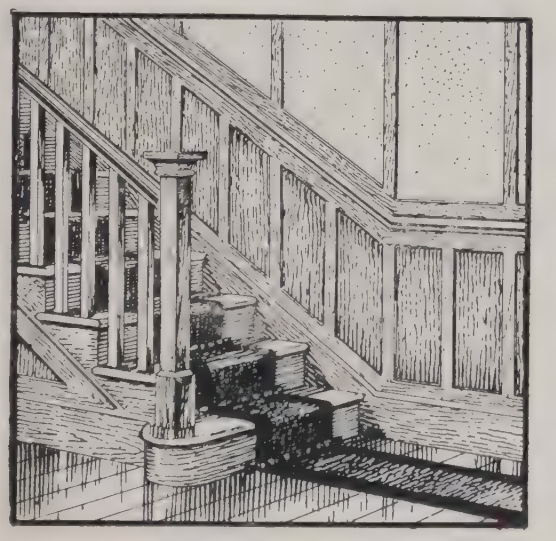
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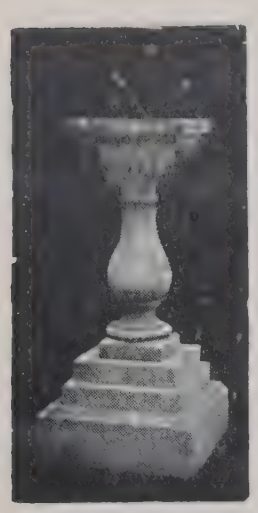
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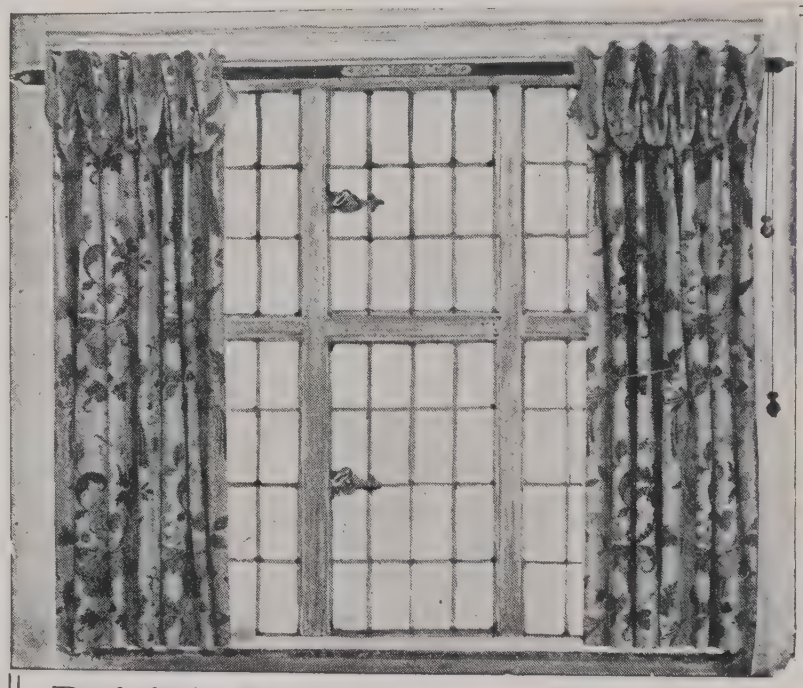
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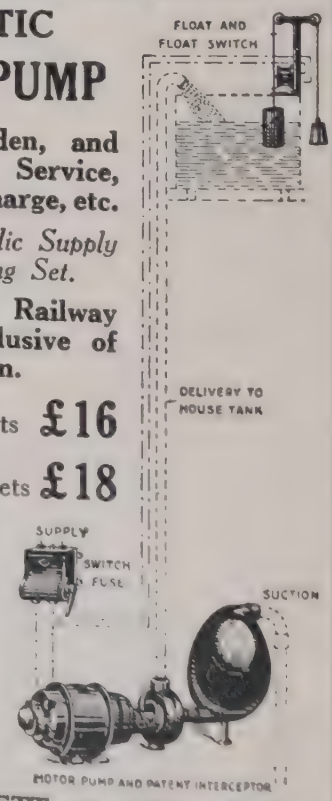
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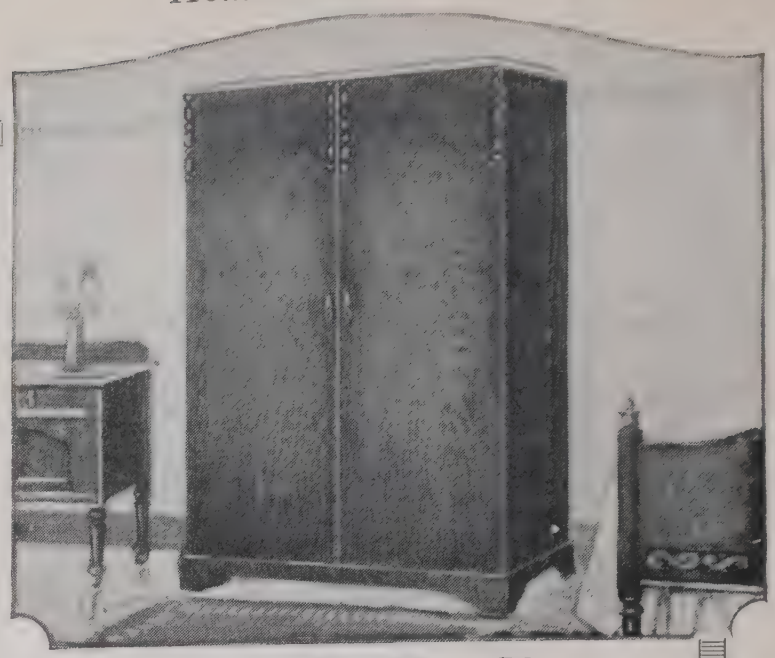
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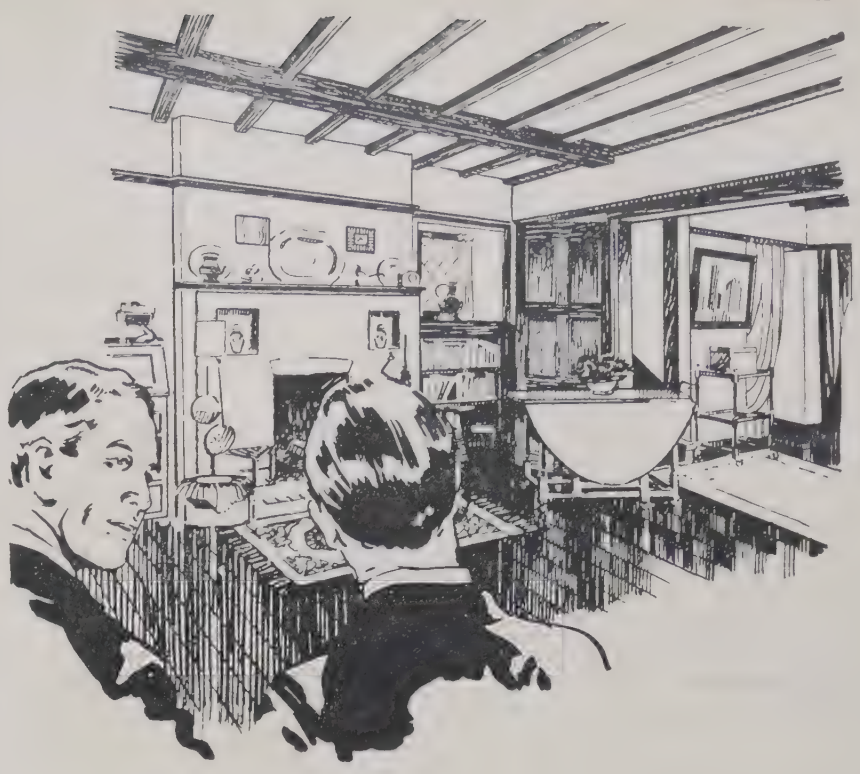
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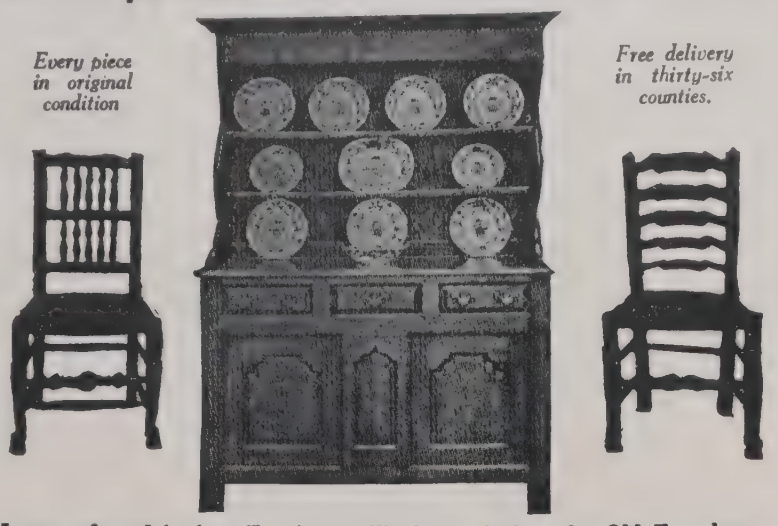
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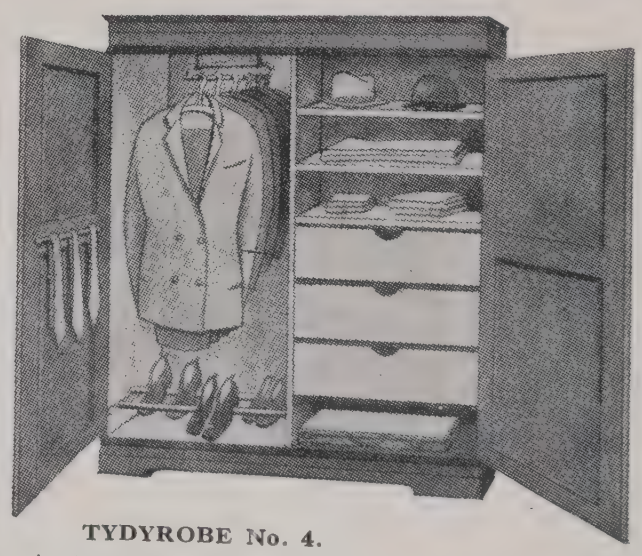
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AN ENTRANCE HALL IN A COUNTRY HOUSE.

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Our Frontispiece

AT this season of the year we notice especially the charm which may be given to a house by blossoming trees and vegetation of a lively green. This is exemplified by the photograph of a house at Pangbourne which is reproduced as Frontispiece to the present issue. The house itself is interesting, with its colour-washed wall face and thatched roof. The porch, a later addition, may be regarded as "doubtful" in design, though it fits into the picture quite pleasingly. It belongs, however, to that deliberate rusticity which, much favoured in Victorian days, is now regarded askance.

"The Garden"

IN the Gardening Section, to be found at the end of the present issue, attention is directed to the preparations necessary for a bright garden display during the summer months. Some helpful hints are given on the selection of plants for bedding, and attention is drawn to other cultural operations that can be undertaken this month in the flower, vegetable and fruit gardens. Readers who have purchased a new house will find the article on designing and planting a new garden, with accompanying plans, of assistance in the laying out of their garden. Topical articles describe a few of the best varieties of dahlias for garden decoration, and also plants to furnish a small pool and for the waterside. The planting of these subjects can be carried out this month. Informative articles on labour-saving in the garden, and spraying, describe a few of the best mechanical appliances for watering and spraying flowers, fruit and vegetables.



IN THE SPRINGTIME: A HOUSE AT PANGBOURNE.

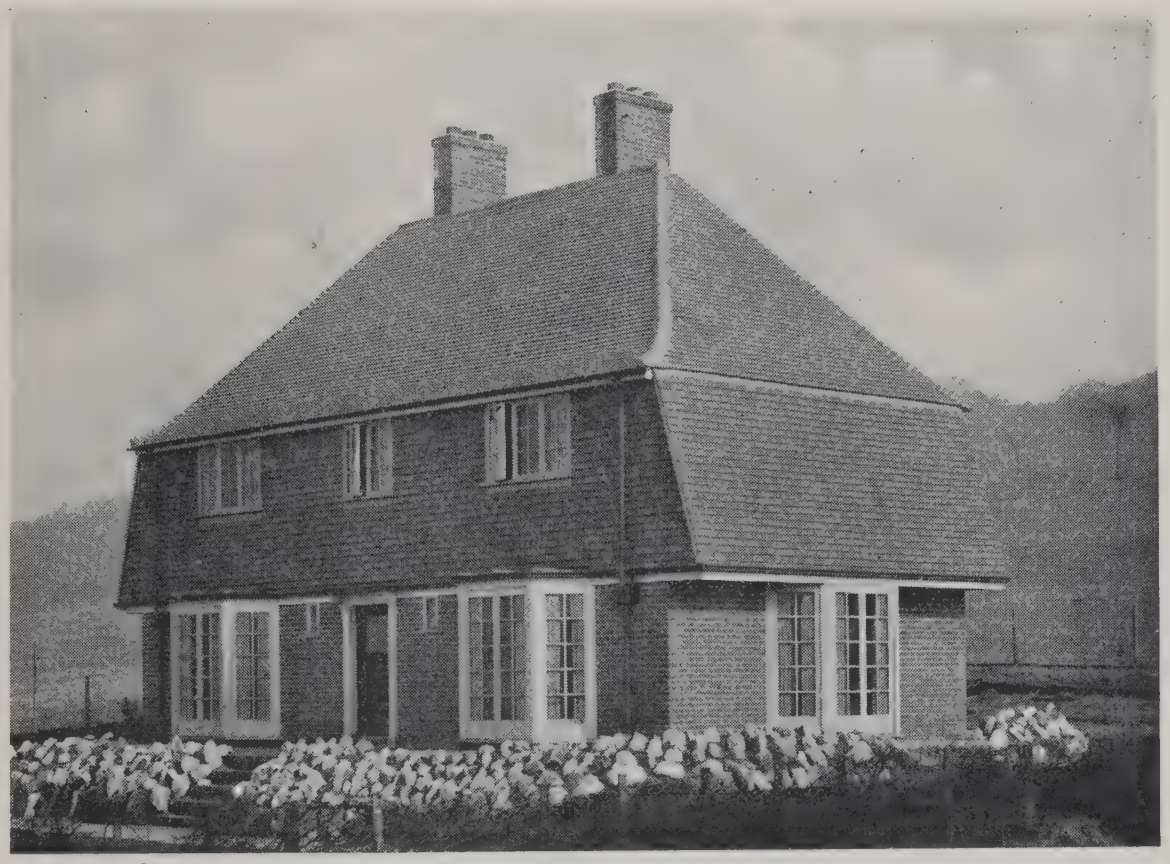
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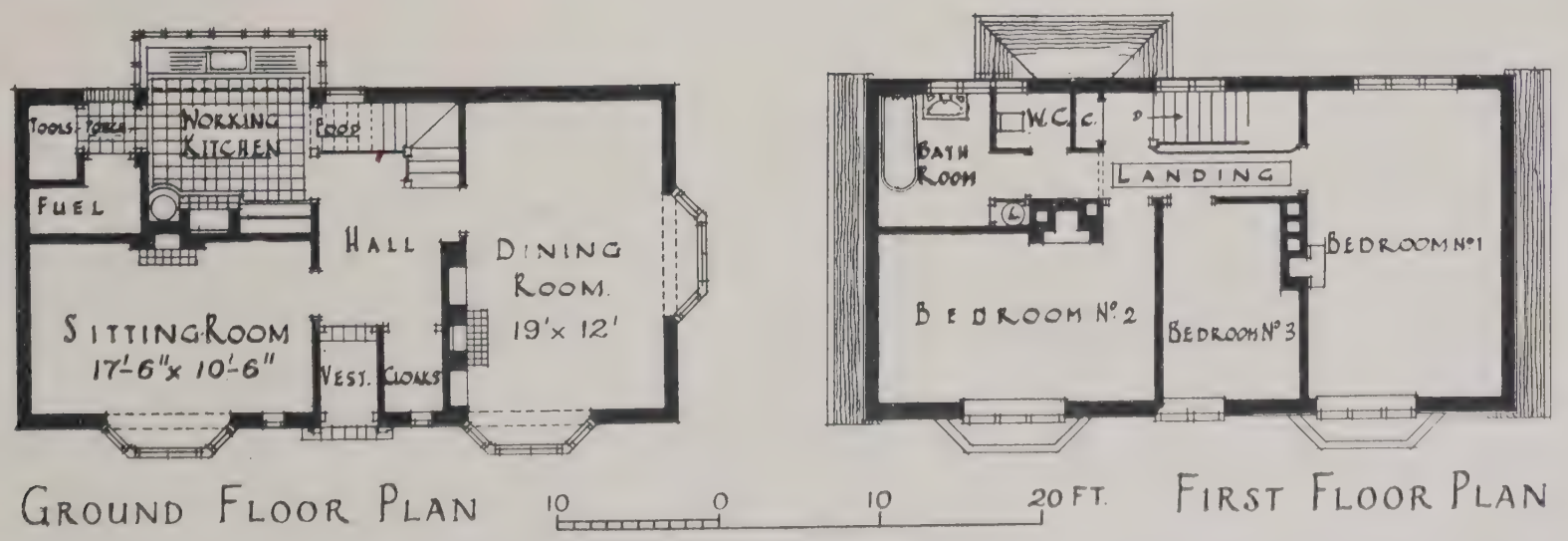
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Longden and Venables, Architects

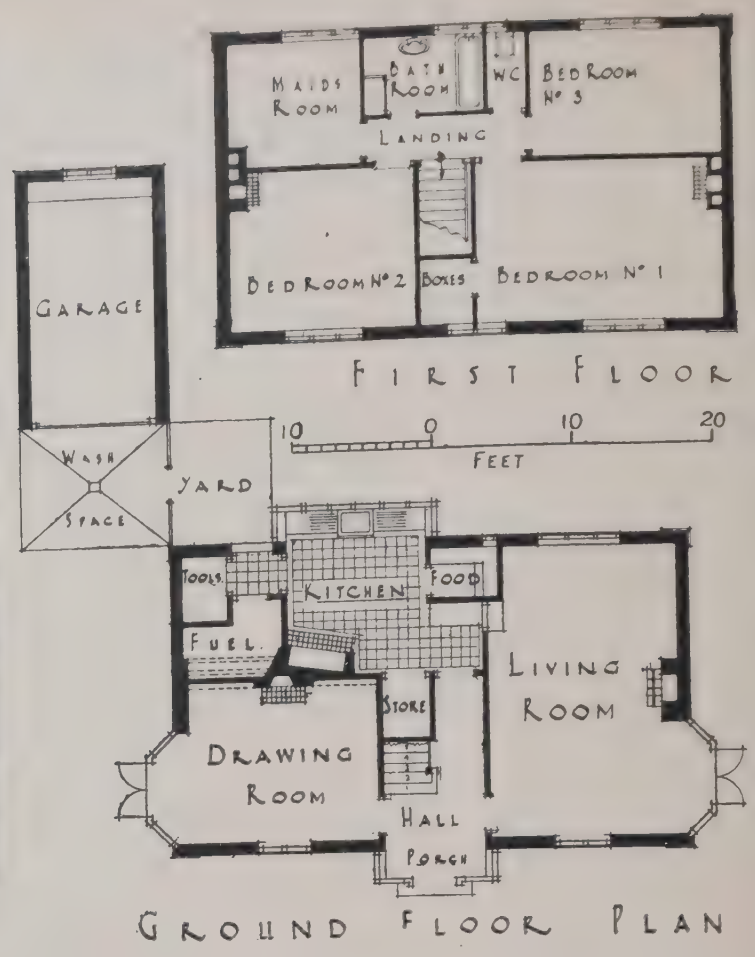
Costs in connection with building are, to some degree, a controversial matter. They are largely affected by local conditions. Thus it comes about that a house which may be built for £1,000 in one district will cost more, or perhaps less, in another. It needs to be fully realised, however, that, at the sum stated, we are getting down to rock bottom as regards a house with a reasonable amount of accommodation.

It is necessary at this juncture to emphasise two things. The first is, that houses cannot be standardised and turned out like motor cars. It is this fact which gives rise to difference in prices. For instance, a house may be built in one place by a local builder who has no overhead charges, and only a small staff of men, with whom he himself works. In such a case the house may be built for far less than it would be if submitted to tender in the usual way.

The second thing to bear in mind is the difference in labour costs. Round about London at the present time bricklayers receive 1s. 9d. per hour and labourers 1s. 4d., but at Aylesbury, Cromer, Leighton Buzzard, Ramsgate and Stowmarket—to take a few examples from the provinces—the rates are, respectively, 1s. 4d. and 1s. On an average house the relative costs are 45 per cent. for labour and 55 per cent. for materials. It will therefore be seen that, with differences in labour rates such as those just quoted, there must necessarily be a substantial difference in the final cost of building.







Longden and Venables, Architects

HOUSE AT BIRCHALL, NEAR LEEK, STAFFS: ENTRANCE FRONT.

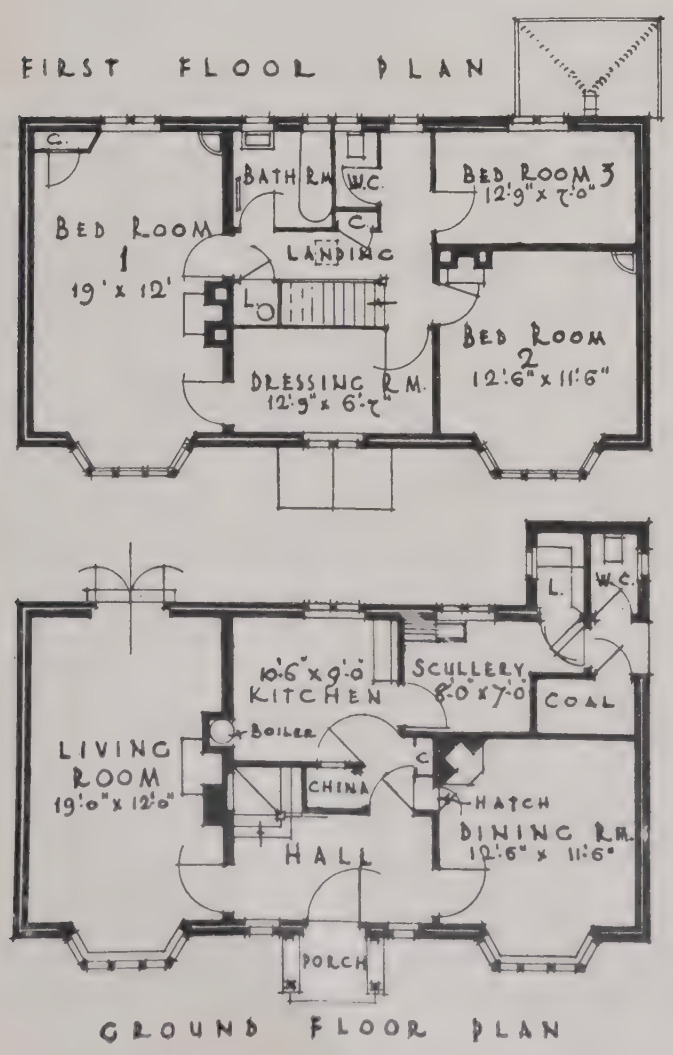
For an expenditure of £1,000, or perhaps less, not very much can be expected; yet, as will be shown, it is possible, even for this comparatively small sum, to build a house having a fair-sized sitting-room and dining-room, and three or four bedrooms.

But let it be clearly understood that the building contract is not the whole cost. The cost of the site is additional, and there are the architect's fees (say, 8 per cent. on a £1,000 house), fencing, paths and other items.

Further points that have to be considered will be dealt with in future issues, but what has already been said will serve by way of preface to some notes on the houses shown by the accompanying illustrations.

The two houses at Birchall, near Leek, were erected in 1927 from designs by Messrs. Longden and Venables. They are of restful character, substantial in appearance, and free from the false trappings that disfigure so many of the small houses now being erected all over the country—chiefly the work of builders who have no sense of architectural values.

The house illustrated on the preccding page cost, exclusive of land, exactly £1,000, and an additional £100 was eventually spent on special features. The plan is of very simple form, the owner's wishes being to have two reception rooms of good size with a labour-saving kitchen-scullery. Three bedrooms are provided on the first floor, two of them being





T. Alwyn Lloyd, F.R.I.B.A., Architect.

HOUSE AT WHITCHURCH, CARDIFF: ENTRANCE FRONT.

large rooms in what is only a small house, and there is also a good-sized bathroom. It would be possible to divide one of the two bedrooms, if such an alteration were desired. The house is built of multi-coloured bricks, the upper storey being tile-hung, and the roofs are covered with Hartshill multi-coloured tiles.

The other house at Birchall, shown by the illustrations at the top of the page opposite, is built of similar materials, and the accommodation is similar, though four bedrooms instead of three are provided upstairs. The design is a modern interpretation of the Georgian manner.

The house at Whitchurch, Cardiff, shown by the bottom illustrations on the page opposite, was built in 1924 at a cost which the architect (Mr. T. Alwyn Lloyd, F.R.I.B.A.) says would not exceed £1,000 to-day. There is a well designed porch of "Colonial" type over the entry, and the hall is centrally placed, with the living-room on one side and the dining-room on the other. Both rooms have fireplaces, that in the dining-room being set cornerwise to economise space. The kitchen and scullery are schemed at the back, and there is a service hatch opening into a lobby outside the kitchen. Upstairs are three bedrooms and a dressing-room; the latter opens out of the principal bedroom, which comes over the living-room, and is of the same size as that room—19ft. by 12ft. The dressing-room could, of course, be turned into another bedroom if so desired. Double bay windows are a feature of the front elevation, the windows being wood casements. The front of the house is rough-cast and coloured cream, and the roof is covered with hand-made tiles.

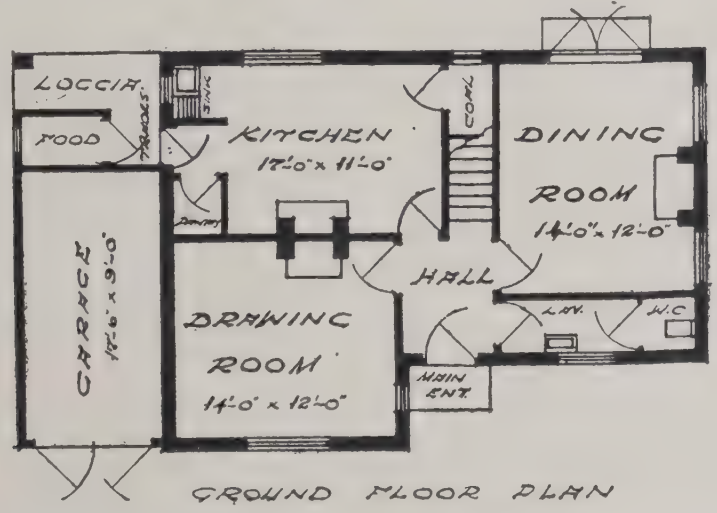
On this page is shown a house at Coombe Dingle, Bristol, erected from designs by Mr. G. Raymond Morgan. This house was built a couple of years ago, and the cost was just £1 000, this sum including sanitary fittings, electric wiring and fittings, and connection to main drainage, etc. It will be noted that a lean-to garage is incorporated in the design, and on the garden side the roof is utilised to provide a loggia-like feature. The house has 11in. cavity walls up to plinth level, with 9in. brickwork above, cement roughcast and whitened. The windows are steel casements, and matchboard shutters are provided to some of them. The heads and sills are formed of bricks-on-edge under two courses of roofing tiles. Four bedrooms are provided upstairs, and the principal one has a lavatory basin fitted.

Internally, the walls are distempered a warm buff tint, the woodwork is stained, and the doors have wrought-iron thumb-latches. The sitting-room and dining-room fireplaces are built up of brindle bricks, and have hearths and curbs to match. The kitchen has a combination stove for cooking and hot-water supply. P.

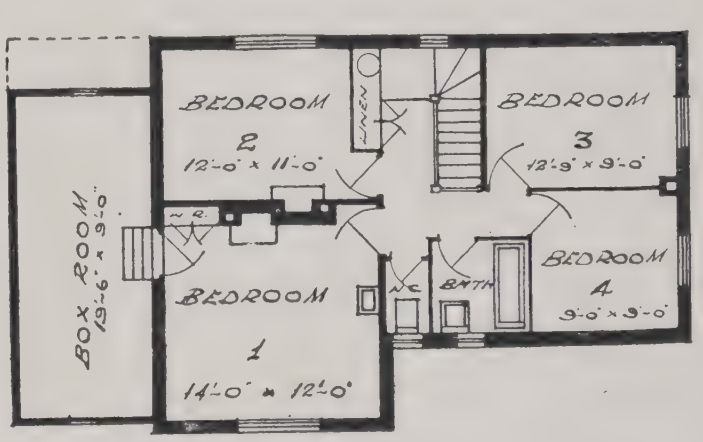


G. Raymond Morgan, Architect

HOUSE AT COOMBE DINGLE, BRISTOL: ENTRANCE FRONT.



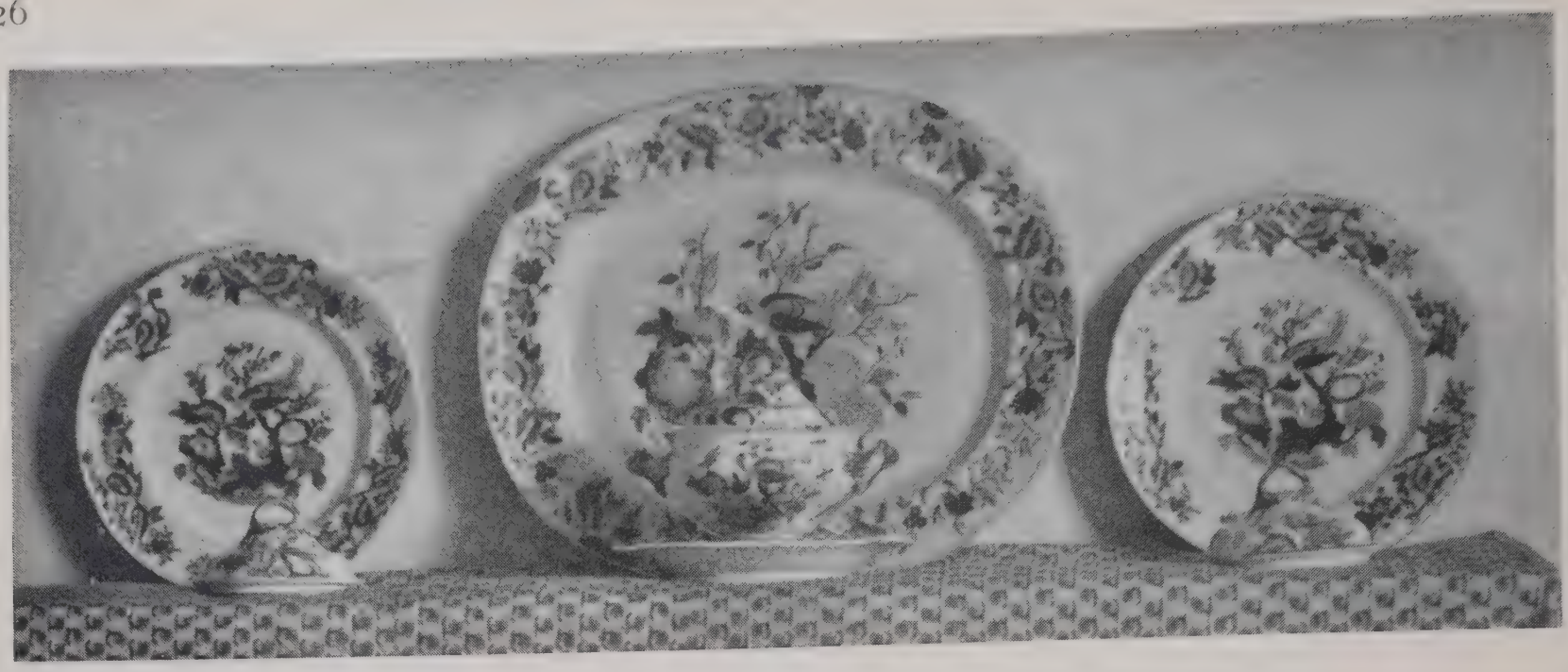
GROUND FLOOR PLAN



FIRST FLOOR PLAN



THE GARDEN FRONT.



SOME PIECES OF MASON'S IRONSTONE CHINA, REPRODUCTIONS OF WHICH ARE MADE TO-DAY.

CHOOSING A DINNER SERVICE

THE appearance of the dinner service depends, for some of its effect, on the dining-room itself and its accessories. A set of willow pattern china, for instance, may make a most unhappy appearance on a checked cloth of a discordant shade of blue. Similarly, the beautiful shapes of the all-white dinner service made by the Ashtead potters, entirely without decoration, are admirably displayed on the rich mahogany brown of a well polished table top, though it looks ineffective on a white damask cloth.

Not the colour only, but the general character of table china needs careful consideration if the best effect is to be obtained. A very fragile, lavishly painted service of French or English china is not most suitably displayed where the furnishings of the dining-room comprise the robust form of a refectory bulbous-legged table, with oak chairs and dresser, though Oriental china, however fragile, never appears unsuitable to its setting, nor the English table china which follows its inspiration. That old friend of our childhood, for instance, "The Indian Tree" pattern, made by various manufacturers, but not greatly differing in design, never looks out of place; nor do the various imitations of the brilliant reds and blues of Mason's Ironstone china, with patterns of Oriental birds, modified in weight and size, but not differing greatly in other respects from their original forms and patterns. In the most conventional nineteenth century dining-room or on the painted dresser of a week-end cottage they are equally at home, like the blue and white Delft ware which is never better displayed than among walnut furniture inspired by the fashions that were imported into England by Dutch William (whose Queen collected the magnificent examples of blue and white china still to be seen in their original setting at Hampton Court Palace).

The memory of another, even more beloved Queen —



THE "PERSIAN EXOTIC BIRD" DESIGN. *Rock Pottery Co.*



GRACE OF FORM DISTINGUISHES THESE PIECES. *Heal and Son*

"Ivory Worcester," with black and gold border lines.



Doulton and Co.

"CROMER": A NEW MULTI-COLOURED FLORAL DESIGN, WITH FRUITS FORMING THE HANDLES.

Alexandra—is evoked by a very beautiful dinner service of Copenhagen ware, the covers of dishes, sauce-boats and tureen being formed of tulips in shade of blue, lightly touched with gold, which here take the place of the rosy apple or shining green pear so effectively used for the same purpose on Italian pottery or French "Luneville" ware.

The present tendency in furnishing and household belongings of every kind being towards simplification and economy, the habit of buying all the necessary table china of one design is encouraged by the manufacturer, who provides tea and breakfast services to match the dinner ware, thus saving much valuable cupboard room, for the same plates may do duty at every meal, while cruets, salad plates, oil and vinegar sets, toast racks, hot-water jugs, fruit and dessert dishes of all kinds may also be found. Many of Wedgwood's most delightful reproductions can be bought in all these forms—the celadon green, lavender blue or honey buff services, as well as the simple cream ware the shapes of which are so satisfactory.

Another convenience in these days of limited accommodation are the small sets, for six instead of twelve people, which amply suffice the flat-dweller, as well as many stock designs which may be bought piece by piece, thereby saving space and money alike, for individual needs differ, and such expensive items as a soup tureen, for instance, which may never be used, can be left out altogether. A service amply sufficing for a young married couple (a useful and very desirable wedding present) may thus cost well under five pounds—



THE "PERSIAN PAINTED" DESIGN, ON PEARL WHITE WARE. *Norman Franks, Ltd.*

not of "china," of course, but of that pottery or semi-porcelain which, for most of us, is almost indistinguishable from it.

French services, painted by modern artists in a single colour with designs that show the influence of the most advanced form of art, are good for flats or houses furnished in modern style; but for most people there is a charm in the design and colouring of old Bow, Spode and Chelsea china which makes these appear more suitable for the average home of no very definite decorative style—the "comfortable" house where periods and colour are subservient to convenience. In this category is a Spode service with a wide border to plates and dishes, delightfully spotted with green and having a bouquet of old-fashioned flowers in the centre of each, or a design based on an old Bow pattern, where bright vermilion birds, supported by smaller turquoise blue and brown ones, are impartially strewn over the surface of the china.

Services of plain cream or white with narrow coloured borders are generally popular and can be objected to by none. Matt blue squares, chequer-board edges, a stripe of brown or black, tiny coloured wreaths or flower designs, as well as waved lines in bright orange and green, are all



ON A DRESSER: THE "CRESCENT" DESIGN, IN BLUE AND YELLOW ON A CREAM BODY.

Soane and Smith

simple but attractive patterns, and the shapes of the pieces are practical, alike from the points of view of the user at table and the "washer-up." Rather more decorated, but dignified and not at all expensive, is a popular service of Silicon china which has a powder blue band about an inch wide, sprinkled with minute gold spots, and a blue and gilt stripe edge. Very attractive, too, are those services of "cottage" pottery which display Old English designs of flowers in gay colourings.

Wedgwood's reproductions of Flaxman's ivory basket pattern china are, perhaps, open to objection from the very practically minded, but their charm is undeniable.

Reviewing the whole field of ceramic work, what ingenuities there have been, in shape and decoration, in the production of dishes and plates, since that remote period when the potter's wheel was devised.

Variety in taste in dinner services, as well as in the food eaten from them, is endless. Nothing is too elaborate for some, while others, like Dryden, prefer simplicity in the accessories as well as in the food itself. D. B. W.

FABRICS for OAK

To be Appropriate, the Designs Need to be of a Formal Character

SOLID oak furniture has a sturdy quality which demands similar characteristics in the accompanying textiles. Nothing flimsy or gaudy will seem appropriate, and this applies as much to the modern cottage interior with its few pieces of weathered oak as to the great hall with beamed ceiling, panelled walls and heavily carved mantelpiece.

For oak-furnished rooms we instinctively reject the light silks, pastel colourings or classically conceived designs based on Greek *motifs*, demanded by gilt chairs, many mirrors, marquetry furniture and light-coloured paint.

Where silk and wool are concerned, the textiles should be rich and substantial. Heavy linen or cotton, especially when their printed patterns are in the same tradition as the furniture, are sometimes still better, for the value of curtains or covers does not depend on the cost of the materials composing them. A well patterned, woven jute or cotton will have greater decorative value than a light silk in an inappropriate design. With the elegance of satinwood or French Empire furniture, linen printed with a Jacobean design, or a cretonne by William Morris, obviously cannot consort, but they may be just what is needed in the oak panelled parlour.

FOR DARK OAK FURNITURE.

For those oak-furnished rooms where, to balance the weight of dark polished furniture or rich brown panelling, chairs and settees should not stand out as spots of light of indeterminate colour, such patterned fabrics as velvet, silk and wool damasks, tapestry effects, and linen or cretonne printed in bold designs and robust colourings may be used, along with plain tapestry cloths, Roman satin, poplin, rep and almost all hand-woven wool and cotton materials, especially those decorated with brightly coloured stripes of pattern on a plain ground. A coarse linen in natural unbleached colour, or hand-woven Egyptian cotton, will harmonise better than white with the depth of colour in the furniture polished by time and years of rubbing. It will also tone better with oak which, instead of being dark with age, or art, is bleached to a silvery tone with acid, or has attained that warmer but still pale shade which, if never tampered with, it assumes after many years.

All the colours used with simple, unveneered furniture look more in keeping when their shades are kept within the range of tones which the dyer of a more primitive age could compass. Such are the "gules" of heraldry, the blue of the ribbon of the garter, eminence purple, but not the more sophisticated mauve, and greens shading into brown, untinged with Prussian blue. The whole range of greens, which go admirably with every kind of oak (even the light, varnished variety, now happily almost extinct), may be found in the "verdure" tapestries the leaves of which shade from the deepest indigo through an infinite gradation of tones to silvery yellow verging on grey.

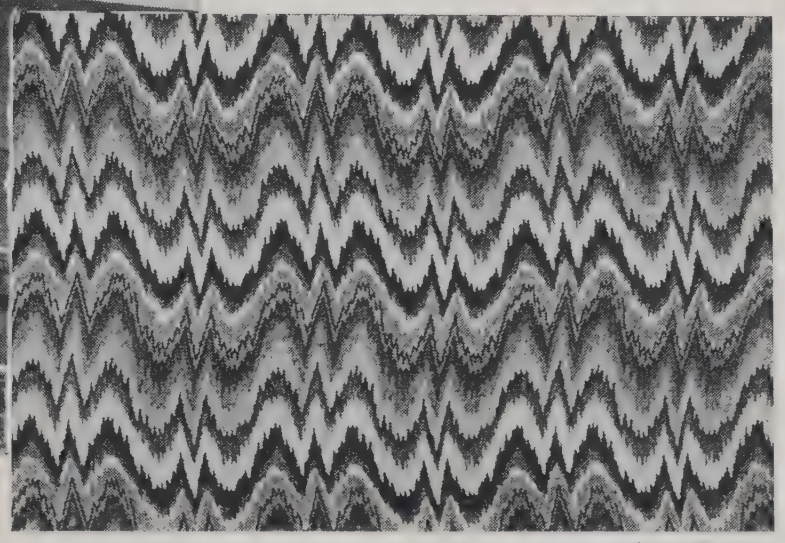
Unlike rooms with mahogany or rosewood furniture, or gilt chairs and sofas designed *en suite*, the oak-furnished parlour looks all the better for diversity in the covers of its chairs and hangings, and none the worse when two materials are combined in a single chair, the



FOR AN OAK FOUR-POSTER, A FABRIC SIMULATING NEEDLEWORK IS IN KEEPING.



THESE CURTAINS OF PRINTED LINEN ARE EFFECTIVE WITH OAK FURNITURE.



Robersons, Ltd.

The general sitting-room of the family, which receives a great deal of hard usage, is one where the enduring qualities of oak are most appreciated, and where fabrics that will stand wear are needed. Of all textiles tapestry is the most durable. For the covering of furniture, the all-cotton imitation tapestries will long outlast cheap damasks and brocades, while ordinary wear only increases the beauty and value of real tapestry, though its high price makes this magnificent fabric beyond the means of the ordinary householder.

The most appropriate modern tapestry fabrics for chair coverings are the reproductions of old English needlework in very interesting and beautiful *mille fleurs* and other designs, generally in rather sombre colourings in which brown or green predominates. But even when furniture is covered with these materials, modern taste prefers washing fabrics, and brighter and more cheerful colour surroundings are provided by the addition of loose covers of printed linen or cretonne.

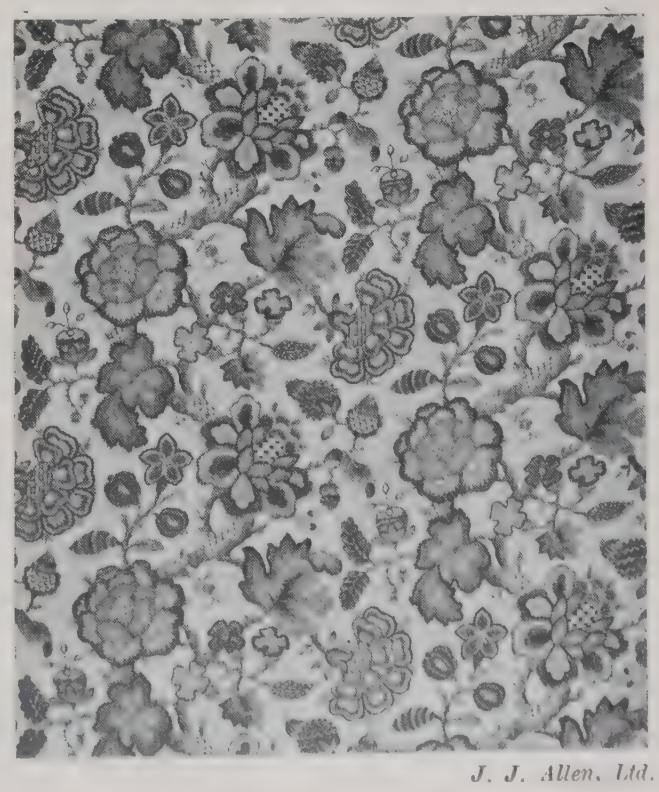
More often still the upholstered furniture is covered in an unbleached calico and has no other upholstery than the loose covers which may be washed or sent to the cleaner when they become soiled. Curtains of the same material are often substituted for heavier ones, in winter and summer alike. If these are for casement windows, they need not hang more than a few inches below the sill. Long curtains are more exacting both in making and up-keep than short ones, but heavy cotton—or, better still, a heavy linen, printed in durable colours—will wear for years and look well from first to last.

Some of the best and most appropriate designs on these printed fabrics are derived from the patterns worked on a twill linen ground by the patient fingers of the ladies of the sixteenth and seventeenth centuries. M. DANE.

The various adjuncts described under the collective name of "upholsterers' trimmings" greatly enhance (when chosen with discretion) the decorative value of all such fabrics. Chairs and curtains embellished with their appropriate fringes, tassels and gimps give to a room that nicety of finish which adds so greatly to its charm. These individual details are not consciously observed by the average visitor, but he or she is nevertheless aware of the harmony of the whole.

The small cuttings which are inevitably left when upholstered furniture is re-covered may, with the help of odds and ends of braid and fringe, be utilised for the covering of cushions and stools, which, interspersed with large pieces of furniture, take away some of their ponderous appearance, making handy perches for use at the telephone, or to draw up to the tea or writing table.





J. J. Allen, Ltd.

TWO FABRICS WITH DESIGNS IN CHARACTER WITH THE OAK PERIOD.

That on the left has a "tree pattern" in shades of browns and soft pinks on a pale buff ground. That on the right (also of printed linen) has a Jacobean needlework pattern in shades of blue, mauve and grey green on a deep cream ground.

SUN-ROOMS

And the Furnishing of them to Emphasize the Open-air Feeling



FRESHNESS PERVADES THIS SUNSHINY GARDEN ROOM.

ON those days when we are driven indoors from tennis by rain, or when we are hard put to it to realise that it is summer at all, an ideal place to adjourn to is the sun-room, on the principle that if we cannot have real sunshine, we will have the next best thing! So, more and more dull cold-looking conservatories are being turned into bright, inviting sun-rooms, where the effect of sunshine surrounds us, even if the sky is grey. And when the real sun actually does shine, it pours through the glass roof and windows (unless we choose to shut it out), making the sun-room a delightful place even in winter.

Against a background of soft, sunshiny yellows—walls, woodwork and curtains can all be in these tones—a bright, cheerful colour scheme may be built up. Tables and chairs of the garden variety—cane and fibre, wood and canvas—are most suitable for furnishing the room, and are now obtainable in pleasing colours and in really comfortable shapes.

Some of the cane furniture, woven in bright patterns on a natural coloured ground, is reminiscent of a Continental café. Sets of tables and chairs of different sizes and shapes are made to match, and in blue and orange, red and black, green and yellow, or similar bold colourings, they suit the sun-room admirably.

Furniture made of woven fibre, treated in a similar manner, is very strong and durable, besides being most comfortable. Chairs and tables of a single colour may be chosen, or a "harlequin" set in different colours.

Wooden furniture, if well designed, is also very suitable. The long seat of "man-o'-war" teak, and its armchairs to match, are an asset to the sun-room. But from the point of view of indoor comfort a good many soft cushions do not come amiss.

Then there are deck chairs and others of their kind—no longer inevitably clad in red and buff stripes or green Willesden canvas, but more often in cheerful coloured, plain or striped canvas—orange or blue—or in gaily flowered cretonne and chintz. A welcome novelty is the comfortable rocking chair, self-adjusting to any angle.

Cushions in plenty should find a place in the sun-room. If your furniture is of many kinds and colours, try the effect of having every cushion covered alike, with a cotton jaspé or shot rep—yellow and orange, for instance: this tends to "blend" everything into a harmonious whole. But the effect of a number of multi-coloured cushions will be better if the furniture is plain.

As a foil to so much colour, a dark polished floor always looks well. On this may lie plaited rush mats or wool rugs of a suitable colour.

Flower studies in narrow black frames will look well on the walls; and bowls and vases in coloured pottery or glass, filled with flowers, branches of blossom or tinted leaves, should be on tables and window ledges. And, to avoid that feeling of chilliness which immediately destroys the illusion of sunshine, have an electric radiator (camouflaged, if you like) ready to switch on at a moment's notice!

M. P.



Imrie and Angell, Architects

A "SUN-PARLOUR," BETWEEN THE SITTING-ROOM AND DINING-ROOM OF A HOUSE AT ESHER, SURREY.

This room has a large windowed bay facing south. The floor is of black tiles with white joints, the walls are of rough plaster, and bright notes of colour are introduced by woven-fibre chairs and a gaily painted hanging lantern.

OUTDOORS and INDOORS

A LITTLE PORTFOLIO OF PLATES



THIS DELIGHTFUL GLIMPSE OF A GARDEN AT ESHER, SURREY, SHOWS A HAPPY COMBINATION OF FORMAL AND INFORMAL ARRANGEMENT.



GARDEN FRONT OF A HOUSE IN GLOUCESTERSHIRE : A GOOD EXAMPLE OF MODERN BUILDING WITH LOCAL MATERIALS USED IN A TRADITIONAL MANNER.

Oswald P. Milne, F.R.I.B.A., Architect



GARDEN FRONT OF A HOUSE AT NORTHAMPTON. THE DESIGN CARRIES ON THE LATE GEORGIAN TRADITION, DISTINGUISHED BY GOOD PROPORTION AND REFINEMENT IN DETAIL.

G. Wyville Home and Shirley Knight, AA.R.I.B.A., Architects



A SITTING-ROOM WHERE PLAIN WHITE-PAINTED WALLS ARE A FOIL TO PATTERN IN CHAIR COVERINGS AND RUGS.



A BEDROOM WITH GAILY PAINTED FURNITURE, AND PRIMROSE-COLOURED WALLS AND CEILING.

Painted Decoration by Van der Velde



A GARDEN POOL WITH AN EFFECTIVE ARRANGEMENT OF STEPS ON EITHER SIDE. THE POOL IS FORMED OF BRICK, WITH STONE RIM.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

Grease Spots on Linoleum.

Marks due to grease or oil on linoleum are always difficult to remove. The method of using blotting paper and a hot iron is not very safe, as heat that is strong enough to draw up the grease is likely to crack the linoleum. A far better way is to warm a little Fuller's earth or whiting in a dry state and to scatter this rather thickly on the affected part. The warm powder will draw up the grease, although several applications may be needed before the mark entirely disappears.—(S. L. B.)

* * *

A Knitting Apron.

A linen nightdress sachet makes a most satisfactory knitting apron for the busy mother. When two or more colours are used in the same work, a tangle is avoided by dividing the bag into as many pockets as there are balls of material. A running with strong thread is sufficient for this. Those who make attractive socks for children from odd lengths of different colours will find this arrangement particularly useful.—(C. C.)

* * *

Orange Bowls.

Charming little bowls, suitable for pins and odds and ends, may be made from orange rind. Cut an orange exactly in half and remove the pulp, taking care not to puncture the skin. The result will be a pair of little bowl-shaped vessels, which have to be dried. Great heat should not be used, or the bowls will not keep their shape. Lay them on a hearth or in some dry, warm place. The rind will turn a dull orange colour and will retain its fragrance.—(S. L. B.)

* * *

To Stain Brown Shoes Black.

Brown shoes often become marked and shabby. Weeks of extra wear can be had by this simple treatment: Cut a raw potato in two and rub the shoes thoroughly with it, then leave to dry. Repeat the process three times. Then well rub the shoes with black boot polish and leave to dry all night. When quite dry, clean and polish in the usual way.—(M. L. H.)

* * *

Uses for Old Violin Strings.

A very satisfactory method of hanging pictures is with cheap violin strings. They are less unsightly than cord, are stronger, and they do not rust, like wire. Violin strings are also useful for stringing beads, as they never break when used for this purpose. They are also excellent for tying up plants.—(U. C.)

* * *

Repairing Torn Book Leaves.

If no music binding paper is available, the tough thin paper in which cigarettes are usually wrapped can be used most successfully for repairing torn book leaves. As print can easily be seen through it, the paper can be used on both sides of the tear. Thin gum should be used, not paste, and the book must be pressed after treatment.—(E. G.)

* * *

Tinting Alabaster Bowls.

White alabaster hanging bowls and side brackets can be painted *inside* with transparent paint (vernis gras). Pink gives a lovely glow; orange and yellow a sunshine tint. Any colours may be used, but those mentioned are very effective. Two colours run together also give a pleasing effect. There is no need to remove fixed side wall brackets for painting, as a piece of grease-proof paper behind the bowl, flush with the wall, will prevent any paint marks.—(M. W.)

Reviving Paintwork.

The following method will be found useful for reviving and cleaning paintwork during spring cleaning: Obtain equal quantities of linseed oil and turpentine, shake well together and rub over any painted surface. Polish with a dry soft cloth. This removes any dirt easily and restores and preserves the paint.—(A. E. C.)

* * *

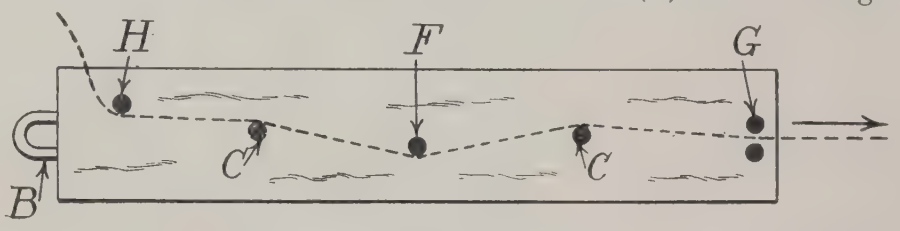
Almond Icing.

A good tip in making almond icing for cakes is to put a tablespoonful of fine breadcrumbs in with the sugar and almonds. Well mixed in they are quite unnoticeable, and they not only add to the quantity but improve the consistency of the icing.—(E. M. H.)

* * *

Straightening Wire.

A length of wire with kinks in it can easily be straightened by the following method: Take a piece of wood about 2½ins. square and 12ins. long and drive in two stout wire nails (C, C) in line and 6ins. apart. Another nail (F) is driven in slightly out of line and a nail (H) near the edge



of the wood. Two more nails (G) placed just sufficiently apart to admit the passage of the wire, and a strong staple (B) complete the device. In use the staple is looped over a hook in the floor or on the bench, and the wire to be straightened is then pulled through in the direction of the arrow by the aid of strong pliers.—(H. H.)

* * *

Making Senna Tea Palatable.

Senna tea can be made quite palatable if a little Bovril or Marmite is mixed with the infused senna pods. Strain off the liquid, and take it as a cup of hot broth at night. Taken in this way it will be found quite a pleasant drink. —(A. P.)

* * *

To Renovate Black Bowler Hats.

Dissolve a half-teaspoonful of blue black ink and a half-teaspoonful of seccotine in a cupful of boiling water. Rub the hat all over with this mixture applied with a soft brush. Dry well and brush over.—(N. G.)

* * *

Preserving Flowers.

Most cut flowers, fronds of ferns, grasses, small branches of berry-bearing shrubs and sprays of creepers can be preserved for indoor decoration by dipping or painting them over with gum water made up as follows: 2 ozs. of gum arabic or French glue dissolved in 1½ pints of hot water. Use the solution cold. The cut ends of the stems as well as the stems and flowers or leaves must be done. Hang in a warm place after treatment to dry. The coating of gum is quite invisible and the flowers and foliage so protected retain their shape and colour indefinitely.—(S. D. W. F.).

* * *

To Keep Silver Bright.

A little olive oil rubbed over silver before it is put away will prevent it from becoming tarnished. When it is required again, simply wash it in warm water and dry thoroughly: it will then look like new.—(A. G.)

FURNISHING THE BED

Despite the fact that one-third of our existence is passed in the bedroom, insufficient attention is given to beds and their clothing. Even when care and good taste are exercised in the selection of the bedstead and its spring mattress, the choice of blankets and sheets, pillows and coverlets is often done perfunctorily. This is a matter, however, which should be given full consideration; and, as regards expenditure, it is always good economy to buy the best qualities that can be afforded.—EDS.

THE bedstead itself and the bedding—that is, the mattress and pillows—are of first importance; but, however excellent these may be, comfort and sleep also depend on the quality and nature of the bedclothing.

Mattress Shields and Mattress Cases.

The old-fashioned dust-collecting felt overlay has been almost entirely superseded by the more practical and decidedly more hygienic mattress shield, which can be easily washed. These are quite inexpensive and can be purchased ready made for use. One kind is made of hessian, another of quilted material, and both are provided with metal eyelet holes through which tapes are passed for the attachment of the shield to the frame of the bedstead. The quilted type is, of course, thicker and gives more protection to the mattress, but is rather more than double the cost of the hessian shield.



A SIMPLE PANELLED MAHOGANY BEDSTEAD WITH A COVERLET OF PRINTED INDIAN COTTON.

Mattress cases are indispensable for keeping the mattress clean and fresh. These also are quite cheap and can be purchased ready for use. They are made of jean with inlet sides and fastenings—either buttons and buttonholes or tapes. Mattress cases are large, tiresome things to make, and it is worth the time and the small expenditure to buy them ready-made; but some prefer to make their own covers. If so, choose stout unbleached calico. It should be washed before it is made up, and is easier to wash than jean, but it is neither so durable nor so dustproof. Or a small-patterned pretty cretonne makes a very dainty mattress case.

Now as to the items of bed-clothing—the blankets and sheets. Lightness combined with warmth for blankets; smoothness of texture for the bed linen; and size sufficiently large to tuck in well in reference to both, are points to consider when selecting them.

The same applies to bedclothes as to everything—the article of good quality is the most durable and most satisfactory; but prices vary considerably with the quality and finish both of blankets and bed-linen (more especially of the latter as to finish).

Blankets.

An all-wool blanket is more durable and washes and cleans better than one of an inferior quality. The best blankets are manufactured at Witney; but very serviceable ones, suitable for general and hard wear, are made in Yorkshire and Wales. Cheap white blankets, sometimes termed Union blankets, are not a good investment, as they contain cotton, the weft being of wool, the warp of cotton, and by a particular process the fleecy surface is produced; but they are heavier, they are not as warm, and they neither wash as well nor are as durable as the pure wool blankets. This mixture blanket, however, is useful on occasion and when economy must be considered. For under-blankets, old ones doubled or cut in half, or the cheaper quality, may be used; but an all-wool under-blanket is certainly both warmer and softer.

Blankets are generally sold by the pair, and it is usual to provide for each bed at least two top blankets, with one in reserve for winter or occasional use, and an under-blanket.

When buying, take care that you have the correct measurements of both bed and blanket, as the sizes quoted are sometimes only approximate. The length is usually 3yds. For a single bed, medium size blankets 2yds. wide, and for a double bed 2½yds. wide, are suitable.

In the process of manufacture the blankets are bleached, and if carelessly washed or exposed, when drying, to great heat or to strong sunlight the natural yellow tint will return.

For general use, blankets finished with the button-hole stitch and with the striped border in various colours are the most serviceable. Some of the best quality and the most expensive are bound at the top and bottom with silk, the colour of which should be selected to accord with that of the bed furniture. These blankets have a very dainty appearance, but are really more suitable for a guest-room and for occasional rather than for constant use, as the silk binding is apt to split after the second or third cleaning.

Note: It is a good plan to cover the top blanket with a thin sheet, which protects the blanket when the coverlet is removed at night.

Sheets.

Sheets may be purchased ready-made for use, or the sheeting can be bought by the yard. Various widths are sold, and it is important in choosing sheets that they should be sufficient in length and width to tuck in and allow for turning back. Sheets which are too small are most uncomfortable, and the pull on them is apt to stretch the threads and make them give way. For a single



A CANE-ENDED BEDSTEAD WITH A SILK COVERLET.

bed about 3ft. 6ins. wide, the sheets should be 72ins. in width; and for double beds, 90ins. at the very least. The average length of a bed is 6ft., and the sheets should be not less than 3½yds. long.

The top hems are made broader than those at the bottom to prevent the sheet being accidentally turned top to bottom when the bed is made.

The material of which sheets are made may be linen, cotton or a mixture of cotton and linen called "union." Linen is the most expensive, costing about double as much as cotton, but it is the most durable. It launders well, keeps a better colour, has a better finish and looks fresher when ironed than cotton, and is delightfully cool. As, however, linen is a good conductor of heat, sheets of this material are not so popular with some people during the winter months.

Linen may be either bleached or unbleached; the latter is slightly coarser in texture, it is very durable, is cheaper, and in time becomes thoroughly bleached by constant laundering, especially if it is allowed to dry exposed to the wind or sun or is laid upon the grass. Linen of a poor quality is not to be recommended, as it neither washes nor wears well.

Cotton sheets may be plain or twilled. They are warmer than linen and are cheaper, but they do not launder or retain their colour as well as linen. Twilled cotton sheets are more durable than plain cotton; they are rather heavier in weight and are also rather more expensive.

As to the cost of bed-linen, the material itself, the quality, decorative stitchery, embroidery, lace and insertion all determine the price.

For durability choose good material, whether linen or cotton, and with plain hems if for really hard and constant wear (especially if the laundering is careless). Hemstitching is an attractive finish, but is not particularly durable. Elaborate hemstitching and embroidered designs, lace and insertion are the vogue at the present time, and such ornamentation makes the linen very costly; but a small supply in reserve of dainty bed-linen adds to the attractive appearance of a guest-room.

Smoothness of texture and lightness in weight are really of far more importance than elaborate and ornamental finish.

Bolster Covers and Pillow Cases.

These are made of linen and of cotton. For single beds especially a second pillow is frequently substituted for the bolster. The cases are usually made with loose, open or bonbon-shaped ends, the ends being embroidered or bordered with lace and insertion.

For pillow cases linen is cooler and more restful. If cotton is used, which is, of course, cheaper, the material should not be coarse, otherwise the surface is irritating. A pillow case should fit the pillow well; if too large, it has a wrinkled, untidy appearance; and if too small, the pillow becomes hard.

These cases may be either plain, hemstitched, frilled or lace or crochet trimmed. Pillow cases secured with buttons are now rather out of date, the "housewife" or "envelope" shape being more practical. These are more easily laundered, and there are no buttons or tapes to be wrenched off in the laundry.

Coverlets.

The old-fashioned heavy quilt has passed out of existence and has been replaced by one of light weight material—cotton, linen, silk, etc.—or by a coarse-meshed net over a light-weight material. In making a choice, as with the eider-down, the purchaser has the opportunity of selecting a colouring and design of material which will accord or contrast with the general scheme of the room.

Eider-down Quilts.

In this climate the eider-down is an indispensable item of bed furnishing. The best quilts are filled with pure down from the eider-duck, and the purity of the down can be ascertained by the extreme lightness. For cheaper quilts the down of the goose and of other birds is used, and some of these are mixed with small feathers, but such quilts are not as light as the pure eider-down variety. Cheap quilts are made with kapok, the vegetable down. These are heavier, and lumps collect unless the quilt is well and constantly shaken. All eider-downs become, after a time, limp and flat, and should be shaken well and warmed occasionally before the fire.

As to price, this depends upon the filling, the material used for covering and its general design, the quilt being either comparatively inexpensive or very costly.

R. G. B.



Heal and Son

TWIN BEDS OF MODERN DESIGN, WITH SHOT TAFFETAS COVERLETS, BRAID TRIMMED.

OLD FURNITURE for EVERYDAY USE

IN the small modern house there is room only for serviceable furniture. Purely ornamental pieces, except in the form of one or two mirrors, can rarely find a place. In this article we are concerned with old furniture, my remarks being intended primarily for those who wish to acquire just sufficient to equip their rooms for everyday use and who wish to know in what periods and of what woods they are likely to find their needful pieces at moderate prices. Firstly, from a general point of view, there are a few essentials to be kept constantly in mind.



IN A LIVING-ROOM.

Simple country-made oak pieces: the table of about 1690, *and the chairs (modelled on contemporary mahogany) of about* 1770.

Only those types should be sought that will honestly answer present-day requirements and reasonably accord with modern standards of comfort. Of these, only those pieces should be considered that are sound structurally or can be put into serviceable condition without much expense. Badly worm-eaten pieces should be avoided, but much worm only in a portion that can easily be replaced should not prevent purchase, provided that such repair be done at once and is included in the cost.

The wise and best type of dealer usually leaves his furniture, as far as possible, in the condition in which he buys it, so that his customers can have no doubt as to its genuineness; but he will always treat the affected parts or renew, if necessary, on a customer's instructions. On the other hand, if he has been obliged to renew, say, the seat rails of a chair, or he bought the chair after their renewal, he will point out what has been done.

Secondly, it is well first to get an idea of the sort of scheme you intend for your rooms. Probably they are not large, so the furniture must be chosen to fit the floor areas and wall spaces without creating a cramped effect. In addition, if we take an average case, the pieces must be neither rare nor fine, for the pocket is not deep.

Simple things, then, are what we are looking for, and of those types and periods in which there is reasonable chance of moderate prices, and a search not unduly prolonged.

These conditions are most likely to be fulfilled in furniture made during the eighteenth century —this for several reasons:

(1) Much more from this century survives than of earlier periods.

(2) Much of it is still in sound condition.

(3) Varieties were then greatly increased in number, and the middle classes were extensively catered for in many types of which the original purpose remains unaltered.

(4) Fine quality mahogany was the wood chiefly employed and this has resisted the worm; but beech was much used for constructional members out of sight. Therefore, inspection is always necessary, as this native wood is very subject to attack, yet, being hard and tough, often remains sound enough for use and can be effectually treated by soaking with a mixture of turpentine and paraffin.



SERVICEABLE FURNITURE FOR THE DINING-ROOM.

The chairs are sturdy ladder-backs of the eighteenth century, and the gate-leg table, in oak, is typical of country joinery of about 1700.

Many people are especially fond of walnut furniture and the shapes associated with its period of fashionable use, which lasted from about 1660 to about 1725. It is, however, very unlikely to find a place in the sort of scheme we are discussing, for these reasons: (1) It is getting very scarce, and, therefore, is not to be bought for small sums, except when

found in some outlandish place by a lucky chance; (2) it is very subject to worm, often being entirely honeycombed and quite unfit for use; (3) owing to the figured veneers and cross-grain mouldings often having suffered damage, it may cost a lot to repair, for such work must be done with skill and care.

Genuine pieces of Late Tudor or Jacobean oak are also scarce and, for the most part, too expensive for our purpose, although, at no great cost, it is possible to acquire an oak gate-leg table or simple chairs made for small houses about the middle of the seventeenth century. But in any case these things are not to be found so readily as later work, and, as they have been faked and reproduced in large quantities, the novice should be extremely careful and seek advice if necessary.

Country-made furniture of the plainest sort continued to be oak and other native woods, such as elm and beech, throughout the second half of the seventeenth century and the whole of the eighteenth; reflecting more or less faithfully the fashionable styles in walnut and mahogany.

Such pieces were sturdily made and, except when worm-eaten, are still often found in good condition and at quite reasonable prices. For those, therefore, who will be content with simple cottage pieces, this class, though now keenly sought after, probably offers better chances of furnishing economically.



FURNITURE OF THE WALNUT PERIOD.
A Charles II armchair and William and Mary clock and gate-leg table with twist turning.



A MAHOGANY BUREAU OF ABOUT 1760 THAT STILL SERVES ITS ORIGINAL PURPOSE.
The drawers and slant flap show finely figured Cuban wood. The brass pulls are reproductions, replacing Victorian wooden knobs.



HERE, AGAIN, OLD PIECES SERVE A VERY PRACTICAL EVERYDAY USE.
The chairs are of Regency date (about 1810); the table and sideboard earlier —of the Sheraton period.

It may be useful to add a few remarks about likely pieces to suit a small furnishing scheme.

Take the dining-room. This might include an oak dresser with or without upper shelves, but advisedly with ample drawer and cupboard accommodation. The table should be a circular or oval gate-leg piece, large enough for six or seven persons when fully open. Good examples are expensive, but plain and much restored tables—probably with new tops—are to be had without much difficulty.

The so-called oak refectory table is popular, but not one in a hundred is genuine. To meet the demand they have been made out of old timbers, and, of course, are quite sound and good for those who do not mind faked reproductions. In this matter, however, go to a reputable firm and pay a fair price.

To get a set of chairs of any type is difficult, but a harlequin set may be acquired after some searching. Varied treatments of the backs often look quite interesting. If they must be all of one sort, go for the ladder or spindle back with rush seats. You will get one here, two or three there, and soon half a dozen will have been acquired for a moderate

sum. A simple oak corner cupboard is also not difficult to buy, and would suit the scheme we are considering.

Let us turn now to mahogany. The sideboard may be a late Sheraton or Regency piece of country make. It will lack the graceful lines and perfect proportions of the best models, but will have beautiful wood, and may be quite cheap. The difficulty generally, however, is to find one small enough. In those of limited accommodation the cellaret drawer is sometimes converted into a cupboard by hinging the front panel. The table will have rectangular top with two flaps supported on square or taper legs which swing out as gates. Other shapes can sometimes be found, such as the two D-ends of a large old table, which, fitting back to back, give a circular top.

Regarding dining-room chairs, again we shall experience difficulty in acquiring a set. More money will have to be paid for mahogany chairs, however simple the design; but if cash is very limited, the soundest investment is a plain set of about 1805, with a broad top rail to the back, stuffed-over seats and turned front legs. Even these are getting none too easy to find, but as yet they are not expensive, and are as excellent for their purpose as the day they were made.

Secondly, the living-room. Here it will be necessary to choose easy chairs and settee from modern productions, as these in antiques are beyond our means and seldom as comfortable. A good plain mahogany or oak bureau can be bought without difficulty and is a most useful piece. Tripod, circular-topped mahogany tables, and possibly a folding card table of simple character, can easily be got. A bookcase is a more serious item. Many are too large and tall for small rooms, but when a plain small piece can be found at a reasonable figure it will be a sound investment.

In the living-room your furniture may be mixed, both in woods and styles, as the old tones blend in an extraordinarily easy manner. The great thing to aim at is a comfortable lived-in air, which to-day is best achieved by simplicity. The mantelshelf in particular needs care; a good room is often spoilt by a host of ornaments and an unsuitable clock over the fireplace.

Thirdly, for bedrooms. The bed itself will, in most cases, have to be a reproduction—probably mahogany; for in this wood it is easiest to get chests of drawers and wardrobes. The chests, either straight or bow-fronted, are found readily enough, but old mirrors are scarce, and most people have to be content with an oval or shield-shape reproduction glass. Hanging wardrobes are very scarce; it is the bachelor type that is fairly common, fitted with trays above and with drawers below. This accommodation can be put to good use, but it is necessary to have cupboards in addition for hanging, and these are best built in with the rooms.

Furnishing with old pieces must be done gradually. There is then much pleasure to be got out of it, and ample time to consider your requirements and to select the best things that will suit your purpose. JOHN C. ROGERS.





SOME OLD MAHOGANY PIECES IN A BEDROOM AND A LIVING-ROOM.

IN connection with the foregoing article, the three photographs here reproduced are of interest. In one is seen a taper-legged dressing-table of about 1800, fitted with three small drawers in the frieze, surmounted by a very pretty mirror on stand of slightly earlier date. The two chairs are of late Sheraton type, and so also is the little bedside table.

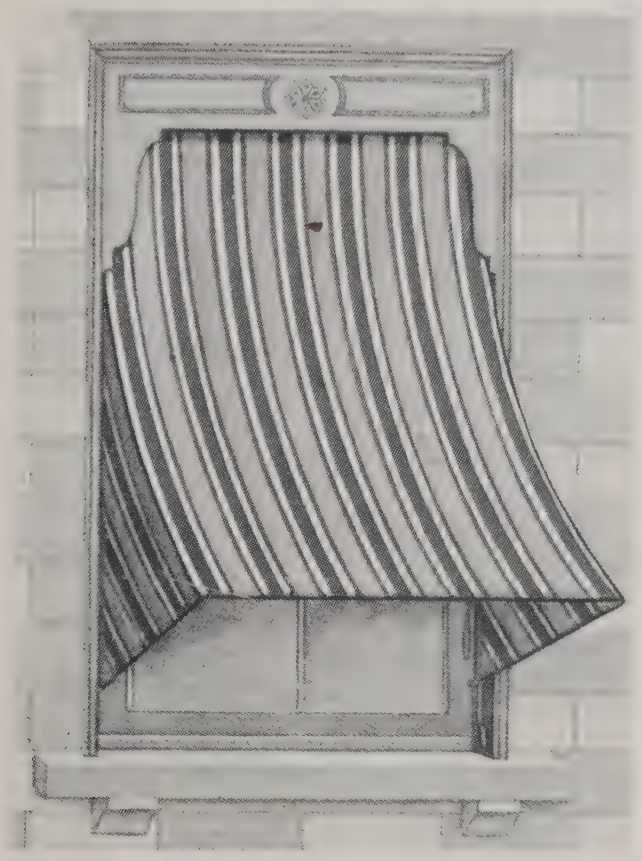
The two other views are of a living-room in which the tallboy is noteworthy. It is one of those unusual pieces, tall and narrow and made as one unit, with drawers gradually increasing in depth downwards. It appears to date from about 1765. The type of chair seen in both views is an interesting version of the ladder-back, of provincial origin, and dating from about 1760. The tripod table in front of the piano was originally a globe stand, now fitted with a circular dished top: and the log box by the fireplace is probably an old ice-pail.

These illustrations show pieces of a kind that remain in many homes, though sometimes not appreciated as they deserve to be. We are, however, more discerning in this matter than the Victorians were. Walnut or mahogany taliboys are no longer relegated to the attic, nor tripod tables put to mean service in the kitchen.



WHEN SUMMER COMES

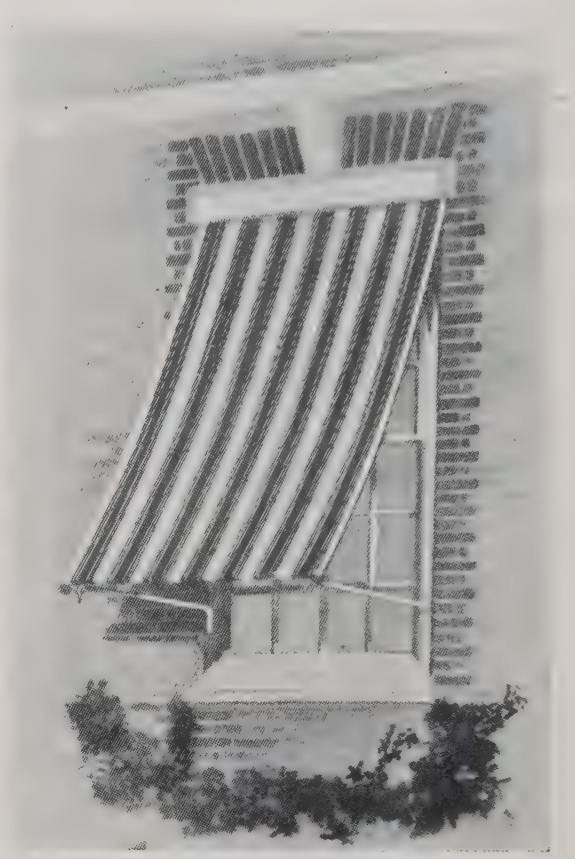
The Need for Sunblinds, and the Various Types Available



A "FLORENTINE" SUNBLIND, WHICH FOLDS BACK INTO PLACE.



A "FLORENTINE" SUNBLIND FITTED WITH A VALANCE.



J. Avery and Co.

A BOX-SPRING SUNBLIND, INEXPENSIVE AND EFFECTIVE.

It is a common failing to leave seasonal things till the last moment. Lawn mowers, for example, are left in the shed all the winter, and everyone wants them ground at the same time in spring: consequently there is fretful delay. So with blinds. They will be wanted (let us hope) in the coming months. Therefore, take time by the forelock and have them fitted now.

WITH the advent of spring and the reappearance of the sun, it is time to turn one's thoughts to sunblinds. Some people, chiefly those who have never had sunblinds before, aver them a needless extravagance, but those who have had them know what a boon they are in hot weather.

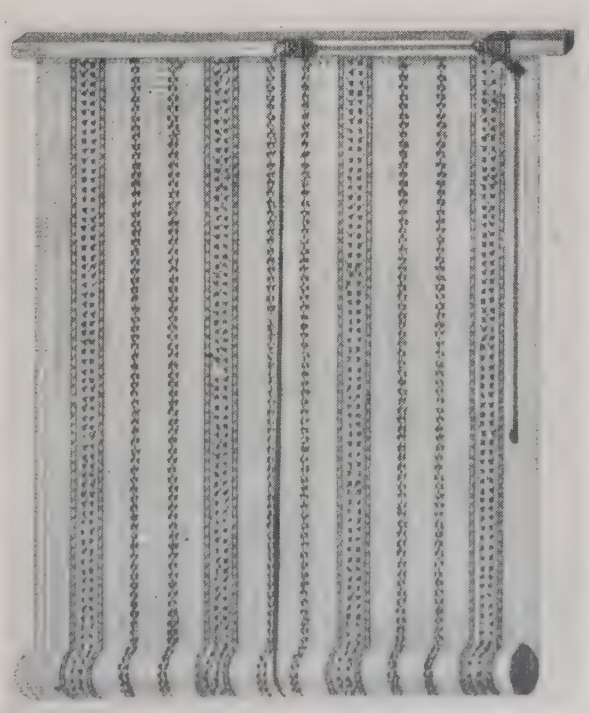
On the Continent, particularly in the south, no house is complete without them. Even the poorest dwellings have outside blinds of a kind, be they of wood or canvas. Anyone passing down a sunny street in France must have been struck by the interesting and varied appearance given to the houses by the gaily striped sunblinds. For the Frenchman, with his *flair* for combining bright colours, makes his ticks for effect first and for durability afterwards. In England, however, the tick or canvas manufacturer has always devoted himself to wearing qualities and quiet colourings with sober effects rather than to the brighter Continental hues.

VARIETIES OF MATERIAL AND COLOURINGS.

Ticks are made of jute, jute and cotton, cotton, cotton and linen, or linen. The jute, and jute mixtures, are rarely used for sunblinds, and therefore can be disregarded; but the others are more important. Cotton, which will take a bright dye, is largely responsible for brilliant colours in ticks. Linen, particularly the kind used in canvas, takes a dye badly; consequently, all-linen ticks are usually dull and lifeless.

Mixtures, however, may have bright colourings, being largely dependent on the proportion of cotton used in manufacture. Continental ticks are usually of the poplin weave, the large weft threads running from selvedge to selvedge being of linen, while the whole of the fine warp threads covering the weft threads are of coloured cotton. Not only, therefore, can the maker dye his stripes in bright shades, but he can dye the background also.

The English tick is woven like a twill, the whole of the weft threads being of linen, also the greater part of warp. The back of the material is of linen, and only the coloured stripes are of cotton. Hence most ticks of this kind have coloured stripes and the background is a natural linen shade. The drab shade of the background, unfortunately, neutralises the colour of the stripe, and a really bright effect is lost. Lately, however, the demand for brighter colours has compelled the English manufacturer to make his ticks after the French fashion. Last season much more brilliant sunblinds were seen; in fact, it was an "orange" year—orange and black stripes, orange and white stripes, orange and blue, and plain orange ticks having been seen everywhere. This year the maker has gone a step farther, and is copying the colourings of the Continental ticks.



Maxwell Plaistowe and Co.

A PINOLEUM BLIND.

Made with a series of variegated reeds and yarns.

Among the new colourings is one with a broad, soft jade green stripe, edged with white on a yellow ground. The writer has already seen this used effectively for the sunblinds of a house with exterior walls painted white and woodwork (*i.e.*, the door, window frames and blind casings) painted the exact shade of green in the tick. The yellow in the tick just supplied the extra touch of bright colour that was needed to complete the scheme. The same pattern is repeated with a powder blue in place of the green.

Another effective tick is a broad, yellow stripe edged with white, upon which rest two cobalt stripes, the whole on an orange ground. This will give a fresh touch of colour to a building upon which London soot has left its mark. Orange, green and crimson, or orange, blue and white combinations will shortly be seen up at the windows. Most of these, moreover, are being repeated in the deck chair canvases—an obvious advantage.

For country houses, where bright effects look merely bizarre and out of place, the quiet colourings of the English ticks still hold their own. The broad white stripe on the drab ground, cool and light without being glaring; the dark green stripe on the ivory ground; the soft tango on the ivory ground—will still be popular. And the blue and white stripe, consisting of a series of navy blue stripes on a white ground, which looks singularly fresh and never seems to show the dirt, may regain its pre-war vogue.



A HOUSE IN THE COUNTRY WITH SUNBLINDS FITTED TO THE VERANDA.

Willesden treated canvas, although attractive when new, is not to be recommended for sunblinds where appearance is important. The last revolution of cloth around the roller soon becomes yellow, and the blind is then spoilt.

For a loggia or veranda, or even a covered balcony, straight fall blinds of green pinoleum are delightfully cool and shady. From inside one gets an almost unrestricted view, as well as shade and ventilation. Indeed, for any type of blind in the country, this material cannot be excelled. Pinoleum, it should be mentioned, is a material made up of a series of pine splints, made while the wood is still wet, dried, bound together, and painted or stained to the required shade—usually green. Pinoleum blinds should be of the best material, painted, not stained, bound at the edges and mounted on rollers. They will then last for many years, and can, when dirty, be repainted. Blinds of this material which roll up from the bottom—they are often of foreign make and have unbound edges—although cheap, are not to be recommended.

It is not generally known that pinoleum can be painted any colour, and is actually stocked in orange, orange and black stripes, and green and light grey stripes. Blinds of this material are excellent for bedrooms; during the night the room may be kept dark without appreciably reducing the supply of air. Indeed, they are frequently fitted inside the room solely for night use.

Houses without a veranda, or loggia, can, with the provision of a large awning, have an admirable substitute. In many ways, in fact, the awning is better. A loggia darkens the room on dull days, whereas an awning can be let back into its box in a few moments. An awning of this type will be found a wonderful asset during warm weather, providing the owner with an extra room, besides improving the appearance of the house.

TYPES OF BLINDS.

With reference to the mechanism of the blinds, there are many types, and the purchaser would be well advised to take the counsel of his blindmaker as to which kind is most suitable for his particular windows.

For circular-headed windows an "Oriental," a blind consisting of a semi-circular hood, pulling up on side rods, may be used.

Akin to the "Oriental," but suitable for square-headed windows, is the "Florentine." Graceful, able to keep all side sun from the window, smooth in working, and easy for a country carpenter to keep in order, it is an excellent blind for a house far from town.

The "Canalletti" is probably the finest standard sunblind, being smart in appearance, not too expensive, and reliable. It can be made to operate from inside the room without opening the window. In appearance the "Canalletti" resembles the "Florentine," but has no side wings, and winds itself on a spring roller instead of reefing.

Where economy as well as reliability is important, the box blind is often fitted. The cloth part is unrolled from the roller and hooked on to two independent arms fixed in sockets to the window frame.

There is also the "Helioscene," made up of a number of small hoods, under each of which one can have an absolutely unrestricted view, while no ray of direct sunlight can enter the room.

Then there are the door blind—a miniature shop blind; the Spanish blind, a straight fall blind with a small hood jutting out at the bottom; the Dutch blind, made after the manner of the hood of a pram; and a blind which yet has no name, but common to the trade, devised for casement windows which open outwards.

Most of these blinds can be improved by the provision of scalloped valances, though, unfortunately, the rain and dirt soon soil them; but if made detachable and kept clean, they give a very gay appearance to the sunblinds.

It is surprising how many people fail to use their sunblinds properly. They wait until the sun is approaching its zenith and the room becomes uncomfortably hot, and then lower the blinds, expecting the heat to vanish as if by magic. The object of a sunblind is to keep the heat off the glass and thus prevent the air in the room becoming hot. Once the air is warm, the sunblind only serves to keep it from becoming warmer. The blinds should be lowered first thing in the morning, and kept down as long as the sun is on the windows. So used, sunblinds will keep the house cool throughout the hottest of days.

ULRIC LOCK.

GAIETY IN THE NURSERY

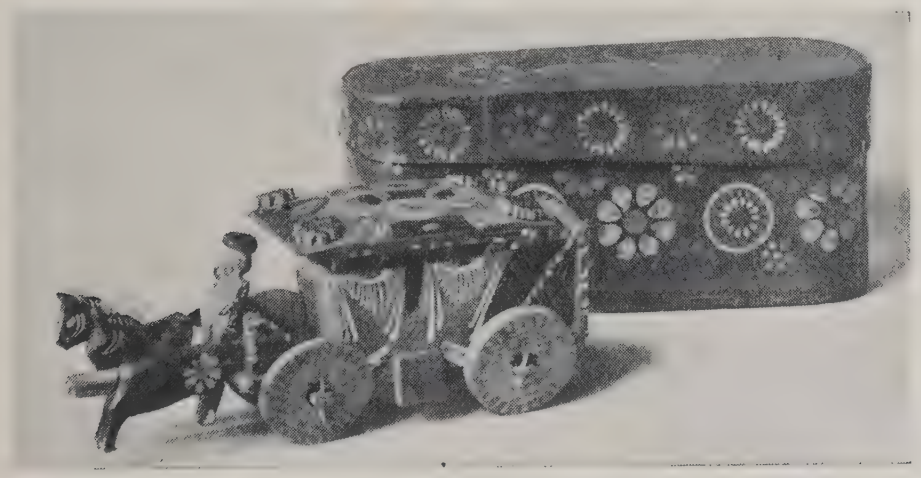
THERE are many ways in which gaiety may be achieved in the nursery or the child's "own room." Brightly painted furniture, gay cretonnes and washable rugs, decorative dado-friezes and nursery pictures—all give brightness and lively interest. Other features are suggested by the accompanying illustrations.

The first shows a mantelshelf in a boy's room. Here is a jolly collection of animals in pottery and wood, with a pair of butterflies in oval frames on the wall and a "bunny" picture in the centre.

Below is seen a tiny coach, modelled in wood, and brightly painted in gay colours. This is a relic of the past—probably made in the eighteenth century. In just such a gorgeous equipage might Cinderella have returned from the ball without her slipper. And scarcely less engaging to the child's



A TREASURED COLLECTION IN A BOY'S ROOM.

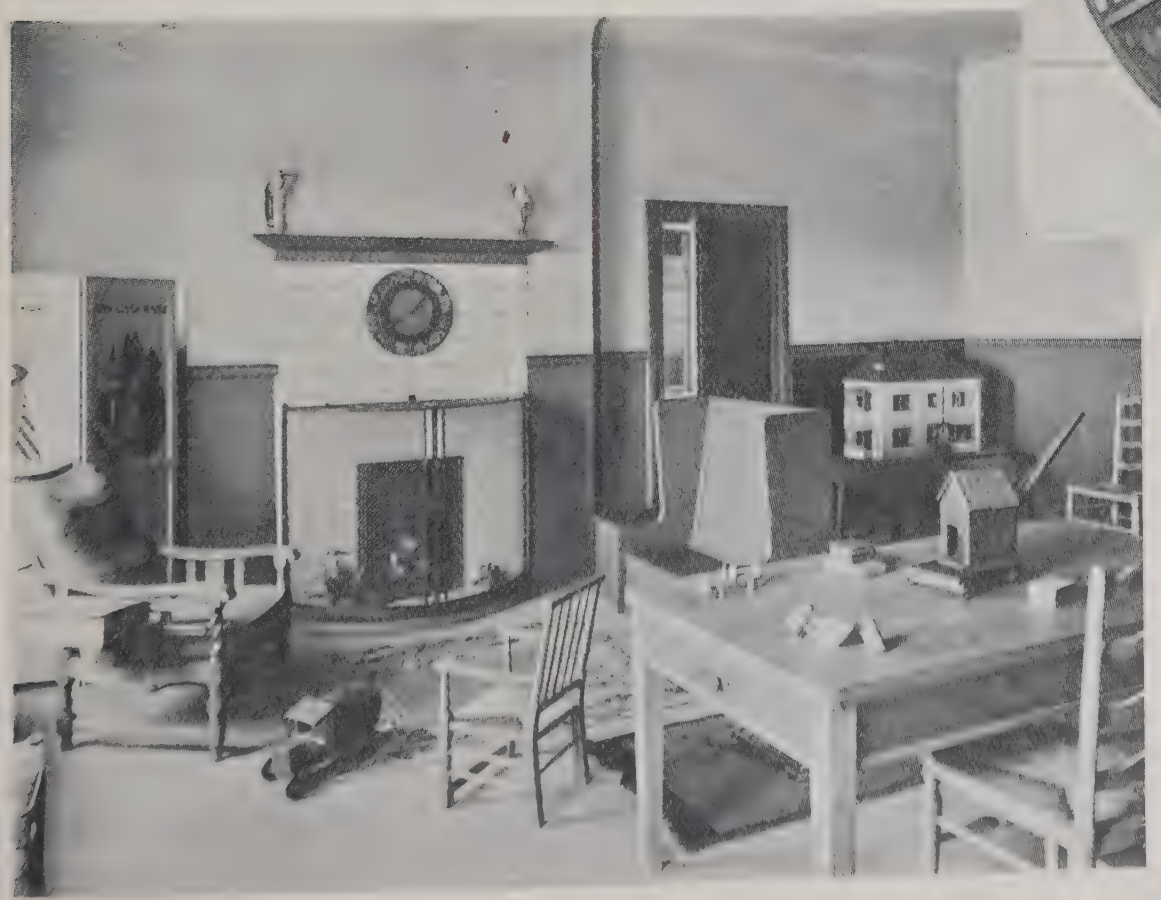


THIS GAILY DECKED LITTLE COACH, WITH ITS EQUALLY GAY BOX, WAS MADE PROBABLY IN GEORGIAN DAYS.



W. H. Gaze and Sons

A NURSERY CLOCK, WITH MOVABLE SECTORS, AND (ON LEFT) THE NURSERY AT "THE GAZEWAY" IN WHICH IT IS SET.



mind is the decorated chip box in which the coach is housed when not in use.

The nursery shown by the bottom illustration has many features to attract the eye, most noteworthy being the clock which is set over the fireplace. This has a series of brightly enamelled sections around the dial, representing events in the daily nursery round. Thus, one says "Work," another "Dinner," another "Walk," another "Play" and so on, as may be seen from the illustration above. This is an ingenious idea well carried out.

J. R. W.

ASPARAGUS IS NOW IN SEASON

Ways of Cooking and Serving it Attractively

ASPARAGUS, which is now in season and is becoming plentiful and cheaper, is often termed the "queen" of the kitchen garden. It is a wholesome vegetable, containing a certain amount of nutriment, but is esteemed chiefly for its delicate and delicious flavour, which is best preserved by the simple methods of preparation, boiling or steaming, with a suitable accompanying sauce. When served as a dressed vegetable or *entremet*, the other ingredients used in the preparation of the dish should likewise be delicate in flavour, so that they do not overpower that of the asparagus.

The several varieties are the white, the violet and the green. The white and the violet, being often forced and grown to an abnormal size, are expensive; but the green, the naturally cultivated asparagus, is most pronounced in flavour, and on that account is generally preferred.

Sprue, the last shoots of the asparagus plant, is also green. It is of the same flavour and as tender as asparagus, and much cheaper. It also is used for vegetable *entremets*.

As with all vegetables, freshness is essential to excellence of flavour when cooked. If the shoots are limp and droop, and the cut ends of the stalk are brownish in colour, you may be sure that the asparagus is stale. It keeps fresh, however, for a day or two if the stalks are put into cold water and then placed in a cool larder.



A DISH OF BOILED ASPARAGUS, WITH SAUCE SERVED SEPARATELY.

To prepare for cooking, select asparagus shoots of an even size, if possible, cut the stem ends with a sharp knife, so that they are all of equal length, and scrape each from the tips downwards. Wash in cold water and tie into small bundles of about twelve to fifteen stalks in each, with the heads one way, using tape for the purpose. Leave in cold water for about 30 minutes, and drain well before cooking.

Asparagus may be served hot, cold or iced, with an accompanying sauce suitable to the method of cooking. The sauce should be served separately, not poured over the asparagus.

For asparagus served hot, hollandaise sauce or beurre fondu are suitable. When served cold, hollandaise, vinaigrette or mayonnaise sauces. When iced, the asparagus and the sauce (such as mousseline or hollandaise) are both placed upon ice for some time before the dish is sent to table.



BOUCHEES D'ASPERGES.

Methods of Cooking Asparagus.

The more usual method of cooking is boiling, and asparagus can be cooked to perfection by this method if ordinary care is exercised. If, however, steamed asparagus is preferred, then use an ordinary steamer; by this method there is less risk of breaking off the tips by too rapid or over-boiling, and rather more flavour is retained, but the colour is not so good.

An asparagus kettle is sometimes used, but it is not at all essential. In it the bundles are placed in an upright position, the stalks only being in the water, allowing the tips to be cooked by the steam rising from it.

To Boil Asparagus.

Use a utensil sufficiently large to allow the asparagus to lie flat in the pan. A fish kettle with drainer is admirable for the purpose, provided it is absolutely clean and free from fishy odour or taste. Put sufficient water to well cover the asparagus, add salt to flavour, and a little lemon juice, and when the water is boiling put in the small bundles and boil gently until the tips are soft, but not broken. If rapidly boiled and overdone, the heads break off.

Asparagus Served Hot with Hollandaise Sauce or Beurre Fondu.

Ingredients :

Asparagus (50 shoots for 4 or 5 persons).

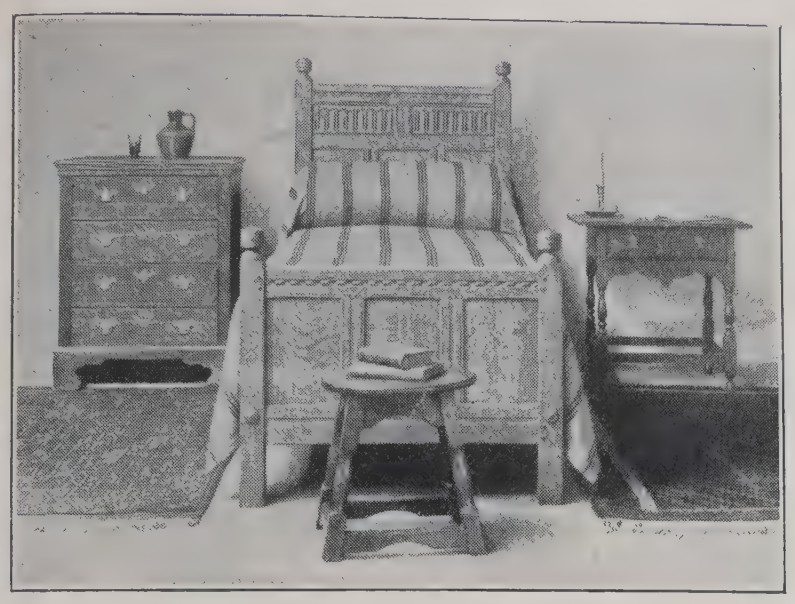
Hollandaise Sauce :
4 ozs. of fresh butter
2 yolks of eggs
¼ gill of water
Juice of half a lemon
Pepper, salt.

Beurre Fondu :
2 ozs. of fresh butter
White pepper and salt
1 to 2 teaspoonfuls of lemon juice according to taste.

Method :

1. Prepare and cook the asparagus as directed.

2. Untie the tape and arrange the vegetable with the heads or tips in one direction in the vegetable tureen, or



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upon a dish with a neatly folded table napkin or a piece of toasted bread beneath the asparagus—this to absorb the moisture.

3. Serve the sauce or butter very hot and separately in a sauce-boat.

To Make Hollandaise Sauce : Put the water, lemon juice and egg yolks in a basin and place this over a pan of hot water over gas or fire. Heat the liquid gradually and whisk steadily, turning the whisk between both hands until the sauce thickens and becomes frothy, but be very careful to see that it does not boil, or it will curdle. Draw the pan aside and add the butter very gradually in small pieces, allowing each piece to dissolve before another is added, and whisking carefully all the time. Season with pepper and salt, and keep hot over a basin of hot water until the sauce is to be served.

Beurre Fondu : Melt the butter gradually over moderate heat in a clean pan; the melted butter must not become oily in appearance. Add the lemon juice and seasoning, and serve in a hot sauce-boat.

Vinaigrette Sauce, as an accompaniment to asparagus served cold : Take 4 tablespoonfuls of best olive oil, 2 tablespoonfuls of tarragon vinegar, ½ teaspoonful of made mustard, pepper and salt to taste, and ½ teaspoonful each of finely chopped shallot, gherkin, parsley and capers.

Mix together the salt and pepper and mustard, add the oil gradually, and when blended mix in the vinegar carefully, and lastly the shallot, gherkin, etc. Put aside to get quite cold, and, if served with iced asparagus, put it with the cooked asparagus upon the ice until required.

Mousseline Sauce : ½ pint of Hollandaise sauce, 1 gill of cream. Make the hollandaise sauce according to directions given, then stir in the cream gradually and serve the sauce separately, either hot, with the hot vegetable, or cold or iced ; if to be served with iced asparagus, put it upon the ice until required.

BOUCHEES D'ASPERGES.

This is a delicious vegetable *entremet*, for which fresh, small green asparagus (sprue), when in season, or the tinned or bottled asparagus points can be used. The small cases to hold the vegetable may be made either of pastry or of batter.

Ingredients :

2 gills of asparagus points
1 oz. of butter
½ to ¾ gill of whipped cream
Pepper and salt.

For Cases :

Good short pastry
or
Batter for frying.

Method :

1. Prepare the cases. If these are of pastry, roll it out very thinly, line some greased bouchée tins or deep fluted patty pans with it, and put a small piece of bread in the centre of each for the case to keep its shape. Bake in a quick oven until crisp and a golden colour, remove the bread, turn out from the tins and keep the cases *hot*. If batter is preferred for the little cases, make this, following the recipe and directions given in the article on "How to Use the Timbale Iron" in HOMES AND GARDENS for October, 1927.

2. If fresh asparagus is used, follow the directions given for preparing and cooking it. If tinned, wash well in cold water.

3. Cut the asparagus into small pieces, reserving a few of the points or tips for decoration.

4. Melt the butter in a small pan, toss the asparagus in it, and season with pepper and salt. Have the cases quite hot and in readiness for filling.

5. Whip the cream and mix it with the asparagus, make quite hot, and fill the cases with the mixture. Place a few points or tips on the top of each bouchée and send at once to table.

S. E. N.

A SAVARIN OR YEAST CAKE MIXTURE



SAVARIN AUX FRUITS.

THIS and the Baba mixture are made with yeast, which gives them the sponge-like texture of bread, the mixtures being enriched with beaten-in eggs and butter.

When using yeast, which is a form of plant life, it is important to remember that the conditions which favour the growth and activity of the microscopically minute yeast cells are sugar, warmth and moisture, and that they are retarded by extreme cold, and killed by exposure to great heat. For these reasons, use warm utensils and warm all ingredients to which yeast is added ; avoid exposure to draughts and to a high degree of heat while the dough is rising and the fermentation is going on.

As the activity of the yeast proceeds, a gas is given off by exposure to warmth, and this expands and collects in little bubbles throughout the dough, permeating it and causing it to swell and to rise. In the heat of the oven further expansion takes place, but meanwhile the cake mixture sets and becomes firm, porous and spongy, this texture being due to the tiny cavities left by the gas which has passed off.

Compressed yeast, which is generally used, can be purchased at a corn chandler's for 1d. per ounce. It must be perfectly fresh, otherwise its fermentative action is weak, and it also imparts an unpleasant flavour to the mixture. Fresh yeast should "cream" easily when mixed with sugar, is of a light fawn colour, smells pleasant, and crumbles readily.

With this savarin mixture as a foundation, and by varying the flavouring and additions, a number of sweets, to be served either hot or cold, can be made.

SAVARIN AUX FRUITS.

Ingredients :

½lb. of fine flour
½ oz. compressed yeast
1 teaspoonful of castor sugar
1 gill of milk
4 eggs
4 ozs. of butter
1½ gills of cream
Castor sugar and vanilla essence.

Rum Syrup :

4 ozs. of loaf sugar
1 gill of water
1 wineglassful of rum
1 wineglassful of sherry
Sieved apricot jam
Strip of lemon rind.

Tinned or Bottled Fruits.

Pineapple, cherries, peaches, apricots, pears, etc.
Angelica.

Method :

1. Well grease a border mould with butter and dust lightly with flour. Beat the butter to a cream with a wooden spoon.

2. Sieve the flour into a warm, dry basin : place the sugar and yeast in a

small warm basin and work together with a wooden spoon until liquid (this is termed creaming the yeast and sugar). Add the milk, which must be lukewarm, mix together, and strain into the middle of the flour.

3. Beat thoroughly with the hand until the mixture adheres neither to the basin nor to the fingers.

4. Cover with a cloth to avoid draught and set the basin in a warm place until the dough has risen to twice its original size.

5. Add to it two eggs, one at a time, beating them in well, using the hand; add the creamed butter in small pieces, beating it in lightly, and lastly the other eggs. Then beat until the dough is smooth and glossy.

6. Half fill the prepared mould with the mixture, cover with a cloth to protect it from draught, and set the mould in a warm place to rise until it reaches the top.



BEATING EGGS AND BUTTER INTO SAVARIN MIXTURE.

7. Bake in a moderately quick oven until firm to the touch. If a hot clean skewer is inserted and it comes out clean, the mixture is sufficiently cooked. Turn the savarin out of the mould and allow it to cool.

To Make Syrup: Boil the sugar with the water and strip of lemon rind for about 10 minutes, then add the wine and rum, boil up, strain and use hot.

8. When the savarin border is *cool*, pour sufficient syrup on to it to soak it without making it soppy. To the rest of the syrup add 1 to 2 tablespoonfuls of sieved apricot jam, reduce until of a thick and syrupy consistency, and use as directed.

9. Put the savarin on the dish upon which it is to be sent to table. Half fill the centre with pieces of mixed fruits and arrange some neatly on the top of the border. Coat the savarin border with the reduced syrup. Whip the cream, sweeten with castor sugar, and flavour with vanilla essence. Fill up the centre with the cream, piling it up simply or using a forcing bag and pipe. Decorate with small pieces of angelica. S. E. N.

HERALDS OF THE DINNER

THINGS to begin dinner with are meant to provoke an appetite. Savouries are intended to cancel the sweet taste of the *entremets* before proceeding to vintage wines, or, if these be absent, before arriving at the fragrant *café noir*.

Hors d'œuvres proper are not very many in number, though the changes may be rung on several identical foundations to make them look like distinct dishes. Fruits used are melon, grape fruit and olives. Fish are the anchovy, smoked salmon or herring, and caviare. Fresh roes should always be reserved for the last course. Vegetables are more numerous. Tiny little piquant salads, each in its own separate dainty case or dish, may be made of cauliflower tops, French beans or white beans: and slices of tomato or beetroot with a simple dressing of oil and vinegar are permissible.

Hors d'œuvres of Fruit.

Grape Fruit should be eaten very cold. Cut the fruit across horizontally. Scoop out the centre bit containing the seeds. Loosen the pulp all round, at the same time cutting it into quarters convenient to be eaten with a spoon. Fill the hole in the centre with crushed ice and, if you like, pour a little maraschino or other liqueur over the ice. Serve the fruit thus prepared on a bed of crushed ice, or in the special cups sold for the purpose.

Melon should be quite ripe, and the Cantelupe variety is generally preferred. Hand it round cut in portions for each guest. Some prefer it with sugar and some with pepper. Both may be handed round. The pepper must be of the finest white kind, and the sugar, castor.

Olives should be well washed in cold water to remove the salt taste of the brine in which they are sold. The Spanish are the larger kind, but many prefer the smaller and more delicate French species. Olives are often left in little silver or glass dishes on the table throughout dinner. Some like to eat one after every course.

Hors d'œuvres of Fish.

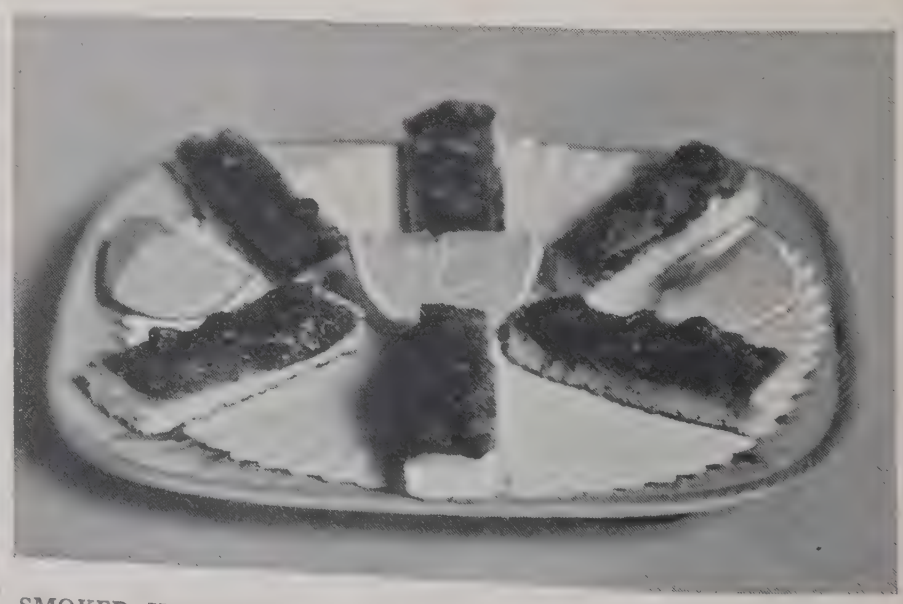
Smoked Salmon or Smoked Herrings on Toast.—This can be got from any good provision merchant or from the best class of fishmonger. It is served in thin slices on sippets of toast or fried *croûtons*, and is improved by a few tiny drops of tabasco or a sprinkle of cayenne. A few capers are an additional improvement.

Anchovies are served in thin fillets in a dish by themselves, with the addition of a little oil and vinegar and a sprinkling of finely chopped parsley.

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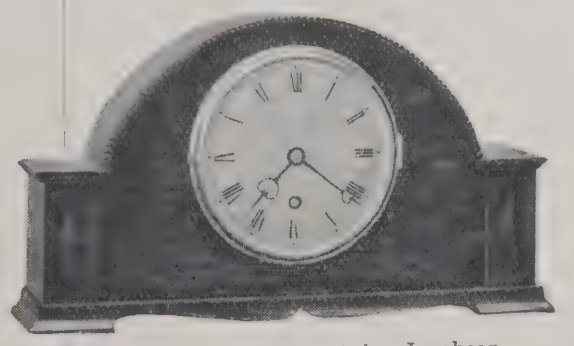
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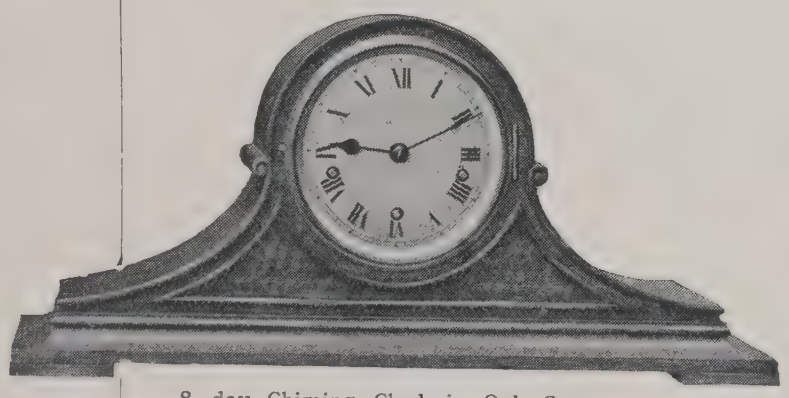
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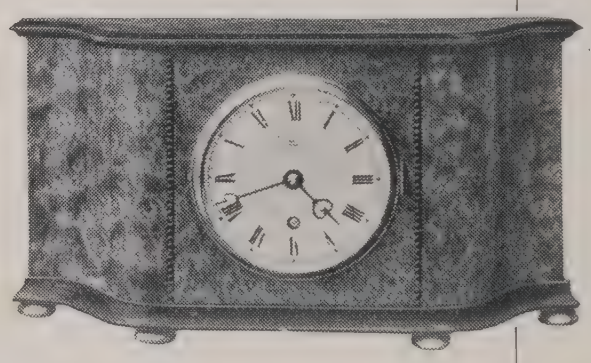
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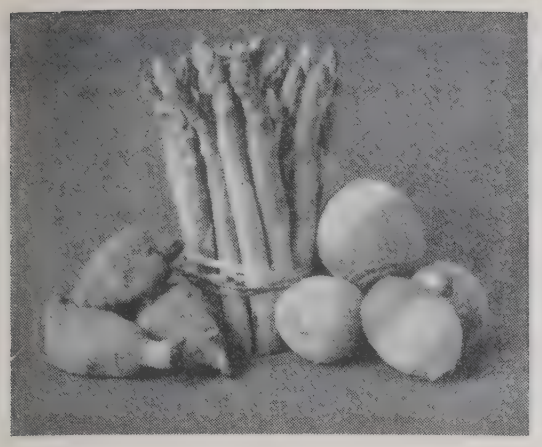


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CONCERNING VEGETABLES and their COOKING



A SERIOUS endeavour is now being made to discover what is best to eat and which are the best methods of cooking. Vegetables are a regular item in the daily menu, but the question arises—Are the customary methods of cooking them right? Obviously, it is worse than useless to eat a cauliflower, for example, if, as cooked in the usual way, its only valuable constituents are lost in the usual process of cooking, or poured down the drain.

An authoritative article dealing with this subject is here published, and should prove of service by showing definitely what nutritive or dietetic values vegetables possess, and how these values may be conserved in cooking.—EDS.

IN this country the cooking of vegetables is too often allowed to "look after itself." A pan of boiling water, a tablespoonful of salt, and time are considered to be the essentials. The results of this belief have been the cause of much adverse criticism. Mr. Morton Shand refers to our "veteran boiled potatoes, and flaccid, malodorous cabbage." But on the Continent, where vegetables often form a separate course, their preparation and cooking are thoroughly understood. For convenience, vegetables are roughly divided into two main classes—root and green.

Root Vegetables.

In winter we are all too familiar with the two chief examples, carrots and turnips. But included in this class are the tubers—Jerusalem artichokes, potatoes, etc.—and stalks—celery and sea kale. These vegetables are often "wooden," and, in consequence, difficult to cook and serve in an appetising way. Yet they ought to be included in the diet because they have a definite food value. The roots and tubers are the storehouse for nourishment (almost entirely in the form of starch) for the rest of the plant. They contain a large percentage of water, and mineral salts are also well represented. Therefore, when they are included in the diet they are adding one of the important nutritive elements to it, namely, starch.

All these vegetables contain strong fibres known as cellulose. In young vegetables these fibres are comparatively soft and tender, but as the plant becomes older, the fibres toughen. Then the "wooden" texture results, with a corresponding loss of flavour. This explains why spring vegetables are so much more easily cooked than winter vegetables. Uncooked cellulose is exceedingly indigestible. It requires to be softened and broken down, and this can only be done by even cooking.

Methods of Cooking.

It stands to reason that if roots and tubers contain a high percentage of water, it is superfluous to cook them in an added quantity. For this reason, the "conservative method" of cooking is adopted on the Continent. Actually, in this method, the vegetables cook in their own liquid, with the addition of a very small quantity of milk, stock or water. Advantage is taken of the fact that vegetables are good fat carriers, and either butter or margarine is added at the beginning.

Choose a thick saucepan or earthenware casserole which will retain a moderate and regular heat. Slice the vegetables so that the heat may penetrate more evenly (this applies particularly to old cellulose). To three or four carrots add two tablespoonfuls of water or stock, and a piece of butter the size of a walnut. This is sufficient liquid to start the cooking. When the heat penetrates the sliced vegetable it will give up some of its water content, and the quantity of liquid will be increased.

Use a tight-fitting lid to the pan, to prevent evaporation; and during the cooking the pan should be shaken from time to time, to prevent the vegetables from sticking.

When they are quite tender, remove the lid and allow the cooking to continue until all the liquid has evaporated. The vegetables will have a delicious flavour and will be both nourishing and tender.

The steaming of root vegetables has the same advantage, in that few of the nutritive elements are lost. On the other hand, steam has a more gradual heat, and the vegetables take a considerable time to cook.

Green Vegetables.

The leaves, pods and seeds of certain plants provide most of the green vegetables. Their composition is different from that of the roots and tubers, and, in consequence, they must have different treatment in the kitchen. They contain practically no starch, and fat and protein are lacking. Yet they also have a definite place in the diet. They are a good source of vitamins, mineral salts and "roughage." This latter is provided by the cellulose, which is imperfectly digested. It acts as bulk, helps the food along the alimentary canal, and so prevents constipation.

The usual method of cooking green vegetables in this country is by boiling, which is, perhaps, the least suitable method. The flavour is dissipated, the mineral salts are lost, and the resulting vegetable is usually watery. The colour is frequently the only thing which has been preserved, but that has been kept at the cost of the valuable vitamin C.

The green colouring matter of vegetables is due to a substance known as chlorophyll. When that is placed in a hot alkaline solution the former structure of the colouring matter is changed into another form, which is bright green in colour. Hence, bicarbonate of soda, a common alkali, is added to the water for green vegetables, to "keep them a good colour." But vitamin C is destroyed. Thus the problem arises, as to whether the colour or the vitamins should be preserved.

There are many people who find a green vegetable, unless of a good colour, so unappetising as to be a useless addition to the meal. In that case it is better to preserve the colour, and provide vitamin C by including salad plants or raw fruit in the meal. A pinch of bicarbonate of soda is sufficient to add to a pan of boiling water. Too much alkali causes the vegetables to cook too quickly, and gives the outside leaves a slimy texture.

Green vegetables will quickly overcook through too rapid boiling. When this occurs the vegetables give out an acid which counteracts the alkali, the green colour is lost, and the vegetables are yellow or brown. They should be allowed to boil rapidly for the first three minutes. The heat should then be reduced, and the cooking allowed to continue more gently.

The conservative method can also be used for green vegetables. The colour is never quite so good, but it is improved by a very small pinch of bicarbonate of soda dissolved in the liquid before adding the vegetables.

As the entire framework of green vegetables consists of cellulose, the leaves must be shredded finely for the conservative method. The cellulose then becomes quickly softened, and the

more quickly the cooking takes place the less loss of colour there will be. The large summer lettuces make a most excellent addition to the menu when cooked in this way.

Steaming can also be satisfactorily used for green vegetables, with the use of ammonium carbonate. The vegetable must again be shredded finely, and suspended loosely in a piece of muslin tied to the lid of the pan. The vegetable thus never comes in contact with the water, but all its goodness is retained.

Half fill the pan with boiling water and add the ammonium carbonate in the proportion of half a teaspoonful to four quarts of water. The resulting vegetables will cook in a short period, and retain an excellent green colour, and the smell of the ammonia will be entirely dissipated on exposure to the air.

JESSIE LINDSAY AND HELEN TREES,
Household Arts Department,
King's College for Women.

AFTER THE SPRING-CLEAN

The Best Way to Wash Dirty and Greasy Cloths, Rubbers and Overalls

AT sundry times, and particularly during and after spring cleaning, there is often a considerable amount of "washing up" of innumerable dirty and greasy cloths, rubbers and soiled coverings. The labour of cleansing them thoroughly can be minimised by the use of paraffin, as by this method the articles to be washed require neither to be steeped nor rubbed before they are boiled.

Paraffin absorbs grease and removes paint, and for this reason it is a useful addition to the water for washing coarse, greasy kitchen cloths, dirty rubbers, paint and grease-stained dusters, overalls and aprons. Paraffin is also useful for the washing of clothes which are infectious. Excellent, however, as the method is for the purposes referred to, white clothes would become a bad colour if constantly washed in this way.

When using paraffin for washing purposes there are a few points to remember on account of its inflammable and very greasy nature.

Use the best oil and be very careful not to mix it with the other cleaning ingredients near to a fire or naked flame.

To avoid the water boiling over and causing an accident, never fill the copper more than half full.

The smell of paraffin is difficult to remove, therefore it is essential to dry articles that are "paraffin washed" out of doors. On account of this persistent smell, body and bed linen (except in the case of an infectious illness) should not be washed with water to which paraffin has been added.

Clean the copper immediately after use, otherwise it is difficult to do so.

Method :

1. Half fill the copper with water, and when boiling add the following : three large tablespoonfuls of washing soda (previously dissolved in boiling water, about three-quarters of a pound of shredded soap and two tablespoonfuls of paraffin oil. Mix these ingredients well and not near gas or fire. Pour into the water when absolutely boiling, mix well and let the soap thoroughly dissolve.

2. Put the clothes, without steeping, straight into the boiling water and boil quickly for 30 minutes. Rapid boiling is essential to prevent the oil from floating on the top. Press them well down with the copper stick from time to time, to allow of thorough and uniform cleansing. If the water is very hard, a scum forms on the surface. When this happens add more soap and soda ; there must be sufficient for a lather to appear on the surface of the water the whole time the articles are in the copper.

3. Remove the articles with the copper stick, drop them into a zinc bath of hot soapy water to remove the oil, then rub any parts which may be very dirty.

4. Rinse the things again in hot water to remove the soap, and finally in cold water to clear and to sweeten the fabric. If required, the clothes can then be dipped into blue water.

5. Dry out of doors, in a good breeze if possible.

Note : From the directions given, it will be realised that it is not advisable to use this method for boiling articles in a comparatively small utensil over gas or fire. Unless great care were exercised there would be risk of the water boiling over and causing an accident.

Paraffin Washing for Infected Clothing. For such articles, this method is recommended, as the clothing can be lifted without handling straight from the disinfectant in which they have been steeping into the boiling paraffin water. The prolonged boiling disinfects, while the paraffin, soda and soap remove the products of perspiration and soil from the clothes. Infected clothing must be boiled for *one hour rapidly*, and the boiling must be repeated twice more to purify the material completely. After this follow the directions given for the thorough rinsing and drying.

M. E. H.

HAVE YOU EVER TRIED "GLUE-WASHING"?

FOR cleaning heavy-weight woollen fabrics, such as tweed, serge, frieze, etc., which are used for coats and skirts, and for heavy hangings and coverings of material of similar texture, "glue-washing" is excellent. Dry-cleaning is, of course, the safest and most certain method for the lighter textured, delicate in colour and easily shrinkable fabrics.

It may happen that articles requiring to be cleaned are not only "grubby" but shabby, and not likely to last much longer. The expense of another cleaning is then more of a consideration than when things are new, or comparatively new. Here the economy of glue-washing comes in, and the articles cleaned by this method will look quite fresh and be serviceable again. For instance, tweed and serge skirts no longer smart enough for town wear, but very useful, if clean, for a country ramble, for garden work or for morning wear in the house, will take on a new lease of existence if "glue-washed."

Method :

1. Brush the garment or article thoroughly, and remove any grease marks with petrol or benzine, observing the precautions to be taken when using this inflammable spirit.

2. The quantity of glue necessary for a coat or skirt is about 2 ozs. Break the glue into small pieces and place it over-night in a jar with 1 pint of warm water. On the following day put the jar in a saucepan containing hot water and heat until the glue has quite dissolved.

3. Fill a zinc bath with water as hot as the hand can bear, there being sufficient water well to cover the garment or article when immersed in it. Add the dissolved glue and stir thoroughly.

4. Put into the water the article to be washed and leave it in the solution for half an hour. Every few minutes knead and squeeze the fabric under the water to cleanse it thoroughly.

5. Rinse well in water at the same temperature, changing it until it remains clear.

6. Press out the water by squeezing well with the hands and hang the article in a good current of air, out of doors if possible—in the shade, not in the sun. A warm, breezy day is the best for drying. Place the skirt or coat upon a hanger on the line, or if the material is in a length or large piece, such as a curtain or tablecloth, alter its position on the line from time to time to prevent stretching.

7. When the material is nearly dry, take it down, cover the wrong side with a cloth and press evenly with a moderately hot iron.

A. WALTON.



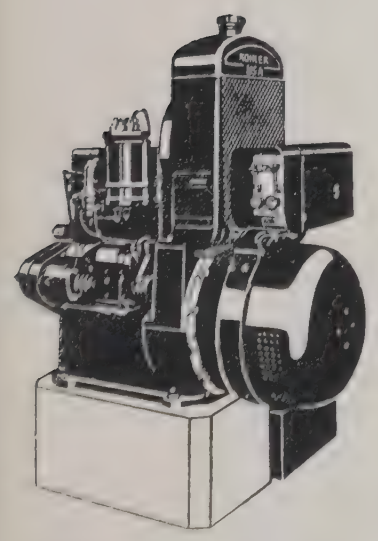
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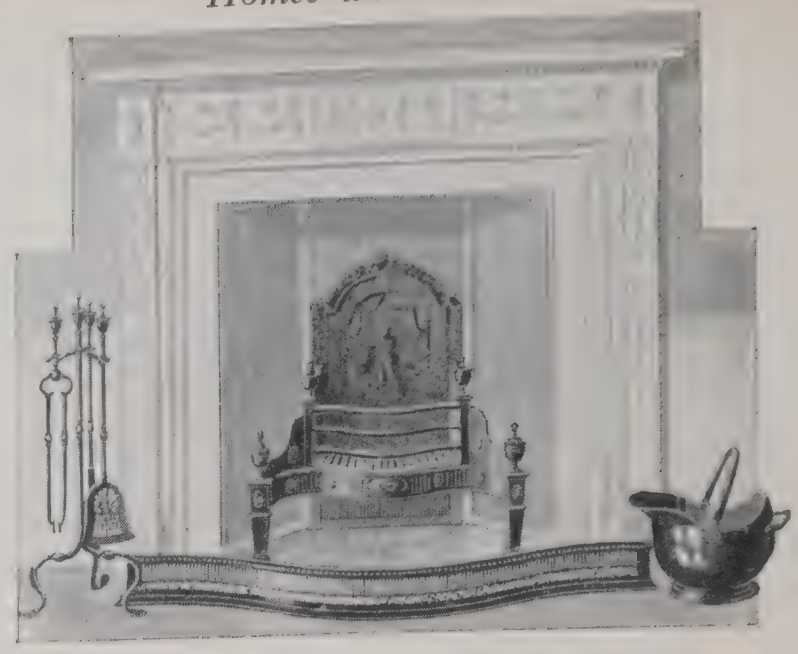
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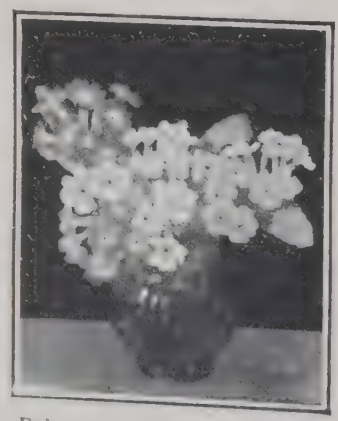
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HOMES OVERSEAS

[A remarkable degree of interest has been aroused by our series of articles giving first-hand information about Homes Overseas. Appreciative letters continue to reach us from all parts of the Empire, as well as from other countries, prompted by the intimate connection between our own homes and those abroad. The first article, dealing with life in India, appeared in the issue for September last; in the December issue particulars of New Zealand were given; and in February an interesting description of life in the British colony at Hong Kong was published. To these are now added an account of household conditions in Uganda, and particulars of life in Cairo.—EDS.]

RUNNING A HOUSE IN UGANDA

LIVING conditions in Uganda are pleasant, but in some respects primitive. For instance, although Entebbe, the official capital, and Jinja, the port, are actually on Lake Victoria, while Kampala, the commercial capital, is but seven miles away, only Jinja has water laid on, and then merely to the extent that certain compounds possess a tap. In Entebbe, Kampala and all out-stations residents are dependent on rainwater, collected in tanks, or, in the dry weather, on spring water, carried in petrol tins by water boys, at one shilling for five tins (roughly four gallons per tin).

Houses are lighted by oil lamps, kerosene costing 10s. to 11s. per tin. Only a few buildings, such as clubs and banks, have their own electric-light plants.

The majority of the bungalows are Government-owned and are occupied rent free by officials. They are all built to Public Works plans—first, second, third, fourth and fifth class—and are of the ordinary tropical type, with mosquito-proof verandas. There are very few bungalows available for renting, and an ordinary four-roomed house, with bathroom (minus bath) and separate kitchen and boys' quarters, costs from £10 to £15 per month.

Living is expensive, particularly for non-officials, who do not get passages, houses and medical attention free. It is scarcely possible to give the standard prices of food, etc., because these vary so much according to where one is stationed. For instance, eggs, chickens, fruit and wood are much cheaper in the out-stations than in the three towns, whereas shop goods are dearer, owing to the cost of transport. Perhaps it will be best to give average prices in Kampala, the largest town, although it will be understood that these vary to some extent according to season.

Excellent Goanese-baked bread costs 40 cents per loaf (100 cents = 1s.); milk is 60 cents per vermouth bottle; lake fish, 70 cents each; meat, 1s. per lb.; potatoes, 14 cents per lb.; eggs, 10 cents each; oranges, 2 cents each; pineapples, 20 or 30 cents each; butter, from Kenya, is 2s. 6d. per lb.; bacon, 2s.; cheese, 2s. English vegetables—cabbage, cauliflower, tomatoes, peas, beans, lettuces, beetroot, carrots—are cheap and plentiful except during very dry weather. Tropical fruits are very cheap, and are easily grown in one's own garden.

In the very excellent European and Goanese shops every kind of luxury in the way of tinned food is obtainable—at a price! The shops are beginning to stock ladies' and children's clothes, also household silver, crockery, glass, "Pyrex," etc., but, of course, these are all very expensive owing to breakages in transport.



A TYPICAL PLANTER'S HOUSE IN UGANDA AND (ON THE RIGHT) A SEPARATE GUEST HOUSE.

Servants are plentiful, and individually cheap, but one needs a large number, as each will only do his own particular job. The average house has a head boy, a table and pantry boy, and a house toto, a cook and cook's toto, a dhobi, and two or three or more odd boys who do garden and sweeper work. Sewing boys, trained by the Roman Catholic missions, can be obtained for 20s. to 30s. per month, and they sew and embroider beautifully. Native women make fairly good ayahs at from 20s. per month, but responsible Seychelles women, at much higher wages, are in great demand.

In a country where hospitality covers a multitude of sins it is essential to have a good cook. The food is very tasteless compared with English food, and a bad and unskilful cook can make life a misery. Many cooks, for some reason, are addicted to drink, so that it is better to have a Mohammedan. Some people pay very large wages—up to 200s. per month—for a Goanese cook. An ordinarily good Muganda gets from 40s. per month.

A good head boy is also essential, as he runs the house and keeps the small fry in order, valets the bwana, "buttles," and generally makes life easy for the memsahib. He gets from 40s. per month. Dhobi washes daily in the back compound, and copes indifferently with stiff shirts and collars, but is, on the whole, no more destructive than the average home laundry. His wages are from 25s. per month, and he earns them well. The other boys are paid anything from 10s. per month upwards, but rarely more than 25s.

No food is provided for the boys, as they eat a plantain food called mtoke, but it is wise to keep an eye on such things as tea, sugar and milk. The house boys wear a white cap (kofia) and a white kansu (a long garment like a night-dress), and it is usual, though not compulsory, to give them new ones occasionally. On the whole, the boys are willing, capable, easily trained and cheerful, although neither gratitude nor strict honesty is a Baganda characteristic.

The climate, on the whole, is pleasant. From December to March it is hot, although visitors from India laugh at us when we complain of the heat. In June and July the nights are very cool. The pleasantest houses usually are Shamba (plantation) houses, as these are often thatched (whereas town bungalows are roofed with tin) and usually stand on an eminence, thus ensuring coolness.

The roads throughout the country are excellent, and a motor car is regarded rather as a necessity than a luxury. It is not necessary to keep a motor boy, as the garden boys take a pride in cleaning and polishing the car. All the staff regard a car as a personal asset, and *safari* (travelling)



AN ENGLISHMAN'S HOME AT PORT SAID: A VIEW OF THE SITTING-ROOM, LOOKING INTO THE DINING-ROOM.



THE DINING-ROOM, WITH NATIVE-MADE FURNITURE.

is a great feature of life in this country.

Children seem to do well up to the age of five or six, but are usually sent home after that age, as there is malarial fever in the country. For this reason there are no European schools.

Officials go home on leave every two and a half years, and in the case of non-officials the term is usually three years or even longer. Most people keep very fit, entertain modestly, enjoy their golf and tennis, cricket and dancing, and feel that their lot might be cast in many less pleasant places.

JAY MARSDEN.

AT CAIRO AND PORT SAID

AS one who has lived among the English in Egypt, it may be of interest if I give some particulars of life in Cairo. In Cairo the majority of English people occupy flats (unless they prefer hotels or boarding-houses), it being practically impossible to rent a furnished house except for the short periods when Government officials or Army people are on leave. There are very distinct areas where one can live—Cairo itself, Gezira Island, Garden City, Heliopolis, Mardi. Rents for unfurnished flats vary from £5 to £25 per month, according to size and the quarter or area in which the flat is situated.

In recent years a great deal of building has taken place, and the average flat is constructed with every modern convenience—gas, electricity, water, and all sanitary arrangements



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being very up to date. Fireplaces, however, are conspicuous by their absence, though they are very welcome additions between December and March, and are frequently installed after a " scrap " between landlord and tenant.

From the housewife's point of view, running a flat in Cairo is very simple, provided she gets a good cook, who does all the marketing—together with a good *suffragi*, who does the housework and waiting : a cook and a *suffragi* generally being sufficient to run a medium size flat for two to four persons. The cook receives £5 per month, the *suffragi* £3. And on these wages they should provide their own food (mainly rice), though it is generally found that they supplement it from the household supply. Servants are off duty between two and six o'clock, especially during the hot months, from April to September.

The washerman is generally on contract, washing any number of articles at a fixed price. For two people about P.T. 150 (30s.) per month is an average.

Cooking can be done on gas and " Primus " or " Perfection " oil stoves. The majority of native cooks prefer the latter, and are extravagant in the use of the former.

Electric power is moderately cheap, so that electric irons, kettles, etc., can be used without running up one's electric light bills too exorbitantly. About £1 per month is the cost of this service.

A four-room flat—plus hall, kitchen, and usual offices—in the Garden City (rent £14 per month), for two people with two servants, and a dinner-party of approximately four guests once per week, can be comfortably run for £40 to £45 per month.

Bearing in mind that one entertains more abroad than in England, housekeeping is cheaper than at home. Food, not so nutritious, is less expensive, and drinks are cheaper. Some kinds of fruit are plentiful, good and fairly cheap all the year round. There are large and very good grocers' shops with up-to-date refrigerating plants and with every desirable variety of tinned and bottled goods.

Most of the social life of the English community in Cairo centres around Gezira Sporting Club, where afternoon tea is almost universally taken during the summer months, and where racing, polo, cricket, golf, tennis, hockey, squash, bowls, croquet and open-air swimming can all be indulged in for a very moderate subscription.

As regards the furnishing and decoration of rooms, it is generally required that this shall be done in the least expensive way, while securing comfort and attractiveness. In this connection it is of interest to show the accompanying illustrations (see page 452) of a Government quarter at Port Said which has been made to look English and restful.

These rooms face east, and each has two French windows which open out on to a wide veranda overlooking the entrance to the Suez Canal. They are about 25ft. square, with marble floors, very high ceilings, and old grates with ugly stone mantelpieces.

Native labour has converted leaden grey walls to a deep warm cream with broad white dadoes surmounted by white ceilings, and a " mahogany " picture rail (to match the uniform staining of all the furniture) tends to lessen the height of the ceilings.

Heavy sliding doors between the two rooms are difficult of improvement, except by leaving them open. A. T. J.

BOOKS in the DECORATIVE SCHEME

They Add a Touch of Personality Wherever They are Placed

THE many instances which may be found of handsomely tooled and gilded dummy book-backs are, at least, a tribute to the decorative value of books in the scheme of a room, if less flattering to the intelligence of their owners. These shelves of dummy books, commoner twenty years ago than they are to-day, show that, even in the eyes of those whose reading begins and ends with the daily paper, a room without books is a room without a soul, like the hotel drawing-room, the saloon of a liner, or those sitting-rooms in a " model flat " offered for our inspection by the large stores, which bear no sign of human personality and sadly lack the touch of personality which is given by vases of flowers, by books and magazines.

The question as to whether books are to be kept in open shelves or prisoned behind glass doors is contentious ; there is so much to be said on both sides. Much depends on the type of book and its intrinsic value. Those who own books principally as tools will keep them in open shelves, within easy reach, or as friends—in some hanging shelf by the easy chair and the fireside, where we can stretch out a hand for some favourite, much-read volume—even though this method *does* conduce to the gathering of dust.



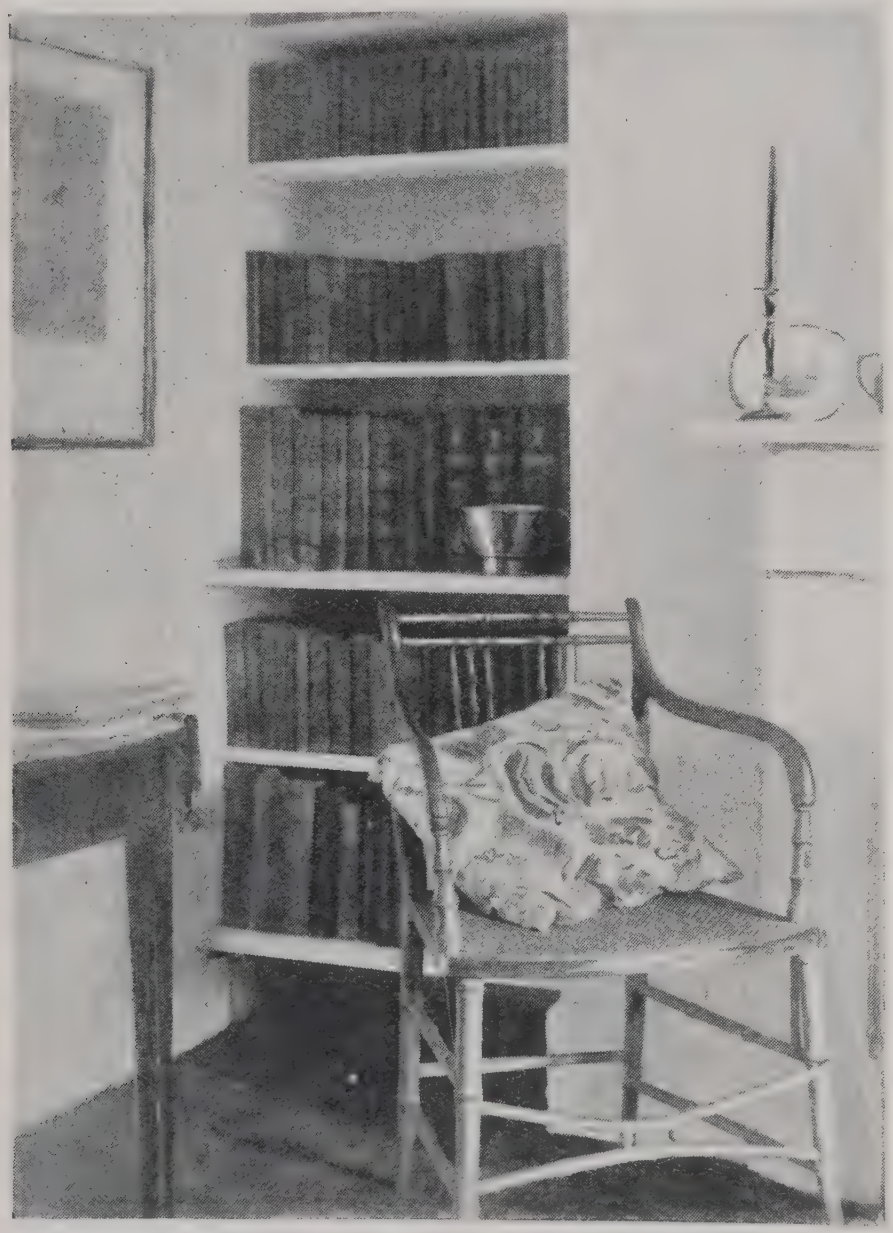
EVEN THE SIMPLEST SHELVING, WITH BOOKS IN ORDERLY ARRAY, ADDS COLOUR AND INTEREST TO A ROOM.

Book troughs—or, still better, book-ends, which so obligingly accommodate their length to the number of volumes temporarily in use—are good to stand on tables or cupboards ; they are especially handy for borrowed books or those guides, time-tables or other books of reference that are useful to have at hand.

Fine editions, tall folios in vellum or morocco, with expensive bindings and gilt

edges, must be more worthily housed. An old mahogany bureau, with glazed doors above, never looks better than when filled with books. And sectional bookcases, of undisputed utility, can now be obtained with fronts in harmony with more traditional pieces of furniture.

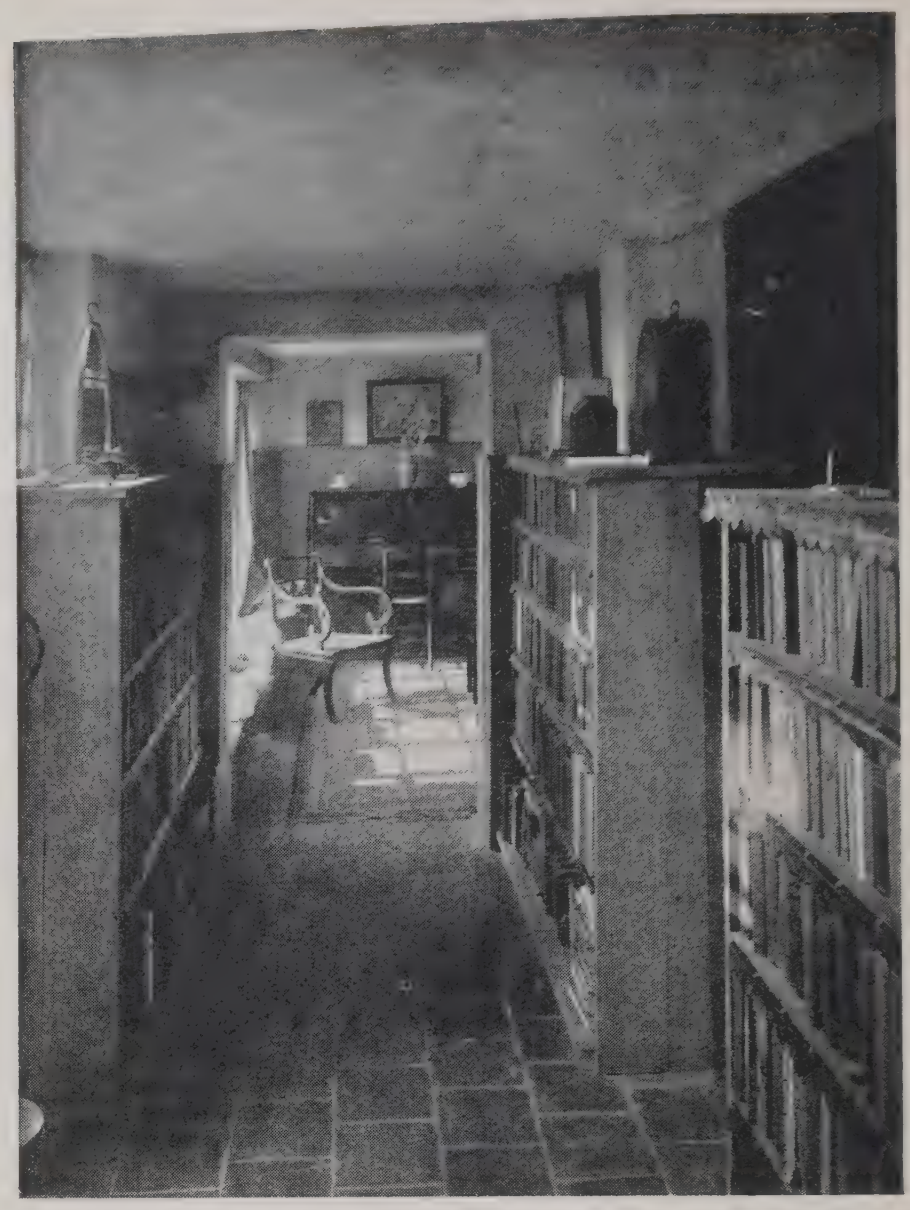
The deal shelving which is put up from time to time as the number of books to be housed grows larger and larger need not present that casual and spotty appearance which it too often possesses. Proper adjustment of the varying height of the shelves and careful grouping will greatly improve the look of the room and the convenience of the shelves themselves, even though there be no alcove or recess which can be utilised to take them. The recesses formed by the chimney-breast may be very decoratively treated, at small expense, by filling them with bookshelves, either having cupboards up to about three feet from the floor, and shelves above, narrower than the tops of the cupboards, or, taking the skirting board height as plinth, deep, wide shelves may



A FIREPLACE RECESS FITTED WITH BOOKSHELVING.

be contrived near the ground for tall books, atlas or encyclopædia, while above the dado rail are narrower shelves, about eight inches from back to front, finished by a cornice of plywood cut in some pleasant curve and painted, like the rest of the shelving, either in contrast to the woodwork of the room or matching its colour.

In town houses, where space is restricted, more use might be made of the landing or entresol between the ground floor and the drawing-room, generally possessed of a lofty window. In houses in Bayswater and Belgravia this is often a good-sized space which might be utilised for the storing of books. It was once the fashion to have here a miniature aquarium, where gold fish and pteris ferns led a precarious existence among imitation stalactites. Books are more decorative, and a tiny library in this generally wasted



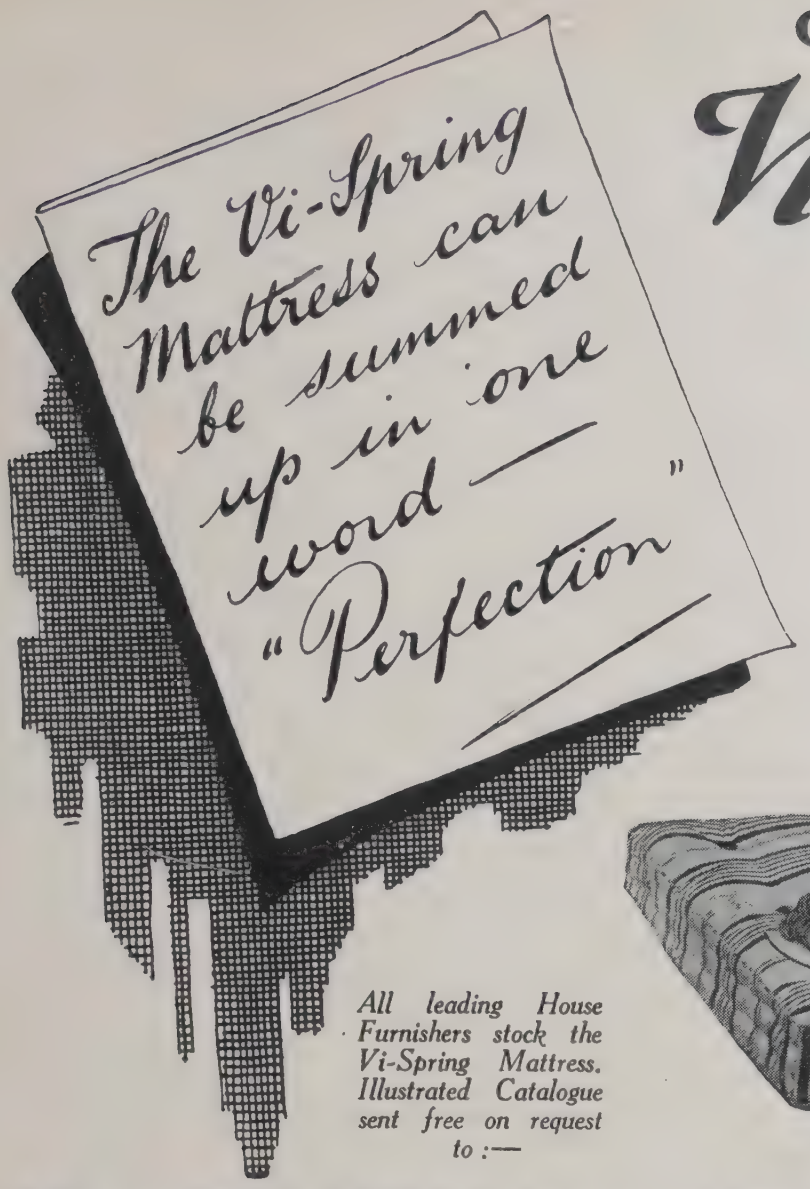
A CORRIDOR TREATMENT.

space will need far less attention. Wooden shelving painted in some attractive colour may be carried around all three walls, either framing the window or, possibly, only carried as far as the sill. Some houses of this type, converted into maisonettes, may find an entresol of this character a useful substitute for the entrance hall, if supplied with a chair for a waiting messenger. Painted in pale sea green, with a square Bokhara rug on the polished floor, the walls lined with books, and a couple of upholstered seats, a landing of this kind makes a pleasant spot to sit for a little while when consulting the volumes with which one is surrounded.

R. D. H.



A WALL RECESS FILLED WITH BOOKS



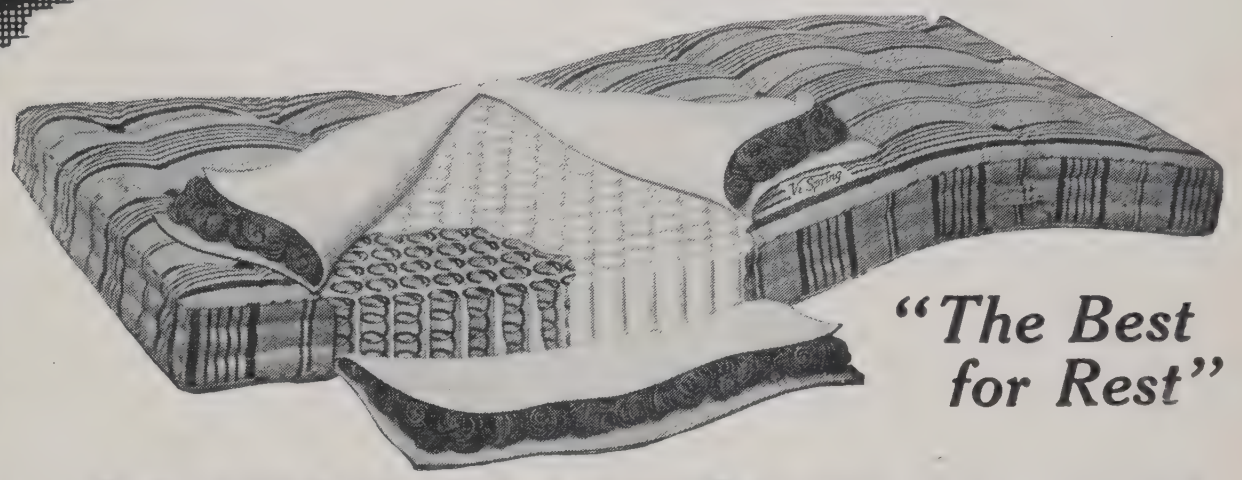
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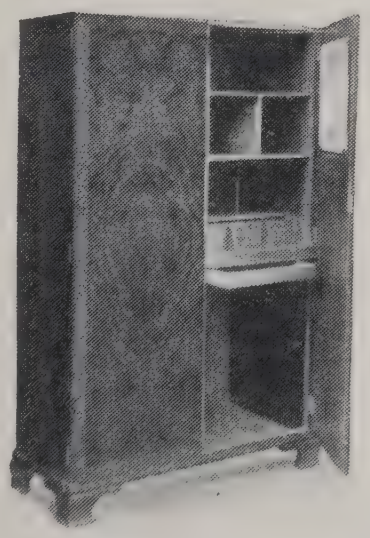
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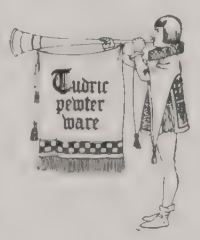


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The Garden section commences on page lxvii

LOOK TO YOUR FURS

Some Practical Advice about the Care and Cleaning of Them

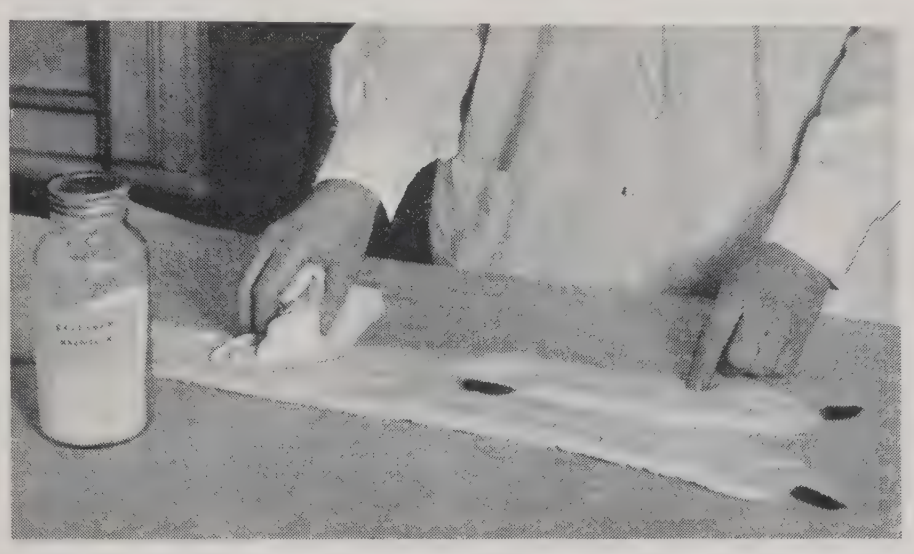
ABOUT May, and also in September, furs require special attention. When the cold weather is over they should be thoroughly cleaned before they are put away, and later on carefully overlooked, for it is during these months that the moths lay their eggs and the small grubs are produced which are so destructive to furs.

White and light-coloured furs look soiled after the winter months, and the darker varieties, if they do not actually show it, are nevertheless just as much in need of attention, for their " grubbiness " is one of the conditions which favour the activities of the moth.

Although the cleaning of the fur before it is put away for a time is important, it is most necessary to keep it clean when in wear. Rubbing lightly with a soft dry cloth is to be recommended ; for white and light-coloured valuable furs this is really essential each time after use, and, for the darker and longer-haired furs, if not every time, at least very frequently. Rub the fur lightly in the direction of the lie of the hair, shake it well, and occasionally beat it very lightly with a thin cane. Avoid brushing fur, except when it is necessary to free it from a cleaning substance such as bran.

When wet, fur should never be dried before a fire ; the heat makes both hair and skin brittle. Shake it well to remove the surface moisture, then place it in a current of air, shaking it from time to time until it is quite dry.

It is advisable to hang fur articles rather than to fold them ; if folded, fold with the fur outside, and do not subject fur to any pressure—give it plenty of space in drawer or box.



AN ERMINE NECKLET BEING CLEANED WITH CALCINED MAGNESIA.



CLEANING SKUNK WITH BRAN.

Fur cleaning is always rather a dusty business, on account of the powdery nature of the cleaning substances used ; so, if it is possible, do this work out of doors, choosing a fine sunny day with little wind, and, as a protection against the dust, put on an overall and cover the hair.

Several substances are used for cleaning fur, the method of application being very similar.

Before cleaning any kind of fur, shake it lightly to free from dust and to raise the hair, place it upon a table covered with a clean sheet, and beat it very lightly with a thin cane. Remove any greasy marks from the lining around the neck and sleeves, using petrol or benzine ; apply the spirit with a soft pad of muslin and, as the former is highly inflammable, be careful not to use it near a fire or a naked light. Non-inflammable benzine is sold and is quite satisfactory.

Cleaning White Fur.

Both the costly ermine and miniver and the inexpensive white furs prepared from the skin of the rabbit are delicate in colour and in texture and soon become soiled. To clean such fur use calcined magnesia. Sprinkle this over the fur and rub the latter very lightly with a soft white handkerchief or piece of soft white silk, being careful not to rub against the lie of the hairs. Then beat lightly on the wrong side to remove the powder, and shake well.

Another method of using calcined magnesia is to put the article, if moderately small, into a white cotton bag or pillow-case, sprinkle well with powder, shake the fur in the bag well, rolling and rubbing it until it is quite clean. Then remove from the bag, shake it thoroughly and rub it gently as before directed with a dry soft cloth.

For white fox and Arctic hare, use dry powdered starch in the same way as calcined magnesia. Hot flour is also used for cleaning white fur.

If the fur is to be put away for any length of time, wrap it in layers of blue tissue paper, which prevents the delicate white colour of the fur turning yellow.

Dark Furs.

These, brown or black, such as skunk, bear, caracul, Persian lamb, etc., can be cleaned with hot bran. Place the bran in a tin and heat it thoroughly in the oven, preparing sufficient to use as required. Rub the bran well into the fur, using a pad of soft cotton material or flannel. As the bran becomes soiled, apply more ; several applications may be necessary if the fur is much soiled. Shake the fur thoroughly, beating it lightly on the wrong side to free it from the bran, then brush it well but lightly with a clean, soft, white-bristled brush to remove all the tiny particles of bran. The bran cleans and renews the bright appearance of such fur as skunk.

Furs of a Light Colour.

Squirrel, opossum and the light yellowish brown coloured fox furs, and others, may be cleaned either with calcined magnesia or bran, following the directions given above.

For these furs, fig dust, when procurable, can also be used, and is excellent for the light-coloured furs. It is of a powdery nature similar to fine barley meal. It can be purchased from some corn chandlers, but is not as easily obtained as bran. Apply the fig dust, using the same method as for calcined magnesia, and as soon as it becomes soiled apply a fresh quantity. As fig dust adheres more closely to fur than other powdery substances, it is necessary to beat the fur very thoroughly on the wrong side to free it from the powder, then shake it and rub it very lightly with a soft cloth. If light-coloured fur is greasy around the neck, rub that part lightly with a little benzine in the direction of the lie of the hair.

With regard to chinchilla, it is always advisable to send it to a furrier to be cleaned by an expert, as the homely methods used with success for other furs are *not* suitable for chinchilla, on account of its extremely delicate texture.

White lamb's-wool, used for children's coats and for pram covers, is washed in the same way as white flannel. Wash it in a warm soapy lather, rinse thoroughly in warm water (twice if necessary), then in very pale warm blue water, using ultramarine blue. Roll in a dry cloth and press well to remove as much moisture as possible, but do not pass it through a wringer. Hang the article to dry in a good current of air, preferably out of doors, but not in the hot sun; if dried indoors, place before a moderate fire.

How to Store Furs.

When possible, and means permit, it is wiser to send expensive furs away to be put in "cold storage." At a temperature of 32° Fahr. no larvæ of the moth can live. In cold storage, furs are in the care of an experienced furrier and they are secure against damage from moth, and are insured against fire and burglary. When storing fur at home, overhaul, mend and clean as directed, and place large articles in bags of material impregnated with pine tar (these can be purchased in several sizes), then put away in a cool, dry place. Wardrobes are frequently cedar-lined, and such are excellent, cedar-wood being a moth preventive. During the time that the furs are not in use, take them out occasionally and inspect for traces of moth. Shake and air out of doors in a shady place, hot sun being detrimental to fur. For smaller fur articles the best homely method of storing is to place them in an air-tight tin box. Wrap the fur in brown paper or in linen, scattering "Dymuth," balls of naphthaline, camphor or Russian leather shavings between the folds.

Moth-eaten Fur: Should moth attack fur, shake it and leave it out of doors, provided the weather is dry, for two or three days; then clean. The drawer or box in which the fur was kept should be scrubbed out with turpentine and water or fumigated with a sulphur candle. Wrap up the fur as before directed and return to the drawer.

R. DOLMAN.

THE MUSIC OF THE DISCS

A Review of Recent Gramophone Records

The Great Schubert Symphony.

THE gramophonist who is a Schubertian is having a wonderful year. This month he has, among other things, a choice between two records of the great C major symphony, both of very remarkable quality. The symphony was the chief of the marvellous compositions poured out by Schubert in the last year of his short life. This and the "Unfinished" are the only well known Schubert symphonies, the others being either slight youthful works or only sketches. The C major is enormously long (the new "Columbia" record is on seven discs), but no one would wish it shorter, so brimming is it with warm-blooded melody and passionate spirit.

The "Columbia" record is played by the Hallé orchestra, conducted by Sir Hamilton Harty. It is a very fine production. Sir Hamilton has a very just and sensible notion of the tempos. The tendency is to deepen and dramatise Schubert, in contrast to the lighter and more lyric renderings of the past generation. It is extraordinary how large and almost Beethovenish the first movement sounds under this treatment.

The "H.M.V." record is made by the London Symphony Orchestra, conducted by Dr. Leo Blech of Berlin. Again there is much to admire. In particular the horn solo at the beginning of the first movement is phrased in a much more songful way than in the Hallé record. But Dr. Blech's tempos seem sometimes to be hurried, notably the Andante, which he militarises.

The "Unfinished" Symphony.

Unlike the C major, the "Unfinished" (B minor) symphony has often been recorded before, but there are good points about the new "Parlophone" record, which is played by the Berlin State Opera Orchestra, conducted by Dr. Max von Schillings. The symphony is six years older than the C major. Schubert completed the first two movements, wrote half the scherzo, and then unaccountably put the work aside. It remained unknown for many years, but has now become the most popular of all Schubert's instrumental works. The "Parlophone" record is on three discs.

A Violin Sonatina.

Schubert composed in his youth four little violin sonatas (or rather sonatinas). The first, in D—written when he was nineteen and published after his death as Op. 137, No. 1—has been recorded in delightful fashion by Mr. Albert Sammons and Mr. William Murdoch ("Columbia," three discs). Like most of Schubert's early instrumental music, it is unambitious and slight compared with the songs of the same period; but in its youthful way it is very engaging.

Some Schubert Songs.

It is curious that so few of Schubert's songs are available for the gramophonist. Only a handful of the most popular ones are recorded. A set of six, sung by Mme. Lotte Lehmann, is on new "Parlophone" discs. The "Ave Maria" is Schubert's lovely setting of Ellen's prayer in "The Lady of the Lake." Then there are the famous "Serenade"; the simple, solemn ode "To Music"; "Du bist die Ruh'," which is the tenderest love-song imaginable; "Sei mir gegrüsst," an impassioned love-song; and "Auf dem Wasser," a charming barcarolle. Mme. Lehmann sings all these with a rare finish and exquisite tone, but the instrumental accompaniment rather jars. In the past, when the piano did not record well, there was a reason for scoring the accompaniments of such songs, but, as the recent Tauber records showed, they are now best treated in the original form.

Brahms's Violin Concerto.

The new "H.M.V." record of Brahms's violin concerto demands a place in all good collections, for it is a truly beautiful reproduction of an immortal masterpiece. Fritz Kreisler is the soloist, accompanied by the Berlin Opera Orchestra. No living violinist plays the work like Kreisler. He puts a peculiar sweet pensiveness and sense of retrospect into its haunting melodies. Brahms's seriousness of sentiment is the characteristic of this most moving and distinguished performance, which will gratify all Kreisler's old admirers and make new ones for him.

Brahms's Piano Quintet.

There had already been a record made of Brahms's great piano quintet in F minor, Op. 34. The new one is made by the Lener Quartet with Mme. Loeser-Lebert as pianist ("Columbia," five discs). The quintet is one of Brahms's most accessible chamber works—a good introduction to his more pensive and subdued music. There is a symphonic breadth about the subjects. The new recording methods give an effect of remarkable brilliance. One's only criticism is that the leader is too persistently in the foreground.

Chaliapin.

Chaliapin's latest record ("H.M.V.") contains a striking declamatory song, "The Prophet," by Rimsky-Korsakov, and on the other side yet another rendering of the "Volga Boat-song." The great singer is in fine form, and the effect is dramatically vivid.

New Editions.

It may be disappointing to purchasers of the old edition of Gustav Holst's "Planets" to hear that the new electrical records are incomparably more brilliant and realistic, but the fact has to be stated. The famous suite is recorded on seven discs, conducted by the composer ("Columbia"). There is also a new electric record of Dvorak's "New World" symphony, conducted by Sir Hamilton Harty ("Columbia," five discs).

St. George's Chapel Choir.

Two fine anthems, worthy of the best traditions of English church music, are recorded by the choir of St. George's Chapel, Windsor, conducted by Dr. E. H. Fellowes ("Columbia"). Dr. Charles Wood's "Hail, Gladdening Light" has something of the austerity of the Tudor ecclesiastical style, and Stanford's "Glorious and Powerful God" is a broad and majestic piece of writing.

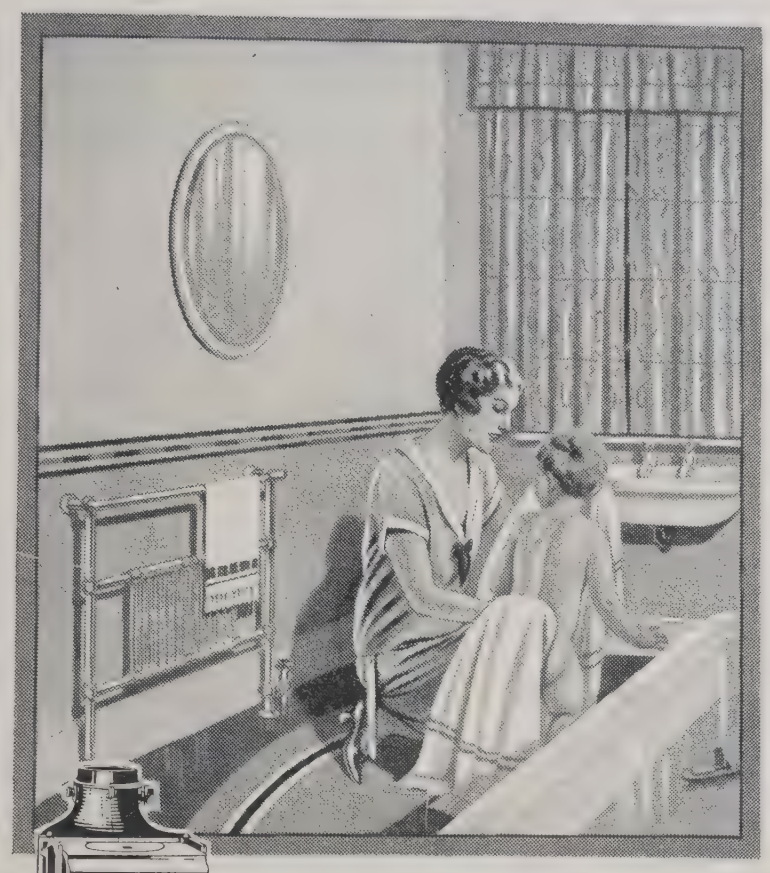
A Haydn Trio.

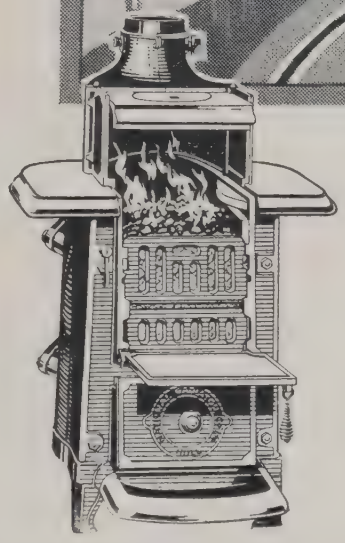
The worst of Haydn's "Gypsy Rondo" trio, as a piece for Cortot, Thibaud and Casals, is that there is too little for the 'cellist to do. Haydn demanded little of the 'cellist in his chamber music. The "Gypsy Rondo" trio is little more than a violin and piano duet, with the 'cellist reinforcing the piano's bass.

All the same, it is delightful music, and the recent "H.M.V." disc will certainly be popular. The Rondo is the famous movement; but the two others (Variations and Adagio) likewise possess the old master's sweetness and happy grace. The performance is remarkably fine.

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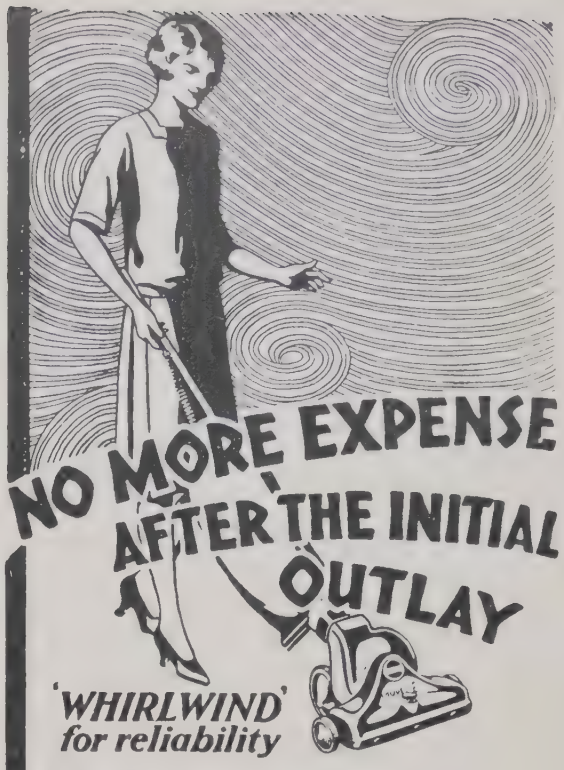
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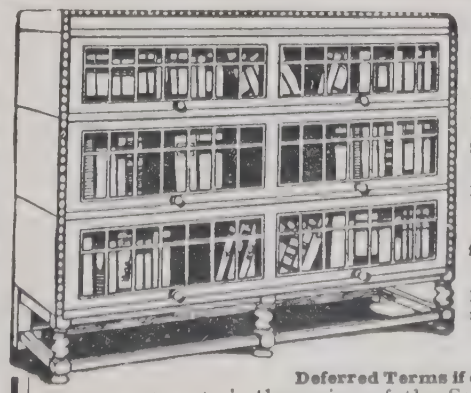
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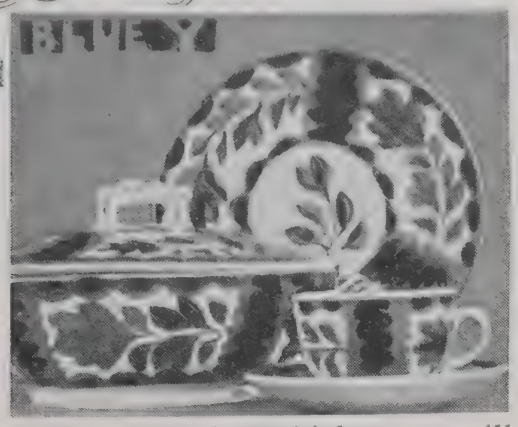
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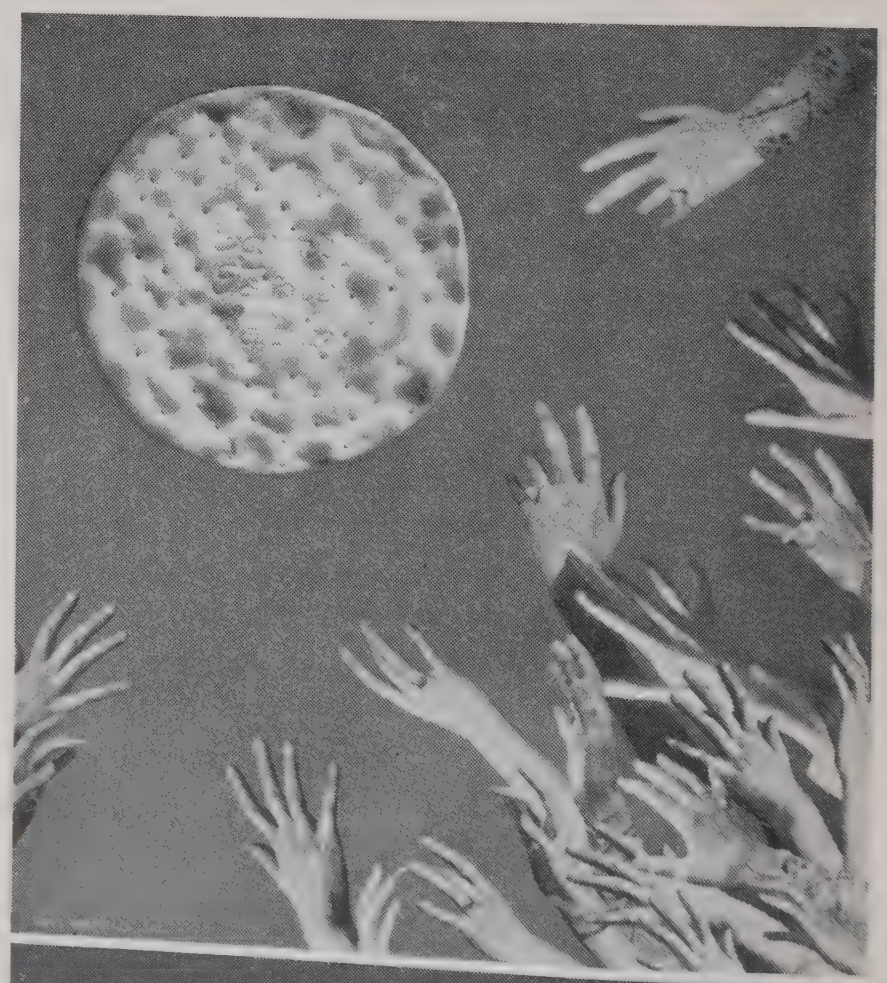
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THE SITTING-ROOM REFRESHED

New Decoration gives Fresh Life to Familiar Furniture and Ornaments

TO be successful in furnishing a room, one needs to possess four attributes: (1) a good eye for form and colour; (2) some imagination to envision the scheme in the mind's eye; (3) some knowledge of past periods and modern modes; and (4) experience. Taking these in the order given, the first is largely inborn, though taste can be determined by training. As regards imagination, this admittedly is rarer than knowledge, the latter, concerning past periods, being attainable quite easily by study of books and by visits to museums where actual furniture and furnished rooms can be inspected. As for experience, there is that which is obtained first hand, and supplementary to it, or even in place of it, the experience of what others have done, to be gleaned from illustrated books and magazines. In this last respect the volume entitled "The Modern English Interior" (just published by "Country Life," Limited, price 21s.) should prove invaluable. It brings together about 250 examples in plate form, each with a descriptive note giving particulars of the colour scheme or outstanding features. A most useful arrangement has been adopted. Instead of the plates being mixed, they are brought together in sections, one series showing halls and staircases, another dining-rooms, another sitting-rooms, another bedrooms, and so on throughout the house, not forgetting bathrooms and kitchens. This is particularly handy for reference, because even when the furnishing of a whole house is being undertaken, each room in its turn must be individually considered. It is then of the greatest assistance to be able to turn to a score and more of different treatments. These plates, indeed, offer a mine of suggestions, and they are as useful to anyone furnishing entire for the first time as they are to anyone who is re-furnishing or re-arranging an existing room.

The preface to the book has the merit of giving some very practical information about the general arrangement and individual treatment of the various rooms. From it the following notes on the living-room are taken:

"In the average English house of to-day the term 'living-room' or 'sitting-room' more appropriately defines the room which was formerly called the 'drawing-room'—regarded by a bygone generation as a place where best behaviour and a certain frozen dignity should prevail. With this change of outlook has come a change in the furnishing and decorative treatment of the room. In the living-room one must be able to live easily, without any feeling of restraint. This means, among other things, that there shall be chairs and settees that are thoroughly comfortable in use, as contrasted with those chairs of spindly character upon which one sat with a certain amount of trepidation, or those other chairs which were regarded as so precious that they lived in linen overcoats most of their time.

"The furnishing of the living-room will depend largely upon personal predilections, but the colouring of its walls, hangings, etc., is much governed by the aspect. Living-rooms generally have a warm aspect—west or south—and in such a situation cream, ivory, or parchment-colour distemper or paper is always satisfactory. Plenty of colour can be introduced in the hangings and chair coverings.

"As regards the arrangement of the furniture, it is of first importance that this should not be overcrowded, and especially is it desirable that the middle of the room be kept more or less as a clear space, and not encumbered with meaningless small tables and chairs. The accommodation of the piano is often rather a problem, because its placing needs to be considered both from the musical point of view and as regards its appearance in relation to the other furniture. The piano is so distinctive a piece that it cannot be grouped; it must stand by itself.

"In the living-room especially it is important to observe a proper sense of scale. This applies not only to the furniture, but also to the texture of the materials used. Coarse coverings of rough woven texture are often used with bad effect, and may look as out of place in a particular living-room as a tailor-made costume in a ballroom."

THREE COLOUR SCHEMES

[Below we publish a further selection from the numerous schemes for a sitting-room submitted by readers. The first selection, with an outline sketch of the room under consideration, was given in last month's issue.—EDS.]

WITH A PATTERNED WALL.

Considering the southern aspect and comparative spaciousness of this room, I should abandon plain walls for once, and give it a patterned paper—a Chinese design in black with a few touches of gold (gilt) on a background of putty buff. All the woodwork should be black, with a wax finish to resemble ebony as much as possible, the only exception being the insides of the two china cupboards, which should be painted jade green.

The floor should be laid with dark oak parquet, and I would choose large Persian rugs of dark, subdued colours—say three, one laid in front of the fire, and the other two running the length of the room, allowing a little of the mellow colour of the wood to show between.

The fireplace and hearth would look best of Bath stone, with a black wood mantel, the wide hearth being outlined by a strip of brass about two inches wide.

The long curtains and pelmet should be of a heavy silk damask the colour of the ground of the wallpaper, lined with jade and edged with an inch-wide gimp of dull gold.

The couch and large chairs I would have covered with buff velvet, but some smaller chairs could have seats of silk damask in jade or purple.

The electric lights on the mantelshelf I would have made in the form of wooden candlesticks painted green, splashed with gold and having parchment shades painted with a Chinese design in gold and black. The central light should be of cut crystal, but elsewhere in the room I should have one or two movable lamps with parchment shades.

The cushions would be of bright jade silk, of purple silk and of black silk—all edged with gold gimp.

I would have no pictures, but over the mantelshelf a mirror framed in black.

Flowers for this room would need careful handling. They should either be in masses in bowls of brass or copper, or else arranged sparsely—Japanese fashion—in flat dishes of black or green. Irises would look well, or chrysanthemums, or branches of cherry blossom or forsythia.

Somewhere in the room I would put a writing-table, and on it a blotter embroidered in vivid colours, and an ink holder of brilliant hue with quills in jade and vermilion.

The china cupboards, with their jade interiors, could hold some Oriental porcelain figures, or they could be used as bookcases. H. MACMILLAN DODD.

GREEN AND BEIGE.

In the scheme I envision the walls are covered with a "flat" wall paint, the colour being pale eau-de-nil green, and the ceiling cream-coloured.

There is a self-colour thick pile carpet of beige laid close up to the skirting all round the room, so as to give a cosy effect. On the carpet are two Chinese rugs, one being placed straight across the hearth and the other set obliquely from the front of the carved chair towards the centre of the room. The rugs have centres of old gold, with a 3in. border of beige, and on each a design in deep blue is worked into the pile.

All the woodwork in the room, namely, the door, the window frames, skirting, mantelpiece and china cupboards, are painted with a "flat" enamel paint, cream colour. The tiles in the fireplace are also cream coloured.

The window curtains are of an old-gold figured brocade, lined with beige coloured silk, and the same brocade covers the seat of the carved chair on the left. This chair is of mahogany.

The settee and easy chairs have printed linen covers, the ground colour being eau-de-nil green with a floral design of exotic birds and fantastic flowers in soft shades ranging from blue, mauve and wine to rose pink, gold and brown. The cushions on the settee are of plain old-gold satin, edged with narrow old-gold braid.

The pedestals of the two standard lamps are of mahogany, and the shades are of mother-o'-pearl tinted to an amber shade. The bowl hanging from the centre of the ceiling is of amber-veined alabaster.

The china cupboard shelves are lined with black velvet, and on them are various old Rockingham tea services.

The table on the right is of antique satinwood, its top and sides painted in the style of Angelica Kauffmann; the one on the left is of old mahogany.

On the walls are eighteenth-century needlework pictures framed in rosewood.

The vases are cut glass, filled with bronze flowers and autumn-tinted foliage. VERA GARNER HOWE.

BISCUIT AND GOLD.

Walls and Woodwork: A small cornice mould would greatly improve the look of the room; it should be painted in with the walls, not the ceiling, as the average house-painter does. For the walls, etc., I suggest biscuit or putty colour stippled over metallic gold. This effect is easily and cheaply obtained as follows:

(1) By papering the walls with bright gold paper, which is obtainable in small sheets about 30ins. by 20ins., at a penny or twopence a sheet; or (2) painting the walls with bronze powder. A glaze should then be made up of the required biscuit or putty colour, mixed with varnish. This is stippled on in the usual way, with either a hair or rubber stippler.

All small mouldings to door architraves, panel moulds, cornice, etc., should be picked out in gold, and varnished to prevent them tarnishing; the whole of walls and woodwork being flat varnished.

Ceiling: Light golden or buff colour (painted, not distempered, if possible) and varnished.

Floor: Stained and polished oak colour, overspread by Persian carpets of a blue colour.

Curtains and Pelmets: Heavy golden copper-coloured brocade.

Furniture Coverings: Golden brown shot rep. Cushions of golden yellow taffetas. Furniture, Queen Anne walnut.

Fireplace: Siena marble, either real or painted. Hearth and slips of white marble. Grate, curb and irons of steel or steel and brass. Mirror over fireplace, walnut and gilt.

Pictures: Small-scale old oil paintings of landscapes in old deep carved wood gilt frames.

Vases and Flowers: Vases, crystal. Flowers, warm colours (not pink).

Electric Light Fittings and Candles: Chandelier, amber glass and crystal. Candlesticks, carved wood gilt, with amber crystal shades or yellow silk half-shades. *Note:* A carved gilt chandelier of, say, five arms, each topped with a small amber glass bowl, to throw light up to ceiling and hide the bulb, would be preferable to the bowl shown in the sketch.

Door and cupboard knobs and finger-plates of amber glass. Chased brass box lock to door, with ring handle.

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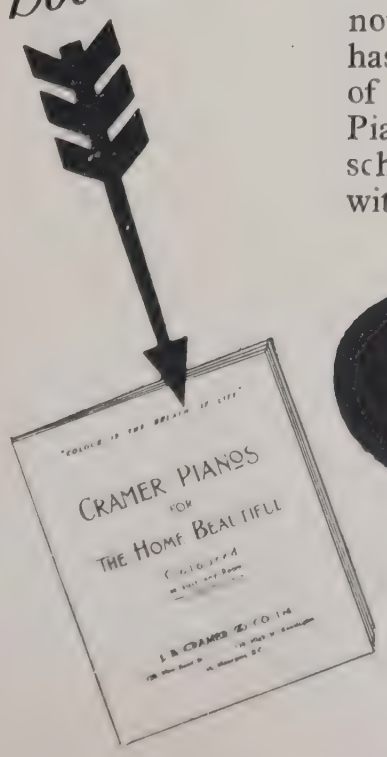


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A GOOD-HUMOURED TRIO.

Of later years cockers have been among the leading favourites of exhibitors, and many women have strong kennels. They now rival wire-haired fox-terriers in popularity. No one will attempt to deny that they are handsome little dogs, their coats being particularly pleasing, whether they are wholly black, or in one of the beautiful colours that are common. Efforts that are now being made to breed reds as good as the others are meeting with success, though there are not many that can compete on equal terms. It is only a matter of time, however.

A cocker should appeal to the lover of form because of his symmetrical construction. The compact body stands on legs of moderate length—that is to say, they are long enough to permit of untiring activity, and short enough to give plenty of power. The fore legs should be perfectly straight, and the feet firm and cat-like. The shoulders are sloping, and the chest deep and roomy. The head denotes high breeding, being of a good length and having a square muzzle. The ears are fairly long, set on low, and of a fine texture. A flat and silky coat is desired, without waviness or curl. It may seem ridiculous to talk of the carriage of the tail, but stress is laid upon it as being characteristic of the spaniel family. It should not be raised above the level of the back even when in action, and as the dog hunts about, his stern should be working incessantly, as an indication of his eager nature. Cockers, being hardy, are not exacting in the way of food or accommodation. Breeders are now aiming at a dog that weighs from 25lbs. to 28lbs., these limitations suiting him to the work he is supposed to do.

Should he get much bigger he would be trenching on the ground of the English springer, a dog on somewhat similar lines, weighing about 40lbs. The skull is usually a trifle broader than that of the cocker. In the early show days cockers and springers sometimes appeared in the same litter, the only distinction being that of size. No doubt this is the oldest of the English spaniels, having been used by sportsmen for many centuries, in the first instance to spring the birds for hawk or net. The Welsh springer, which is a little smaller, is a pleasing variant, distinguished, among other things, by his colour, which is a dark rich red and white. The ears are also shorter. The two cannot be mistaken if seen together.

The Sussex spaniel is of a different type altogether, standing as he does on short legs, and having a longer and heavier body. He may weigh from 40lbs. to 50lbs. The head is also stronger, though it is indicative of intelligence. The colour should be a rich golden liver, and nothing else; dark liver or puce indicating a cross with the black field spaniel. They are not very common, but efforts are now being made to improve their fortunes, and several women have prominent exhibition kennels.

One peculiarity of the dogs is a decided recommendation—it is said that they have no doggy smell. They become much attached to their owners, perhaps being a little more exclusive in their affections than the others. Being so near to the ground, they are not as suitable for town houses in muddy weather. In other respects they are all that could be desired.

It is assumed that the spaniels came originally from Spain, whence their name, but they must have been in England for at least five or six centuries. Chaucer, who was born in 1328, knew them, using the dog as a simile, which makes it plain that their character then was the same as it is now.

A. CROXTON SMITH.



A RED COCKER.
Note that the skull is thicker than the one opposite.



A CHAMPION COCKER.
Showing shape of body and kind of head preferred.

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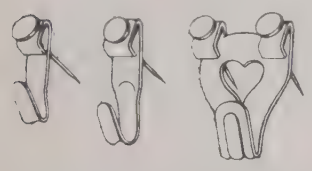
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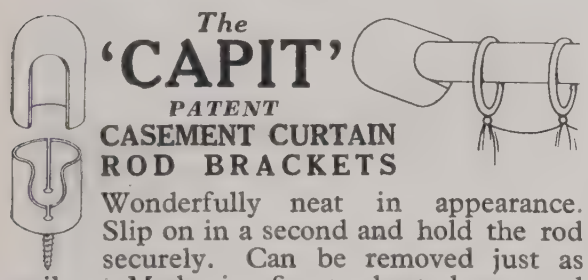
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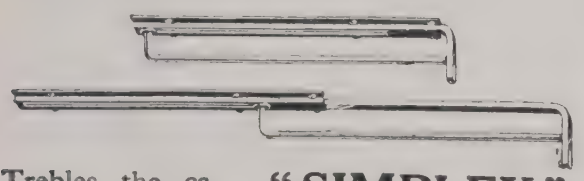


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THINGS YOU WANT TO KNOW

A Walnut Tallboy.

(J. A. E.).—I have a veneered walnut tallboy which I believe to be of Queen Anne date. The top half has three small and three large drawers and there are three large ones in the bottom half. It is fitted with hand-made brass handles and keyholes, one or two of which are missing. The veneer is slightly chipped. Can you tell me its value ?

[Your walnut tallboy is quite a desirable piece. The defects you mention are not at all serious, and if the veneers are well figured and the colour is good, a reputable dealer in antiques should offer you about £30 for it. On the other hand, if you can sell privately to a collector you should get £40 to £50. The value of such pieces fluctuates with the demand. Tallboys in mahogany have not been very saleable lately ; but those in walnut are more scarce and generally more beautiful. The value of your piece will depend also on the quality of its construction, oak linings, etc. Such a piece is worth careful restoration, and on no account should it be French polished.—J. C. R.]

* * *

A New Hot-water System.

(F. S.).—At present I have an unsatisfactory range in my kitchen, and, after lighting, two hours must elapse before a hot bath can be taken. I propose to fit an independent boiler in its place, and at the same time a towel airer in the bathroom, and a small radiator in another room. Will the present 30-gallon hot-water tank be satisfactory? The accompanying rough sketch (not reproduced) gives an idea of the system.

[The 30-gallon tank should still serve. I should prefer to connect the 1¼in. flow pipe to the side of the tank below the top, instead of to the expansion pipe, which latter, however, can still serve for connection to all draw-off taps. In order to ensure heating up of the airing coil and radiator, it will be necessary to connect these with pipes in which water can be relied upon to *circulate* ; a single pipe connection is useless. There should be no difficulty in the case of the airing coil, which can have a branch circuit from the main flow, with return connection to the main return ; but the ground-floor radiator is dependent on its position in relation to doorways or other obstructions, which may interfere with a return connection. If no such obstacle intervenes, the return from the airing coil could drop and serve this radiator, and thence along at skirting level to the boiler.—E.]

* * *

Seventeenth Century Walnut Chairs.

(D. R.).—The accompanying photograph (not reproduced) shows one of a set of six chairs in my possession. I think they are made of Italian walnut. Can you tell me to what period they belong and their value ?

[Your chairs are of a kind that were fashionable in England during the reign of James II and the early years of William and Mary. The style came from France, and doubtless chairs were also imported. There is a decidedly French feeling about the front legs and the turning of the front stretcher. The carving of the back cresting is uncommon and not the kind usually found on English chairs. However, these points do not preclude your chairs from being of English manufacture, for many French craftsmen were then exiled here. You should not have any difficulty in getting £100 or more for the set, in the right quarter.—J. C. R.]

* * *

Two Pieces of China.

(I.).—The accompanying photograph shows two pieces of china in my possession. Can you say of what date they are, and what was the purpose of the cornucopia-like piece on the left ?



[Your china appears to be French, of early nineteenth century date, and the left-hand piece is a colza oil lamp of the same period.—P.]

* * *

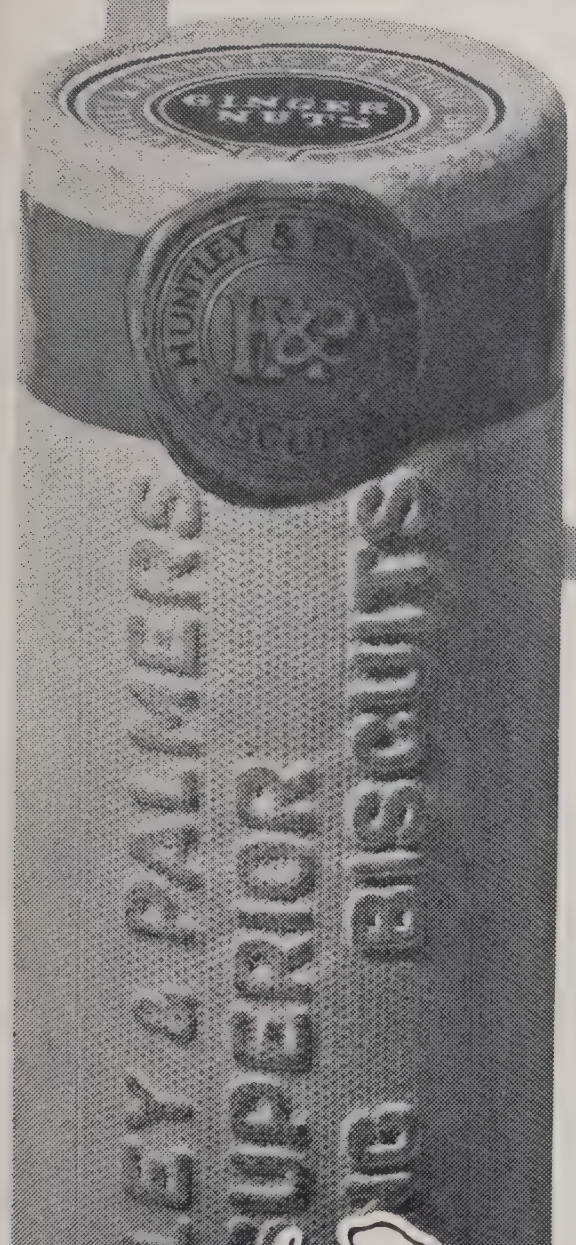
Damp Walls in an Attic.

(E. S. T.).—Some time ago in one of my attic rooms the plaster on the sloping walls was so loose that only the paper prevented it from falling. My builder removed the plaster and replaced it by sheets of asbestos cement, afterwards painting the walls with a washable distemper. The walls are now always damp. The builder suggests papering them. Do you think this will remedy matters ?

[The trouble you describe is undoubtedly due to condensation, which always occurs upon the surfaces of dense materials that are cold to the touch, such as the asbestos cement sheets used for lining the walls. It would not have happened had you used one of the wall boards made from wood pulp ; but in that case the panels would probably have bulged owing to the absorbent boards swelling under the influence of the damp. The best remedy in the first place would have been to hack off the existing plaster that was loose and render the surface with waterproofed cement mortar applied in two coats, finished off with a third coat of absorptive lime plaster, gauged with plaster of Paris. Ordinary wallpaper would be of very little use in preventing the condensation upon asbestos cement sheets. A thick paper would be

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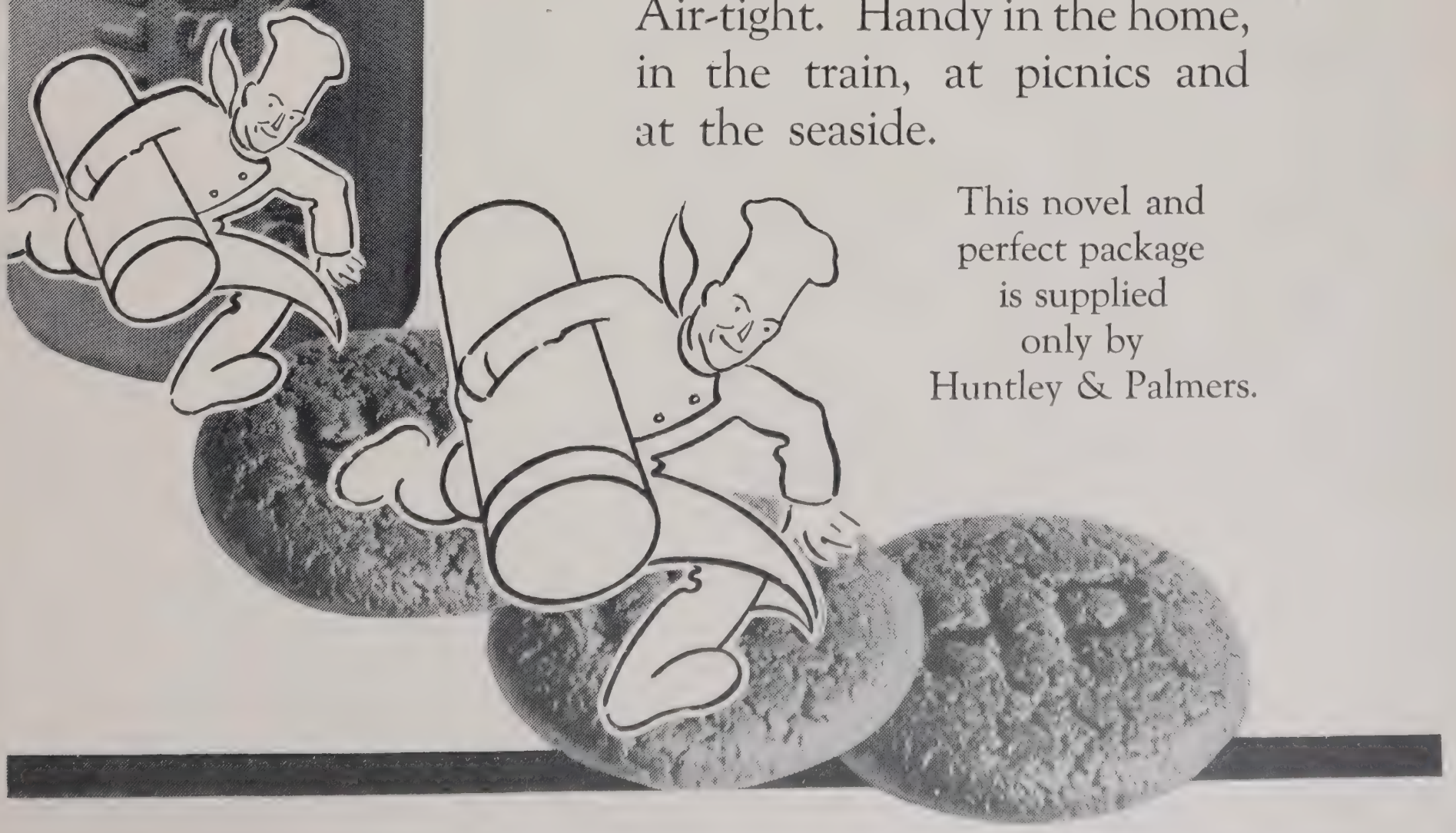
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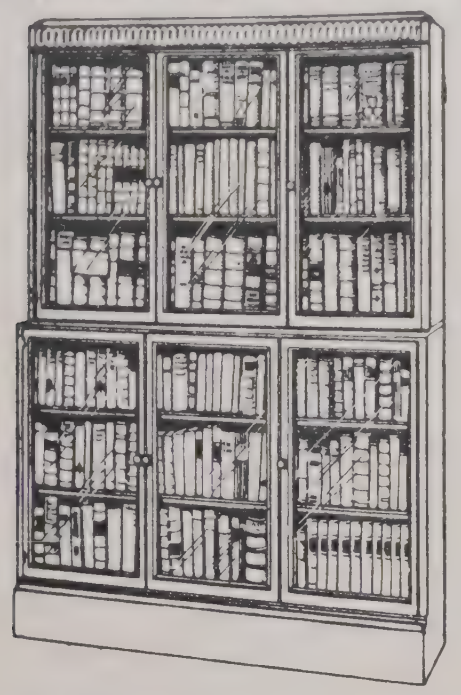


The Garden section commences on page lxvii.

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THINGS YOU WANT TO KNOW—*Continued.*

of some benefit, but best of all would be to paint over the surface, and, while the paint is wet, throw on cork dust, such as is used for packing grapes. This is done on board ship to prevent condensation upon the metal surfaces, and it is very effective. If carefully applied it should not be unsightly. Your builder should make sure that the free alkali that is contained in all new asbestos cement sheets is not likely to work through the distemper already applied, and spoil the oil paint.—L. E. W.]

* * *

Pewter Hot-water Plates.

(E. M. D.).—Can you tell me the age and value of two pewter hot-water plates I have? They are nearly 9½ins. in diameter and 1½ins. in depth—makers' and touch marks are as shown in sketch (not reproduced). One of the plates has a lid which lifts right off the lower part, but the other has a small flap in the rim which can be raised for the entry of hot water.

[The marks on the first plate are not sufficiently indicative to be able to identify the maker, but it appears to be about 150 years old, and the piece would sell to a collector for 30s. The second plate was made by Thomas Alderson, about whom a certain amount of controversy exists. Experts query his period of being in business. I take it to be early in the eighteenth century. This plate is also worth about 30s.—S. C. J.]

* * *

Morland Prints.

(W. E. P.).—Two coloured Morland prints I have are entitled "The Thatcher" and "The Shepherds." They are framed in old black and gilt frames, and underneath appear the words: "Painted by G. Morland London. Published Jany. 1st 1806 by G. Morland, 10 Dean Street, Soho. Engraved by Wm Ward Engraver to HRH The Duke of York." What is their value?

["The Thatcher," by Morland and engraved by Ward, is worth about £8, in colours and in good condition. "The Shepherds" would realise a little more.—S. C. J.]

* * *

Weatherproofing Treatment for a Wooden Bungalow.

(M. E. B.).—I have purchased a small sectional bungalow (made of weatherboard, asbestos sheets and tiles) which I propose to erect on a piece of land in South Devon. The site is exposed, the plot running down to the cliff edge. A high bank protects it to the north-north-west, but it is absolutely open on other sides, facing the sea. The weatherboard, as supplied, is treated with creosote—probably one application. Would you advise me to treat all the other woodwork—sleeper plates, floor boards, joists, etc., with creosote or "Solignum"? I naturally want the bungalow to be as durable as possible. Also, would you kindly tell me what you consider to be the best medium for indoor decoration over the asbestos sheets—distemper or an oil paint such as "Wallpax"? I should also be glad to know if the first coat of priming or paint for window sashes, doors, etc., should contain any special constituents in view of the exposure to sea air.

[It would certainly be advisable to coat the weatherboards and other woodwork with "Solignum" before fixing. The cost is not great, and the coating will tend to make the building more durable. For the asbestos sheets use "Walpamur," thinning with petrifying liquid, if water paint is desired. For an oil, flat "Wallpax" is excellent. Either will give good results. The window sashes may be primed with any good brand of gloss white lead paint. The interior woodwork may be finished with a zinc white pigment, but for exterior finish a leaded zinc paint is preferable. This paint contains approximately 75 per cent. zinc oxide and 25 per cent. white lead. One of the firms advertising in HOMES AND GARDENS would supply a suitable paint.—A. W.]

* * *

A Table and Stool.

(A. R.).—I have a small mahogany table, with three little drawers in it, supported on slender legs which terminate with a sort of scroll end; also in my possession is an oak stool, shown by the photograph I send. Can you give me any idea as to the date of these two pieces?

[Your table, if original, is an early eighteenth century piece. The "joint stool" is much earlier—such stools were made in Elizabethan and Stuart days, but they have been extensively reproduced, and only a personal inspection could determine whether yours is original or not.—T. M.]



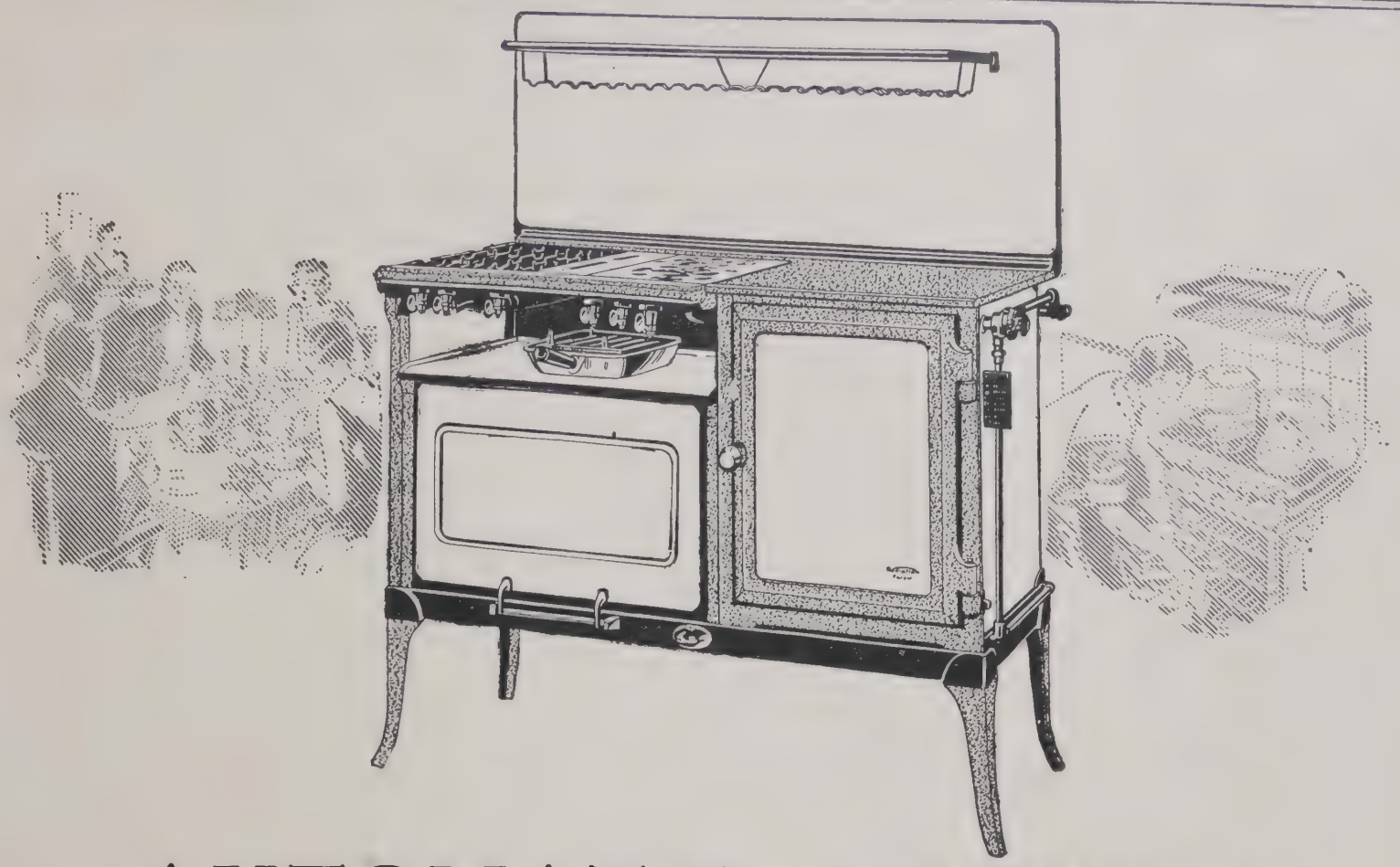
AN EIGHTEENTH CENTURY MAHOGANY TABLE AND A "JOINT STOOL."

* * *

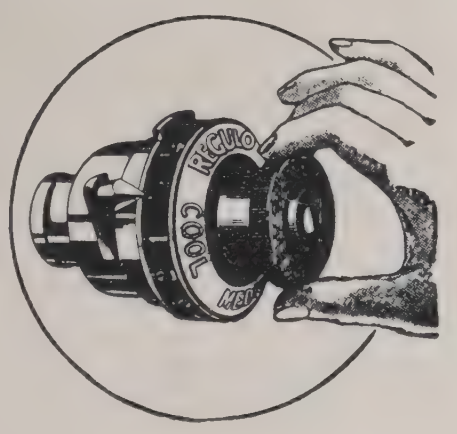
Mounting Old Coins.

(B. D.).—I have quite a good collection of old coins which I keep in cabinets. On account of the wear and tear in handling and the "loss" of quite a number from time to time, I have thought of mounting the best specimens on a thin oak board, framing them in a plain oak frame, and hanging this as one does a picture. I shall be glad of your advice on the two following points, and of any hints you can give as to general procedure. Can the coins—some of them of considerable weight—be fixed in a manner similar to the mounting of stamps, so that the edges may be seen and yet they may be easily removed and without damage? What is the best substance to use for making casts of the reverse of those specimens of which only one is owned? I do not favour the white plaster which is common, and the brick red is not entirely satisfying. I find that ordinary sealing-wax makes a very good mould.

[The best way to keep coins is to roll them in tissue paper, for this preserves the mint bloom. But you apparently wish—and rightly, too—to exhibit certain specimens. The best way, then, is to pierce the mounting board and thread gold wire through the holes. Let just enough wire emerge to serve as a grip for the coins. Three such grips will be needed for each



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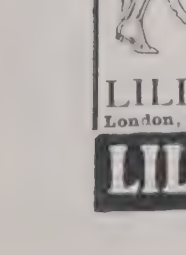
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coin. In this way you will not mask the edges of a coin, and the wire tips, if cut accurately and neatly, are not at all unsightly. In making casts of the coins, I think you will find nothing to equal plaster of paris. The museums use it. Why not colour the plaster to resemble the particular coin? Certain waxes would answer, but then you have far more trouble in making the moulds. —S. C. J.]

* * *

Folding Trousers.

(A. C. P.).—Which is the correct way to fold trousers for packing in a suitcase?

[Hold the trousers upside down, taking care to keep the "turn-ups" and creases well together. Next, lay them flat and full length on a table and fold over the seat as shown in the accompanying illustration. Then fold over the lower parts at the knee and again at the "turn-ups" so that the top part of the trousers comes level with the knee fold.—A. J. B.]



SHOWING HOW TROUSERS SHOULD BE FOLDED FOR PACKING.

* * *

An Old Tambourine.

(A. E. H.).—A tambourine in my possession has four pairs of clappers and an ivory thumbhole. It is painted inside and outside the rim with flowers, and also bears a national coat of arms. What is its value likely to be?

[Such articles as your tambourine possess no well defined history, and one can only arrive at their date by noting minor details. The coat of arms probably affords the surest guide, and if you supplied a rough sketch I could, no doubt, give its date. The details you supply point to the period 1765–1800. There is no great demand for such articles, and three or four guineas is probably the most you would be offered.—S. C. J.

* * *

Iron Deposit in Water.

(H. G. D.).—The water supply to my house is from a well about 30ft. deep, and is pumped into a storage tank at the top of the house. For a long time the water on the hot-supply has been discoloured by iron, so much so that a very thick sediment is sometimes deposited, causing serious discoloration to baths, lavatory basins, etc., the water being at times quite impossible to wash in. The iron has also caused considerable corrosion of the hot-water pipes. I have been recommended an apparatus at a comparatively small cost which would remove the iron in the water, but owing to the fact that two tanks would have to be constructed to take the "sludge" before the water passes into the storage tank, the estimate of total cost is in the neighbourhood of £150. From your reply to an enquiry on this subject published in the issue for June last, I note you recommend a simple sand filtration treatment to eliminate the trouble. Will you kindly inform me whether you consider this remedy applicable in my case?

[The iron deposit seems not unlikely to be partly from rusting of pipes, which it may be necessary to renew even after dealing with the water at its source. It hardly seems that a simple sand filter of the type suitable to a country cottage would be adequate provision in your case.—E.]

* * *

A Painting on Glass.

(R. F.).—I have a picture painted on glass. It is of a young child, in a Royal cot, dressed in ermine and purple. The cot is of gilt and the background composed of blue curtains. The colouring is unusually mellow and attractive. The inscription is as follows: "George William Second son to his Royal Highness George Prince of Wales. Born at the Palace of Kensington Novembr ye 2d 1717 Died February ye 6th 1718 Simon fecit . . . cum privilegio Regis. . . Sold by E. Cooper at ye . . . Iford Street."

[Glass paintings are of two kinds—(a) when the pigments were actually applied to the back of the glass, and (b) when the painting was done on paper, etc., and brought into perfect contact with the back of the glass. The latter class permitted of the better effect and, as you say your specimen is attractive, it probably belongs to it. If so, the artist is probably Jean Simon, a Frenchman who worked in England (b. 1675, d. 1755). If it is painted on the glass, I cannot suggest the painter, as there were several named Simon during the period in question. As to the value of the work, I can only say that such paintings seldom fetch more than £1 or £2, as there is no demand for them. There is no book dealing with the subject.—S. C. J.]

* * *

A Mahogany Card Table.

(M. H.).—What is the value of the mahogany table of which I send a sketch (not reproduced)? I should like to know the best way to sell it.

[Your sketch is most helpful, but it should have been accompanied by a full description of the table. The piece is a card table dating from the third quarter of the eighteenth century. The rather unusual feature of the gate-legs shutting in to the centre is not so pleasant as when the hinges are placed centrally and the legs come at the rear corners. The best way

The Garden section commences on page lxvii.

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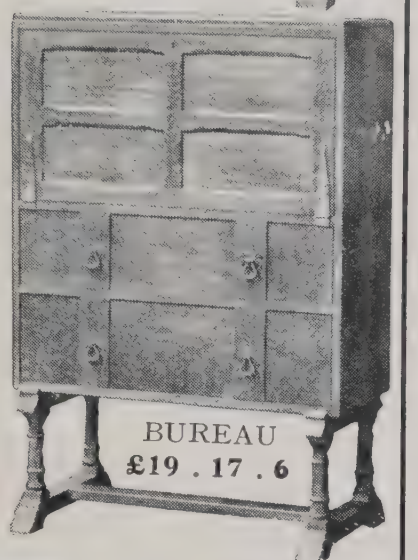


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The Garden section commences on page lxvii.

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to sell it is to find a collector who requires such a piece; in that way you should get about £10 for it. An easier way to dispose of it is the antique dealer, but his price will be about £5.—J. C. R.]

* * *

An Old Manuscript.

(J. J. G.).—I send photographs (not reproduced) of an old manuscript, written on parchment and enclosed in a sheepskin envelope. It is in the form of a scroll 7½ins. wide and 100ins. long. Is this of any value?

[Your manuscript appears to be in the Tudor style. I have looked over it to see if it refers to any matter of particular importance, but cannot find any references to suggest that it does. This does not mean that it is without value; any document of Tudor times in such good condition and of such length deserves to be carefully preserved. I suggest you send the photographs to Messrs. Maggs Brothers, 34, Conduit Street, W., who are interested in original MSS.—S. C. J.]

* * *

A Chair in Seventeenth Century Style.

(M. C.).—The oak chair of which I send a photograph (not reproduced) has been in my family for many years. Please state to what period it belongs, what is its present value, and where I could dispose of it to the best advantage.

[You do not give the term of years during which you know the chair to have been in your family, and from the photograph it is not possible to decide whether it is a genuine period piece or a copy. If the former, it dates from 1665 to 1675, when chairs in this style were constructed in walnut wood. The original seat was caned like the back. Such chairs are rare, and yours should fetch £20. A better price would be got if the piece were sold privately, rather than to a dealer or in the auction room.—J. C. R.]

* * *

A Chinese Cup and Saucer.

(M. E. R.).—I have a cup and saucer which bears a written guarantee as having belonged to Flora MacDonald. It is Chinese, and has no handle. The colouring of the background is chiefly orange and pink, and there are four Chinese figures depicted on it. What would you consider its present-day value to be?

[My view is that many people would not put much faith in the guarantee. If such inscriptions were generally accepted, they would be imitated in large numbers by unscrupulous persons. Therefore, there is a great risk in purchasing an article on the faith of such a guarantee. Apart from its Scottish connections, the cup is of fair value.—S. C. J.]

* * *

Worm in Furniture.

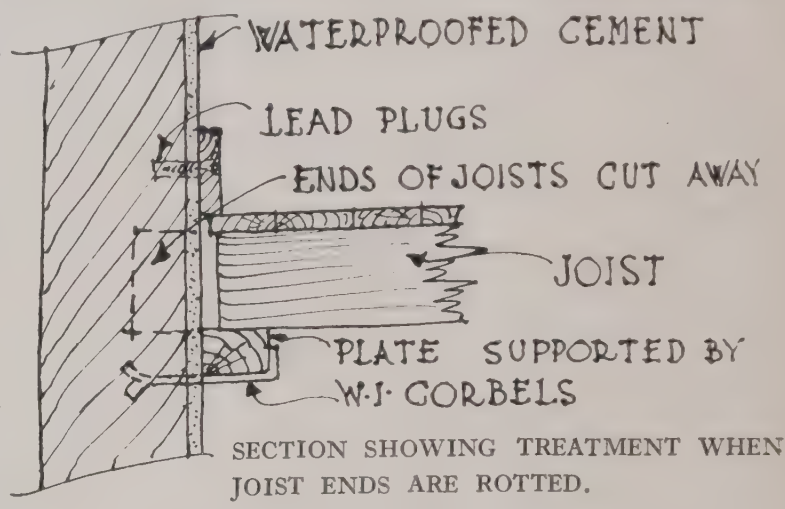
(E. L.).—I send two samples of powder taken from (1) an old oak settle and (2) an old veneered mahogany chest of drawers. Do you consider it necessary to treat these pieces?

[The samples of powder sent appear to be similar to that usually produced by the boring of the grub of the furniture beetle, though it does not appear to be recent, except, perhaps, to some extent in the case of the veneered chest of drawers. In any case it would be well to treat the unpolished surfaces underneath and at the back with a worm-destroying solution, such as a mixture of "Solignum" and paraffin, Hope's Woodworm Destroyer, or Kenford's Beetle Fluid. May I also refer you to my article on the treatment of furniture attacked by worms in the issue of HOMES AND GARDENS for July, 1925.—J. C. R.]

* * *

Damp Walls and Condensation.

(W. M. P. W.).—In our house we suffer from a very damp wall as well as condensation. The damp has caused the skirting boards to rot in two and a half years and flake away. The plaster also bulges on the inside of the walls. The house was built about 1915, and has a damp-course which appears to be in good condition. The roof seems sound, as there are no signs of damp on the walls except the one on the south side of the house. The wall of the lower storey is built of red brick. The upper storey is of brick and plaster finished on the outside with "Pudlo" ¾in. thick, fresh plastered in 1925 on the advice of the architect. Owing to excessive damp, the skirting boards have rotted on the inside. The top floor is the worst, the new skirting board which was fitted in 1925 having rotted right off. Walls inside are plastered and distempered. A good deal of damage has been done by condensation. It was suggested that papering might cure the trouble, so we papered two rooms, and one of these has become mildewed all over. Can you suggest a remedy?



SECTION SHOWING TREATMENT WHEN JOIST ENDS ARE ROTTED.

[It seems evident that the dampness is due to penetration of rain upon the most exposed side of the house, and if the waterproofed cement rendering on the outer surface had been applied with the usual precautions that constitute good workmanship, it would have kept the water out. As the interior plaster has bulged from the faces of the walls, I think your best remedy would be to strip this plaster completely off and replaster with a mixture of two parts of sand (which should be very coarse and perfectly clean) to one part of Portland cement, to which 5 per cent. by weight of "Pudlo" brand waterproofer has been added. This should be applied in two coats to a thickness of ½in. and finished with a final coat of ordinary plasterer's setting stuff (lime-putty and washed sand) mixed with a little plaster of Paris immediately before application. This will prevent condensation. The waterproofed cement rendering should be carried down behind the skirting, and if the ends of the joists are supported by the damp wall, it would be advisable to examine them. If they have been affected by the dampness, it may be necessary to fix a wall plate upon corbels to support the ends of the joists, when the damaged portions can be sawn off. Treat the remaining parts of the joists with hot "Solignum," and re-fix the skirting to the waterproofed cement with lead plugs. A wash of neat waterproofed cement applied to the outside surface of the wall would give a beneficial result, but it would not be permanent.—J. C. R.]

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The Garden section commences on page lxvii.

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This Month in the Garden

Getting Ready for the Summer Display

THE FLOWER GARDEN.

EVEN at its best, May is often a treacherous month. Late frosts frequently occur, and this year seems likely to follow the general rule. The frost in March did considerable damage to young growth, and in May, if several degrees of frost are experienced, damage is likely to be even greater, especially to shrubs that show a few inches of young wood at their growing tips. With the possibility of night frosts, amateurs should not be in a hurry to complete their summer-bedding schemes. If the plants are at present in frames, harden them off gradually by removing the lights during the day and opening them gradually at night. Under this treatment, the more hardy subjects, like stocks and antirrhinums, verbenas and Phlox Drummondii, can be planted out by the middle of the month; while the planting out of the remaining bedding subjects, like begonias, dahlias, petunias, balsams, nicotiana, all foliage plants, *e.g.*, centaurea, leucophyta, and artemisia, can be completed during the following weeks into early June.

All summer bedding arrangements should be kept as simple as possible. Do not do anything elaborate or commit the general mistake of overplanting with too many different subjects. Quite effective results can be had by using only two or three different plants in a variety of shades. For example, the intermediate varieties of antirrhinum, are *par excellence* for bedding purposes, either used by themselves or along with gladioli to form a two-tier bed, perhaps with an edging of viola

Again, stocks are most useful by themselves. Foliage plants are creeping into favour again as bedding subjects, and they are admirable for the purpose. They provide most attractive beds over a long period and require a minimum of attention. A glance at some of the bedding schemes in our large public parks and gardens in the summer will show them used with great effect. Silver-foliaged plants are generally employed along with crimson, and the contrast is good from the appearance standpoint. The silvery foliage is mostly used as an edging which is of indefinite outline. It is broken here and there by the main plants inside the bed being brought forward. In this way a monotony of line is avoided. Beet is an excellent plant for introducing into any scheme of ornamental foliage bedding. Nor should the ubiquitous Paul Crampel geranium be forgotten. It is a plant that has been much despised during the last two or three years, and attempts have been made to discourage its use; but there is no summer bedding plant to equal it for a bright and lengthy display that requires little or no upkeep for five or six months. One bed devoted to Paul Crampel, with a few lobelias as an edging with, perhaps, one or two good varieties of cannas to break the general level of the bed, will be found most effective during the whole summer, and one that requires little care except the removal of a few dead leaves and blooms at intervals. There is an infinite variety of arrangement and colour to suit individual taste, and it is better to rely on one's own ideas, probably gleaned from schemes seen last year, rather than to follow stereotyped plans. Quite a good combination is yellow and blue, obtained by planting yellow Calceolaria amplexicaulis and Salvia patens. White watsonia and scarlet Lobelia fulgens make another effective association.

In addition to annuals, seeds of biennials and many perennials are best sown this month or during June. Sowing can be done in the open ground. It is generally found that the best plants are those resulting from the early sowings. A seed bed should be prepared for the purpose, raking the soil over to a fine tilth, and then making drills 1–1½ins. deep, and a foot apart. Wallflowers, hollyhocks, sweet williams, campanulas, Cheiranthus Allionii, perennial poppies, gaillardias, geums, etc., can all be treated in this way.



Some attention will be necessary in the rockery to keep the more rampant growing plants from overrunning each other. The many varieties of saxifrages will probably need clipping as they pass out of flower; while such plants as aubrietias





PLANTING OUT SUMMER BEDDING PLANTS.

Calceolarias, schizanthus, verbenas and begonias can all be planted out at the end of this month. When taking the plants from their pots remove the crocks and slightly loosen the soil around the roots. In planting a bed, plant up the edge first and fill up the remainder later. It is a good plan to place a strip of wood along the edge of the bed to keep it clean and tidy.

can be divided up and replanted, and so increased. Late planting can be conveniently carried out if the plants are watered well after planting. It is very useful to plant a few late summer and autumn flowerers so as to prolong the display. Too many rock gardens are allowed to become drab after the flush of spring and early summer. All pools and their surrounds should receive their annual overhaul now, and aquatic plants and other moisture-loving plants put in position. This is the best month for the planting and transplanting of hollies. Always water freely after transplanting. Many of the green hollies make excellent specimen plants for a lawn. The herbaceous border should be gone over carefully and all tall plants staked before the season is more advanced.

THE FRUIT GARDEN.

The duties in the fruit garden are largely those connected with spraying and the prevention of disease, both insect and fungoid. Fruit trees may be sprayed with lead arsenate after flowering and if the fruit has set; while gooseberry bushes, black and red currants



To prevent attacks by slugs and wireworms it is advisable to give a dusting of soot along the vegetable rows. "Vaporite" is excellent for destroying wireworm, and should be forked into the surface soil.

should be sprayed with lime sulphur. This spray will greatly assist in keeping down mildew. Summer fruiting raspberry canes may be thinned out by pulling up the suckers, leaving sufficient for next year's fruiting. Gooseberries may also be thinned out. The strawberry beds will benefit by a dressing of superphosphate at the rate of about 2 ozs. to the square yard, and watered in.

THE VEGETABLE GARDEN.

All potato planting should be completed by the beginning of the month. Sowings of cabbage, broccoli, runner beans, peas, carrots, turnips, may also be made at intervals for a succession of crops; while one or two trenches may be prepared for celery and leeks. Beet is best sown about the end of the month in drills about 1in. deep and some 18ins. apart. Dressings of soot are beneficial round all the vegetable rows to keep away slugs and wireworm. "Vaporite" will be found excellent for forking into the surface soil. An attempt should be made to keep everything clean and tidy to prevent the appearance of weeds and disease.

G. C. T.



Dutch and early flowering tulip bulbs can now be lifted and laid in a border of soil until the roots (which will be found to have formed) are removed again. They can be left in this position until July, when the bulbs will be ready for storing for planting in late August or September.



Cuttings of pinks may be taken this month. Strong side shoots 3 to 4 ins. long, removed from old plants, and pressed in pots of sandy soil, make fine plants. Auriculas may also be layered in the same way by taking cuttings of the long and putting them in boxes of sandy soil.

MAKING A NEW GARDEN

A Suggested Design with a Possible Planting Scheme

The planning of a new garden is full of enjoyment and possibilities. The first essential is to spend an hour on the plot itself before anything is put on paper. Often it is desired to call in a professional garden designer, but a garden is such a personal affair that the owner needs to decide certain vital points before anything is done.

Of necessity, houses near town must be fairly close together, and there immediately arises the need for some degree of privacy between one house and another. In the olden days it was the custom to build a high wall, and in many of our suburbs to-day a high wall still encloses many of the gardens. But this feature is a thing of the past. For only is a high wall costly, but it is frequently ugly. The average person acquiring a new house likes to have some kind of screen created as quickly as possible. In the example shown in the accompanying plan, the first step taken was to plant a hedge of Cupressus macrocarpa with a few Lombardy poplars, which gave an almost immediate screen effect.

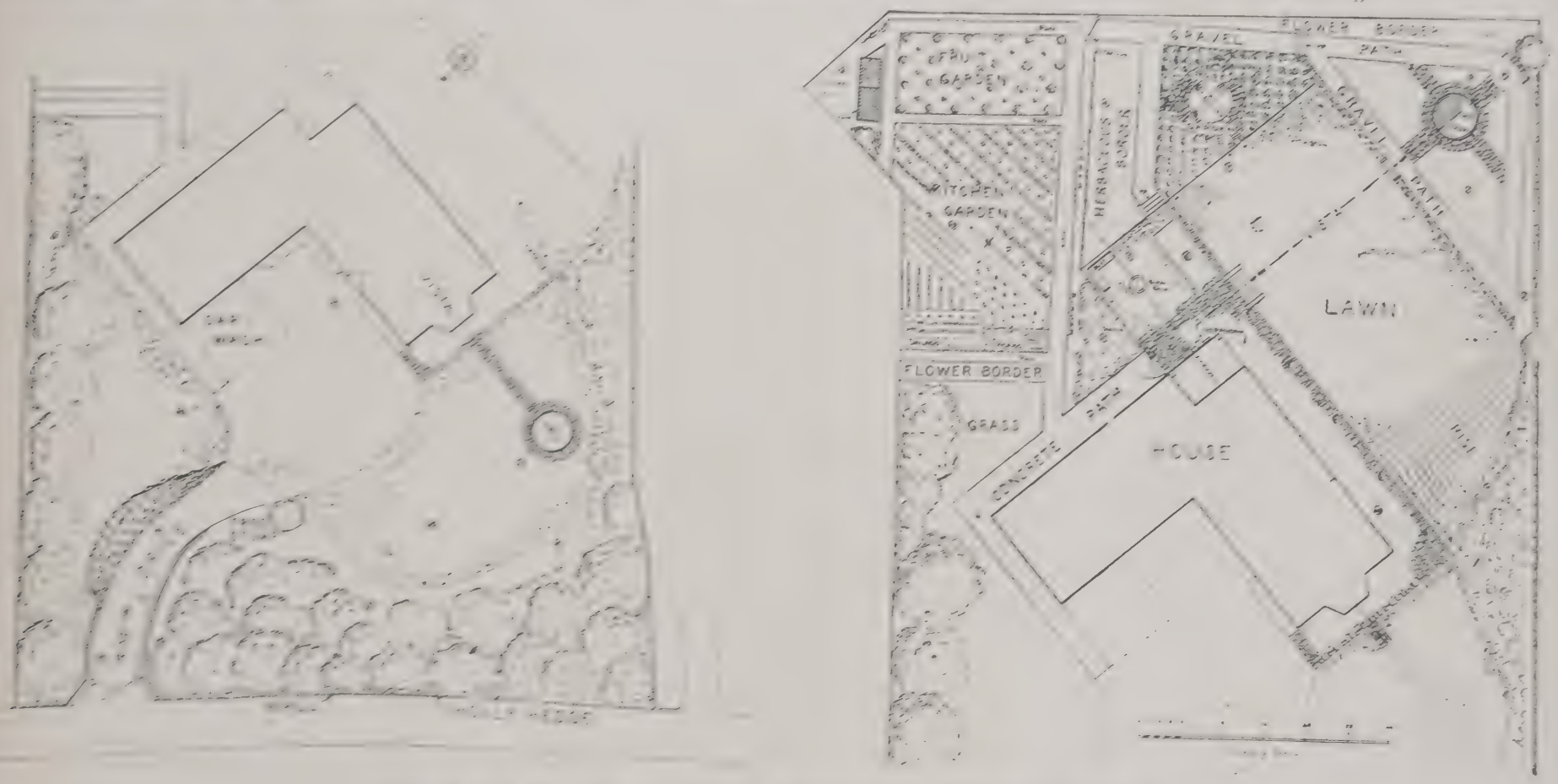
Having settled the problem of seclusion, a natural break of greenery between the house and another, the next step was to secure the views as seen from the house windows. In the example shown, the bottom of the garden ends with a field in which are growing two beautiful examples of wellingtonia, with a distant view of tree-clad hills beyond. Obviously, it would be absurd to plant anything tall at that end of the garden. An iron fence, previously used as a boundary between the field and another, has been employed to divide the garden from the field, and this in itself is not unsightly.

The vistas from the house windows were thus secured, and the next problem was the side of the house facing the roadway. Here again, with noisy traffic which is ever increasing, it is desirable to have a belt of shrubs or trees. Luckily, in the case of this garden, a belt of trees was already in existence. It was decided not to disturb these in any way; but as they were growing on a high bank, about 14ft. above the roadway, it was necessary to cut through this bank to get to the lower land behind for the house and the garden. The land is on a natural slope—not quite ideal, but almost ideal from a garden point of view.

The quantity of soil which was excavated from the drive seemed almost as big as the house itself, but as the site is on a slope this soil is being incorporated in the construction of the garden. A cutting through the steep bank gives an opportunity for the construction of a dry-wall garden. This will be planted with such subjects as hart's-tongue ferns, ramondias, ivy, etc., on the shady side, and on the more sunny side dianthus, rock pinks, sedums, etc. Every tree possible on the site has been spared and incorporated in the design.

Such a garden lends itself for a terrace supported by a wall garden. This will be planted with appropriate rockery plants, such as Arenaria balearica Thymus Serpyllum, Mentha Requieni and similar subjects that will creep over the stones; and in the dry wall a whole host of dry-loving rockery plants will be employed.

The domestic side of the house is catered for by a little flower garden for the staff, with a vegetable and salad garden beyond. A difficulty in designing the garden was the slightly irregular shape, and the unusual position of the house. It was decided to ignore the site, and to deal with the garden in conjunction with the house. The long narrow border (No. 2 on plan) is a little out of line with the boundary, but this will be overcome by careful planting, and it will be unnoticeable after a year or two's growth. The same applies to border No. 3.



THE PLANS OF THE GARDEN IN FRONT AND BEHIND THE HOUSE.

There are one or two interesting features which have been introduced into the plan. A little sun garden, approached from the end of the terrace, and also from the veranda. This is a little garden on its own, as it were, shut off from the remainder, and planted with scented flowers, with a lavender hedge all around it. This will serve as a charming outdoor living-room. A pool has been introduced into which the water from above will be led by a land drain. The seat beyond completes the end of the vista from the front of the house.

Although the site is not very large, by careful planting it has been possible to make, as it were, half a dozen distinctive features. The front formal garden, with a figure near the road, is backed by a bank treated in a half wild way, with shrubs, trees and naturalised bulbs. This naturally leads round to the terrace garden, and then to a square lawn ending in a rose garden with a pool and formal garden at the bottom. Then there is a bold herbaceous border

with a background of roses trained to posts and connected by a wire rope, giving a screen from the vegetable garden.

Planting Scheme.

Having laid out the garden and incorporated all these features, the problem of planting is one of great importance. The following scheme has been adopted. The numbers refer to the numbers on the plan :

1.—Shrubbery and dwarf trees with a hedge of Cupressus macrocarpa.

2.—Hedge of sweet briar, Berberis stenophylla or yew. (If desired, this could be continued all around the north-east border to 15.) In the foreground of this will be a flower border leading to the seat behind which is a large tree—a good specimen of any of the following is suggested : Cedrus Deodara, Magnolia Soulangeana, or red oak (Quercus rubra). The seat suggested should be in teak or oak, suitable for remaining outdoors.

3.—Flower border with suitable perennial flowers and, if desired, a yew hedge along the back.

4.—Herbaceous border with a rose screen behind ; screen to be a simple square oak trellis with posts linked with a wire rope. The herbaceous border to be planted with modern varieties of perennial flowers, such as Michaelmas daisies, red hot pokers, chrysanthemums, irises, etc.

5.—Small formal garden with lavender hedge, with seat and bird bath.

6.—Flower border containing bulbs in spring, and annuals, etc., in summer.

7.—Rose garden with varieties of roses, such as Golden Emblem, Ophelia, etc. A weeping standard could be planted in the central bed with a carpet of violas.

8.—Formal garden with lily pool. The water would be obtained from a drain from the lawn above. The beds would be planted with irises—in fact, the whole of 8 and 9 could be made into an iris garden with aquatic irises around the lily pool. In the lily pool two or three water lilies (pygmæa type) could be grown in water 18ins. deep.

9.—Two beds—a children's garden.

10.—Terrace with five dwarf conifers, alpine varieties. A dry retaining wall would be built.

11.—Shrubbery with a narrow flower border leading to the bottom of the garden.

12.—Flower border with grass lawn.

13.—Kitchen garden.

14.—Fruit garden. The following fruits are suggested : Gooseberries, raspberries, red, white and black currants, bush apples.

15.—Cold frame and compost pit.

16.—Lawn with background of shrubs.

17.—Dry retaining wall with pendulous shrubs and ivy, and other shade-loving plants. Ivy-covered stump.

18.—Would be planted similarly to 17, with rockery 18A.

19.—Plants in tubs, and narrow borders. Fuchsias would be suitable in semi-shade.

20.—Lawn.

21.—Foreground to the bank of trees and shrubs to be planted with foxgloves, bulbs and other permanent plants.

22.—A small formal garden. R. S.

DAHLIAS FOR PRESENT PLANTING

AMONG the many charming flowers which are to be seen at their best during the late summer and autumn months, none is brighter, more showy or more adaptable and useful than the modern dahlia. By reason of their extraordinary diversity of colourings, their many different forms and very easy culture, they are just as effective in the cottage garden and the town or suburban garden as they are in the large private garden or public park.



DWARF BEDDING VARIETIES PLANTED AS AN EDGING TO A SHRUB BORDER.

No longer can it be said that they are flowers which appeal to a few enthusiasts only, for raisers have given us during comparatively recent years new types and new varieties which quite conform to present-day tastes and requirements.

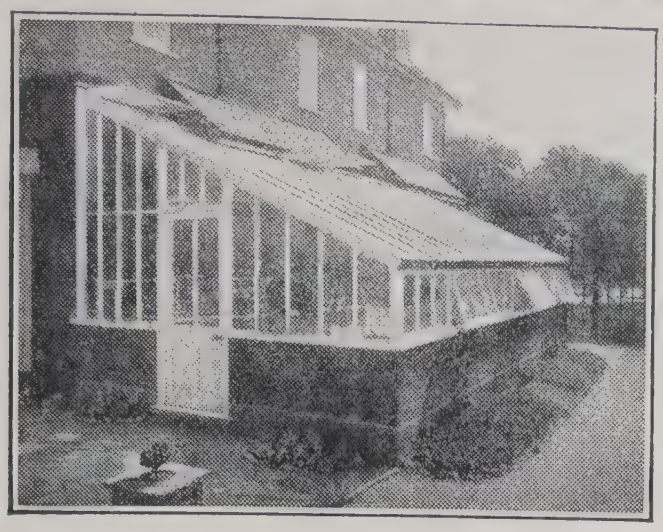
Generally speaking, the flowers are not now handicapped by that disappointing tendency to turn their faces to the ground or to play hide and seek among the foliage ; neither can we pass them by because their shapes are too formal.

What a difference there is between the small-flowered dwarf bedding varieties of the Coltness Gem type and the tall giant double decoratives with their blooms as large as dinner-plates. Between these extremes is found a large number of perfectly distinct shapes or types of flower in various sizes and in intermediate heights. It is hard to believe that one and all have sprung from a tall, single-flowered species discovered years ago in South America.

The various types may be somewhat confusing to the inexperienced amateur who is not familiar with their characteristics and spheres of usefulness, so I propose to describe briefly the more popular classes and mention a few of the best and most reliable varieties in each.

Dwarf Bedding or Mignon Sorts.

It is many years since the first dwarf dahlia was introduced, but only of late has their real merit been generally recognised. Displays in parks and public gardens have in large measure accounted for their present popularity, although we may confidently expect further development and a greater future for this very useful type. The plants average about 20ins. in height and are, on the whole, extremely free flowering, the blooms being carried erect above the neat, compact little plants. Provided the old blooms are regularly removed, they produce an abundance of flowers until frost checks them. Most varieties bear single flowers, but semi-doubles are now being introduced which have been obtained by crossing Coltness Gem (the most popular bedder) with the best of the " charms." The very latest development is a dwarf, only 18ins. in height, with semi-double rich yellow blooms of incurved " cactus " shape. Its name is Mrs. Norman Lambert, and it is being introduced this spring by Messrs. W. J. Unwin. The dwarfs may be planted as close as 18ins. between each plant and they do not need staking. It is unnecessary to dwell on their value for bedding purposes, for their brightness, freedom and lengthy flowering period are well known to all. Among the better kinds may be included Abinger Gem, bright orange, single, 18ins. ; Coltness Gem, the well known bright crimson, single, 18ins. , Crimson Emblem, deep velvety crimson-scarlet, black centre, single, 20ins.



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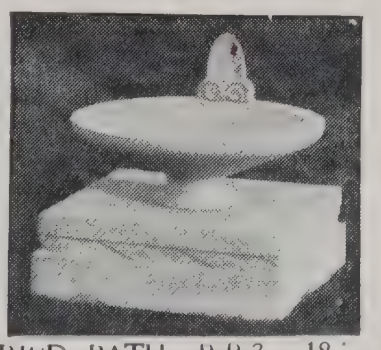
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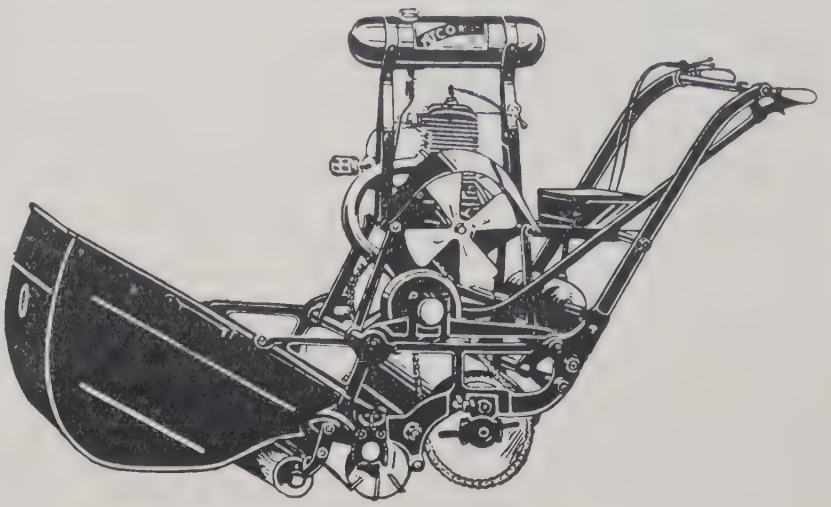
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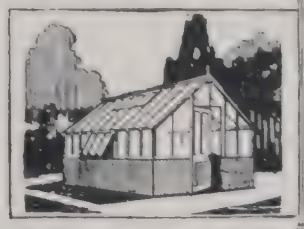
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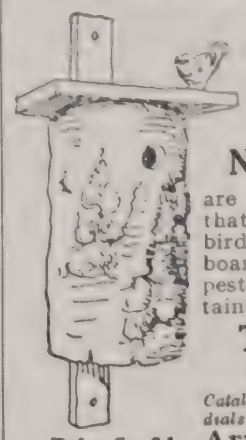
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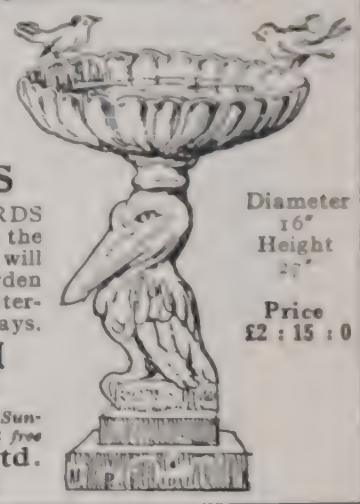
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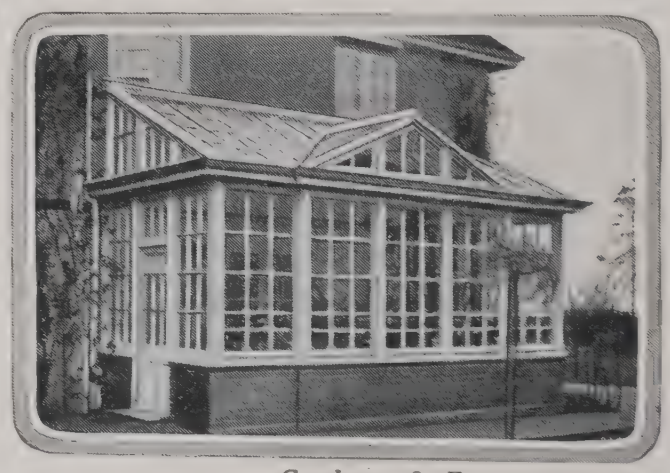
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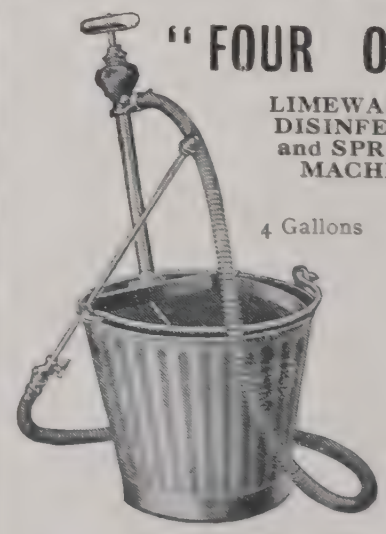
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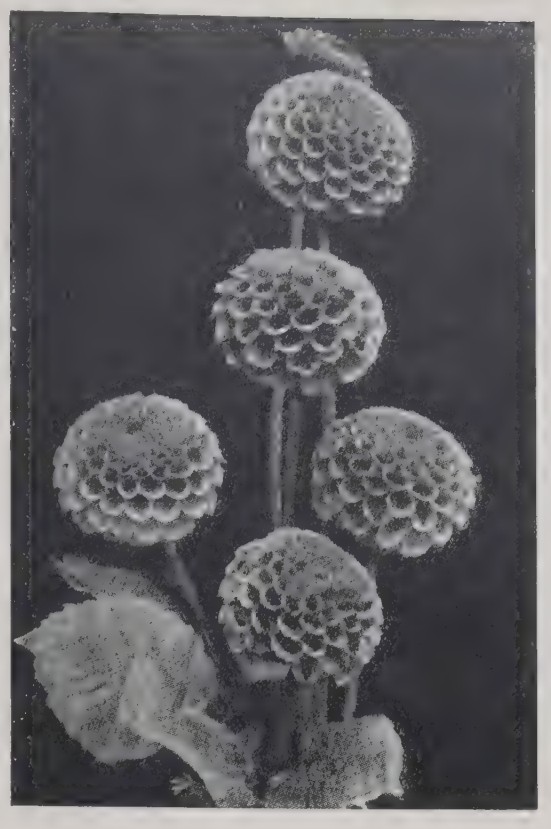
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Cactus Varieties.

Beautifully light and graceful flowers with long, narrow, incurving petals. The better modern varieties have long, stiff stems which carry the blooms erect above the foliage. A favourite with exhibitors, but also most useful from a bedding and cut-flower point of view. These are reliable kinds: Christine Prior, old gold suffused orange scarlet, 4ft.; Conquest, crimson maroon, 3ft.; Doreen Woolman, white suffused rose, 4ft.; F. W. Fellows, bright orange scarlet, 4½ft.; Gwendoline Tucker, flesh pink, 5ft.; John Fowler, yellow suffused salmon and red, 4ft.; Miss Eckert, white shaded deep rose, 5ft.; Mrs. M. Stredwick, silvery pink, 4½ft.; New Guinea, golden yellow, 4ft.; Patriot, crimson scarlet, 5ft.; Richard Troughton, yellow flushed salmon, 3½ft.; Silverhill Park, pure white, 4½ft.

Collarette Types.

A type which originated in France. The flowers are very distinct and striking, with their single row of broad outer petals and "collar" of shorter narrower petals inside. These secondary petals are usually a different colour from the outer ones, the contrasts being quaint and pleasing. They are attractive both in the garden and when cut. Admiral, black maroon, white collar, 3ft.;



A CHARACTERISTIC POMPON.

Clarice, silvery pink, white tips, white collar, 3ft.; Corona, crimson and white, crimson collar, 3½ft.; Gold Tip, scarlet with gold tips and collar, 3ft.; Grandeur crimson scarlet tipped yellow, yellow collar, 3½ft.; Lilian, orange buff, yellow collar; Matilda, creamy yellow suffused bright red, sulphur collar, 3½ft.; Peronne, bright scarlet, yellow collar, 3ft.; Scarlet Queen, intense scarlet, yellow collar, 4ft.; Tamora, red, white collar, 4ft.; Viola, chrome yellow self, 5ft.; White Fox, pure white self, 3ft.

Pompon Dahlias.

Compact small double flowers, like little balls of various colours, so regular is their formation. They are miniatures of the old "show" type and, although they may not be so popular as some of the newer classes, many admire them and they must be included in a representative collection. Free flowering and decorative. All these are of fine shape: Bacchus, scarlet, 2½ft.; Cherry Ripe, yellow edged red, 3ft.; Darkest of All, dark maroon, 3ft.; Harry Snook, rosy pink, 3ft.; Ideal, yellow, 4ft.; Johnnie, maroon crimson, 3ft.; Little Beeswing, golden yellow, heavily edged cherry red, 3ft.; Neatness, pale salmon, cream centre, 3ft.; Nelly Frazer, light ground edged and tipped rose, 3ft.; Nerissa, soft rosy pink, shaded white, 3ft.; Tip Top, dark crimson, 3ft.; Virgo, pale rose edged rosy purple, 3ft.

Peony-flowered.

Large semi-double flowers with loosely arranged petals. Individual varieties may differ in shape, but none is formal, and for this reason, together with their freedom of flowering and long stout stems, they are deservedly popular for decorative purposes, both indoors and in the beds and borders: Attention, white flushed pink, yellow base, 3ft.; Adah, rose pink, 5ft.; Coralie, salmon pink flushed yellow, 4ft.; Edith Cavell, old gold shaded reddish bronze, 4ft.; Enchantress, silvery pink self, 2½ft.; Eunice, rosy mauve, 3ft.; Gorgeous, scarlet crimson, 4ft.; Iliad, creamy buff suffused salmon, 4ft.; Peggy, lemon yellow, 3½ft.; White Lady, white, 3½ft.

The Charm Dahlias.

These were originally known by the somewhat cumbersome title Miniature Peony-flowered. They are, in my opinion, the most useful of all dahlias for general purposes. The semi-double flowers are from 3ins. to 4ins. in diameter, borne in great profusion on long, rigid, wiry stems well away from the foliage, their appearance either growing on the plant or when arranged in the home being extremely light and graceful. A truly wonderful colour range is available: Beatrice, salmon rose, primrose base, 3½ft.; Charmer, orange salmon, orange chestnut base, 3½ft.; Clara Hart, crimson scarlet, 4ft.; Cilla, white, 3½ft.; Citron, lemon yellow, 3½ft.; Danæ, maroon, edged crimson, 4ft.; Florrie, lavender lilac, chestnut base, 3ft.; Gladys Cooper, bright apricot, 3½ft.; Gloria, orange flame, 3½ft.; Gwynne, deep crimson, black centre, 3½ft.; Irma, soft satin rose, light orange chestnut base, 3½ft.; Our Annie, shrimp pink on yellow, 2½ft.; Picture, a blending of yellow, chestnut and rosy pink, 2½ft.; Pink Pearl, rose pink, 3ft.; Pink Perfection, rose pink with lighter centre, 4ft.

Small-flowered Decorative.

These have largely taken the place of the pompons, owing to their less formal appearance. In size they are a little larger than the latter, double, but of flatter shape and not so regular in the petal. They are fine bedders and almost equal to the charms as cut flowers. Aglaia, orange fawn, 3ft.; Carine, deep orange, 2½ft.; Freda, maroon shaded crimson, 3ft.; Lady Mary Hope, amber

(*Continued on page* lxxxiv.)



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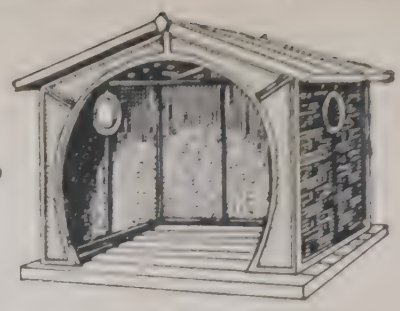
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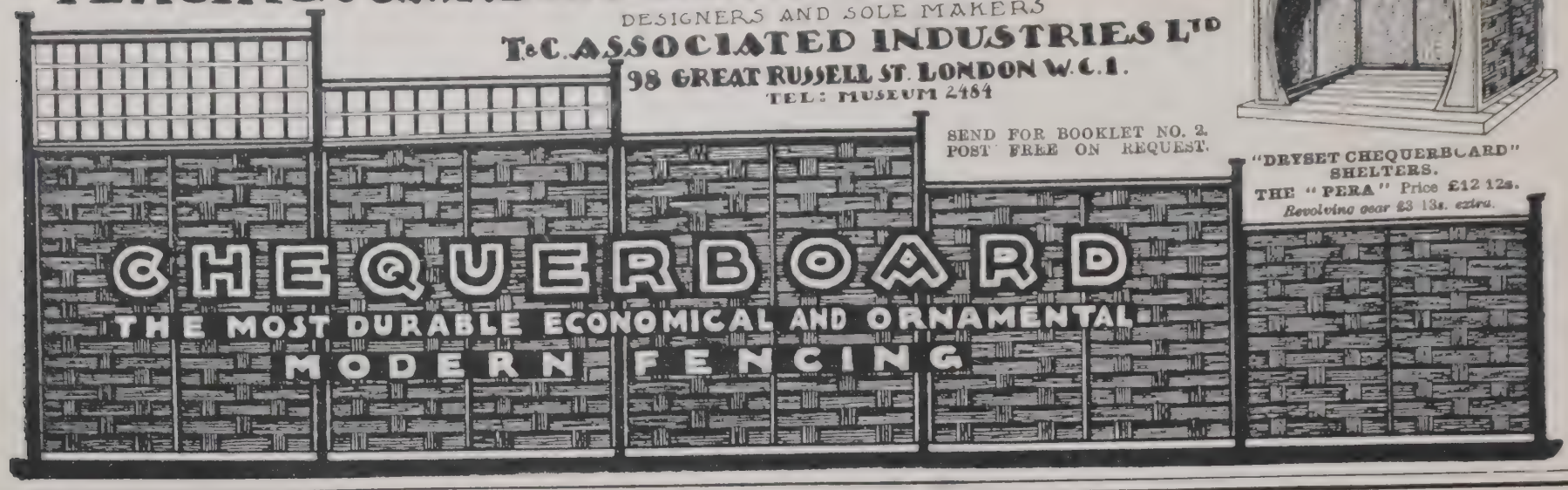


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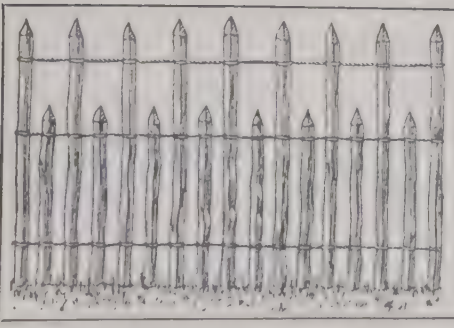
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By GERTRUDE JEKYLL.

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PLANTS FOR A SMALL POOL

Water Lilies and Other Water-loving Plants that can be Used with Advantage

FROM the number of enquiries that we receive it is evident that the majority of amateurs find the question of planning and furnishing a small pool a difficult one. It is not proposed to deal with the constructional work involved in the making of the pool, but only to describe a few subjects that are worth growing in such a position. It is at this season, during the whole month, that planting and transplanting of aquatics and bog-loving plants can be undertaken. The latter may be planted earlier on in spring when they have made a little growth; but the true aquatics, including water lilies, are best moved this month. There is generally no difficulty in growing aquatics in pools fed with a regular stream of water; but where this is not available, as is probably so in nine cases out of ten, then an artificial pool must be substituted. Small artificially constructed ponds should always have a lining of some nine inches to a foot of puddled clay, and be set in a situation where there is a natural flow of water. Gardeners on clayey soils should experience no difficulty in possessing a small pool, since the surrounding soil will be clay and only the bottom need be puddled. The edge of the pool must not be too formal in outline, unless, of course, there is a paved path surround. The break in formality can then be heightened by the planting of taller subjects at intervals round the edges. Planting may be done any time from mid-April onwards, and the first operation is to mark positions near the edge with long sticks, where some prepared loam is put down to form a good rooting medium. The sticks can be driven well into the mud, leaving the ends projecting a foot or so to keep the crowns of the plants in position.



THE OLD-FASHIONED MARSH MARIGOLD IS MOST EFFECTIVE AT THE POOL EDGE.

Planting Water Lilies.

Since water lilies are, undoubtedly, the most important and most popular of all aquatics, I will describe their planting in detail. It may be carried out in two ways: (*a*) either by placing the crowns as they are received from a nurseryman in prepared mounds of soil (good turf loam and leaf-mould) at the bottom of the pond, or (*b*) encasing them in wicker baskets or in wire netting, which rest on the bottom of the pond. For ordinary purposes and where the water cannot be drained off, baskets or wire netting are undoubtedly to be preferred, since the plants can be placed easily in position. By the time the wicker basket has rotted, the roots will be safely established, while the wire netting will keep the crown and its surrounding soil together. Round baskets about 3ft. in diameter and about 1ft. deep are best. Each basket of this size will hold three crowns with the necessary soil. A good compost is essential for packing tightly around the crowns of the plants. It is best made by mixing good turfy loam with leaf-mould (oak or beech for preference), a little well decayed manure and some coarse grit or sand. Some strong string should be tied around the crowns to make them firm and to prevent the fine soil from being washed away into the water. The crowns may now be placed in position, and, if there is a tendency for the crowns to float, a few flat stones can be placed over the top to keep them down and in place. Generally speaking, a depth of water varying from 15–24ins. is necessary for growing successfully most water lilies and aquatic plants. Stronger-growing varieties will succeed in greater depths, but a good depth means excessive growth of the plant in order to reach the surface.



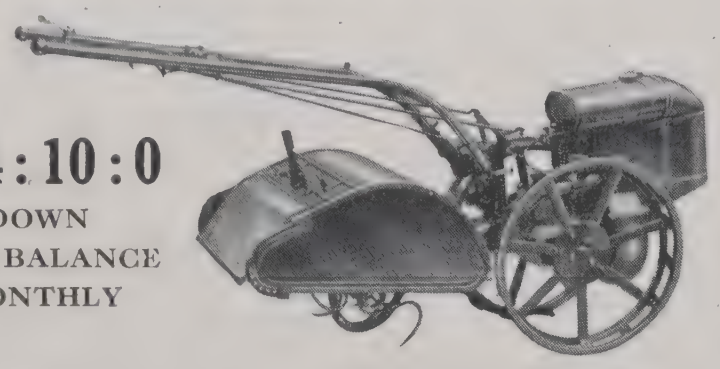
A CHOICE WATER LILY FOR A SMALL POOL IS NYMPHÆA PYGMÆA OR ITS VARIETY, N. P. HELVOLA.

Baskets should not be put down deeper than about 18ins. to 2ft. In very small ponds or tanks sunk slightly below the level of the surrounding ground, where there is only a depth of 12ins. of water, some of the dwarf varieties must be selected. The more vigorous varieties will not succeed at such a shallow depth. It is advisable to give protection to all water lilies growing in shallow pools during the winter. The pools should be kept well filled with water and some bracken fronds placed on the surface. In many cases it is a problem how to keep the water clear from weeds, such as the Canadian water weed and blanket weed. One of the best methods is to apply permanganate of potash to the water once every fortnight during the summer. If applied at the rate of about 2ozs. to 1,200 gallons of water, it will harm neither the plants nor fish in the pool. It may be sprayed on the surface of the water between the clumps of plants, or placed in a small muslin bag and drawn through the pool several times. Where water snails are troublesome it is a good plan to apply some fine granulated lime to the plants before they commence growth. The introduction of a few gold fish to the pool will greatly assist in keeping the water clean and fresh and will prevent insect attacks.

A Selection of Plants.

In the planting of small pools it is important to restrict oneself to the less rampant-growing plants, and also not

The Simar Rototiller 5

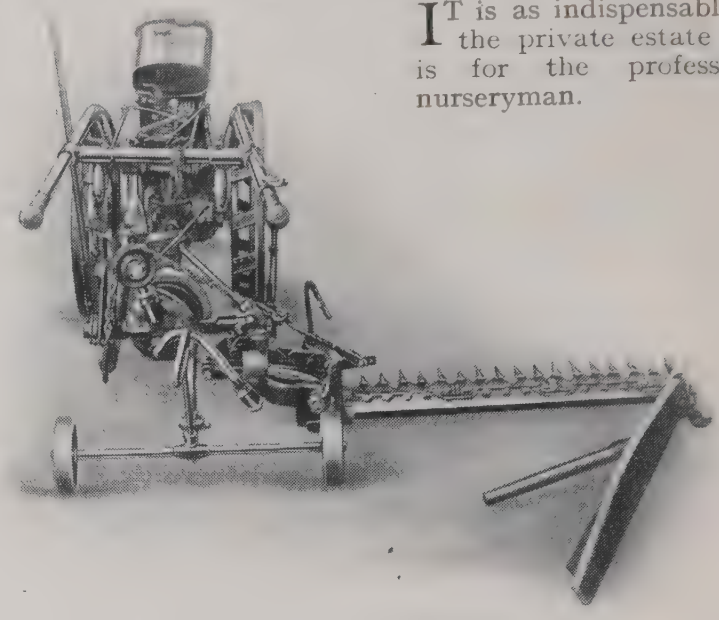


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PLANTING WATER LILIES.

The mound in the making. Puddling the bottom of the pond prior to planting, adding well-decayed leaf mould. Considerable space should be left between the mounds to prevent overcrowding.

The crowns encased in wire netting and well decayed leafy loam planted in position. They may be held in place by laying one or two flat stones on top. The crowns may also be planted in baskets.

to overplant. It is a fault that is often seen in small pools to overcrowd the plants, with the result that they are choked and weeds become rampant. The clumps should always be kept under control and never allowed to run into one another.

Among the real aquatics we have, first, the water lilies; and for cultivation in small rockery pools the following varieties are suitable: Nymphæas Laydekeri fulgens (red), rosea (rose pink), odorata minor (white), and the attractive pygmæa alba (white) and its variety helvola, with sulphur yellow flowers. Ranunculus aquatilis, our native water buttercup, is a good plant for the small pool, with its attractive, three-lobed floating leaves and its profusion of snow white flowers. The water hawthorn, Aponogeton distachyon, having pure white flowers with a hawthorn fragrance, is quite hardy and will grow in 1–2ft. of water; but it is a rapid grower and needs to be kept in control. The bog bean, Menyanthes trifoliata, with fragrant snow white blossoms, is another attractive plant; while Villarsia nymphæoides, with small water lily-like leaves and bright golden yellow flowers, will also grow well in shallow water. The water forget-me-not, Myosotis palustris, might also be tried, with a clump or two of the stately flowering rush, Butomus umbellatus, to break any formal outline, or one of the hardy typhas, such as T. minima. The other species, T. angustifolia and

(*Continued on page* lxxxvi.)

LABOUR SAVING in the GARDEN

Simple and Efficient Labour-Saving Devices for Watering the Garden

WITHIN the last few years, arising out of the increase in the popularity of gardening, there has been a rapid development of machines and mechanical contrivances calculated to lessen work and time in the carrying out of many garden duties. Gardening, like any other industry, demands better and more efficient methods for its continued progress, and there is little doubt that the path of progress lies in the direction of the application of mechanics to garden work. The subject is too vast to treat in short space, and it will suffice to indicate only a few items in which great changes have been witnessed in a comparatively short time. We now have the motor lawn mower, made in different sizes, some heavy machines suitable for large areas, and others smaller, for use in average-sized gardens. Allied to these we have motor rollers, again made in about twenty different sizes. These, of course, are only for use on large areas of lawn. Then we have mechanical edge-trimmers for cutting lawn edges—a most ingenious machine—spiked rollers for lawns, mechanical soil cultivators and, among others, mechanical sprinklers and equipment for watering the garden. It is with these last that I am concerned, as they are of chief interest to the owners of average gardens.



A SERVICEABLE AUTOMATIC SPRINKLER, "THE FEATHERSPRAY."

In this country we, unfortunately, seldom experience long periods of drought during the summer months; but, on the other hand, we may have a spell of two or three weeks dry weather, which is sufficient to cause a rush for the watering-can or the garden hose. Those who garden on light, sandy and gravelly soil may even be forced to water artificially after a few days' drought. This year there seems a likelihood that we shall have a good summer, and it is as well that the gardener should be prepared for any emergencies that may arise. Only too late do many realise the damage that a period of drought, perhaps accompanied by drying winds, in late spring can cause. Plants shrivel up, and the flowering display is spoilt through lack of moisture. This is all the more noticeable where many of the plants are of a shallow rooting nature, and which suffer when the surface soil dries out. Temporary expedients, such as the application of surface mulches of littery manure in

(*Continued on page* lxxviii.)

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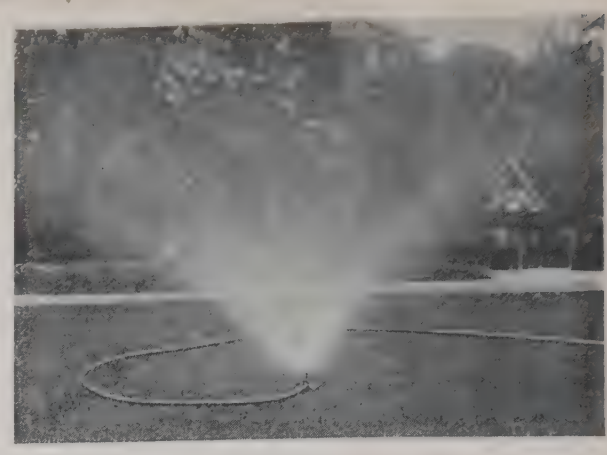
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beds and borders are often tried with success; but if the drought continues, resort must be had to artificial watering.

While the older methods of watering, involving the use of the watering-can and the garden hose, are by no means to be despised for certain purposes, they are tedious and arduous for general garden work. Where a watering-can will be found invaluable is in connection with a greenhouse or frame. There is nothing better for watering seedlings and pot plants than a Haw's "Patent" can. These cans are most satisfactory, and reliable for a number of years. Every gardener knows the wearisome process of trudging to and from a tap, probably in the kitchen, for filling a can, and when this has to be carried out for two or three weeks at a stretch, the job becomes a task, with the result that the work is only partially carried out. A few special beds or borders may be watered, but other parts, including the lawn, are omitted, hoping for rain on the morrow. But the lawn is all-important; a good lawn is the first to suffer through lack of moisture. Grass is shallow-rooting and soon gets



A ROTARY SPRINKLER, THE "STEWART RAIN KING," AT WORK ON A LAWN.



THE "WATER-A-SQUARE" AN EFFICIENT AND RELIABLE LAWN SPRINKLER.

burned under drought and sunshine; brown patches appear which cannot be remedied that season. Certainly, where a hose is employed this may be counteracted to some extent; by allowing the hose to play over the lawn for ten or fifteen minutes, standing the nozzle on the handle of a fork pushed into the lawn. The drawback of this method is that watering is only done in one particular spot, and that, unless the hose is moved at intervals, only one area benefits from the watering; the ground becomes soaked in patches owing to the uneven distribution. It is realised now, with our increasing knowledge of the habits and requirements of plants, that what is demanded is an artificial rainfall. Apart from the actual moisture, the way in which it is given seems to have some peculiar and indefinable action on the plant, and the more closely the method of application resembles that of nature, the more successful will be the results.

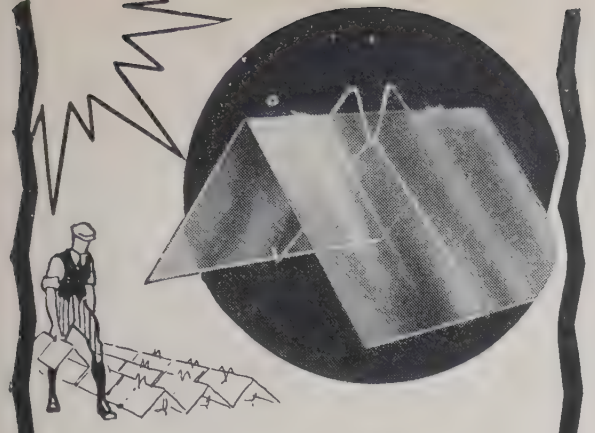
The modern methods of watering all aim at this idea of securing an artificial rainfall and an even distribution by some mechanical means. The various machines on the market are well designed, reasonable in cost and upkeep, and will give good service for a number of years in the average garden. In almost all cases the principle is the same; the machine forms a separate unit which is connected to a hose pipe fixed to the water supply. There are various types and sizes suitable for use in different sized areas and for different purposes, and they range from small portable machines to large and complete irrigation systems for installation over the whole garden or in particular parts.

Among the small machines suitable for use in small gardens are the "En Tout Cas" rapid sprinkler and the "2-Purpose Rain King" sprinkler. Both will cover an area some 40ft. in diameter with a fine mist-like spray; but the latter has the additional advantage of possessing a combination hose nozzle and a spray nozzle, so that it can do the work of an ordinary garden hose as well as a stationary spray if pegged into the ground. It is a neat little device, and one that many amateurs will find of the greatest service, since it can be adjusted from a coarse heavy spray with a range up to 55ft. to the finest mist, and thus serve different purposes. Another machine, similar to this in principle and in action, with a combination

(*Continued on page* lxxx.)



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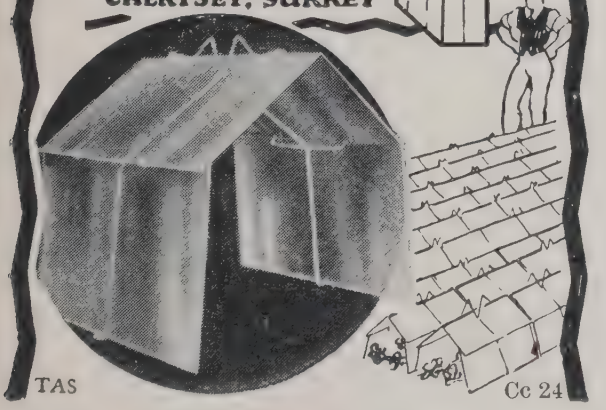
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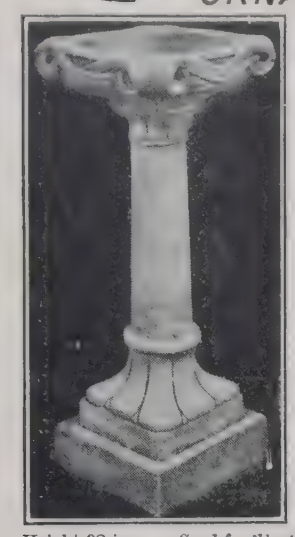
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LABOUR SAVING IN THE GARDEN—(*Continued from page* lxxviii)

hose and spray nozzle, is the "Canadian Water Gun." It is fitted with a pointed spike, so that it can be placed in the ground at any desired angle.

For use in average-sized gardens where there is a stretch of lawn with flower beds, borders or rockery, one of the rotary sprinklers will be found most efficient and labour saving. Among these machines the "En Tout Cas" rotary sprinkler, the "Stewart Rain King" and the "Giant Rain King" sprinkler and the "B.O.I.L." rotary sprinklers are all reliable. These rotary sprinklers are mounted on stand pipes which can be set at any desired height, and they revolve slowly, throwing a variable stream of water a maximum distance of 40ft., or covering an 80ft. circle. By simple adjustments the sprays can be made to rotate backwards and forwards over a half-circle, if so desired. The machines, when normally mounted on a ¾in. stand pipe, are quite small and hardly noticeable when not in action, and when working they are quite spectacular in appearance. The "Giant Rain King"—a giant pattern of the ordinary type—is mounted on a tall standard and has four revolving jets instead of the usual two. Each jet can be arranged to spray in a different direction, and the machine is capable of covering an area of 90ft. diameter. It is an excellent type for use in larger gardens. The "Pluviette" sprinkler is another good machine, working on the turbine principle. It is more powerful than the others and will cover an area some 300yds. or 400yds. from one centre, and the nature of the spray can be regulated to fine, medium or coarse. The small type of rotary sprinklers on short stands are most serviceable either for watering lawns or for standing in beds or in the rock garden. Their position can be determined in relation to the area to be covered. In the rock garden they will be found particularly useful if placed at vantage points. Rock plants prefer this method of application of a misty spray to a ground soaking.

Apart from the rotary sprinklers, a more recent introduction is the "Water-a-Square," made by B.O.I.L. This contrivance consists of a movable section of pipe constructed in 15ft. lengths. Every length is fitted with nozzles at intervals of a few inches and set at varying angles so as to secure an all-round spray. Each length is capable of covering an area of 750 sq. ft. For convenience in moving, a small trolley is fitted at one end, so that the pipe can be pushed along easily. At the other end is a small stand on which the pipe rests. A hose is connected at one end of the pipe. The method secures a spray of even distribution and is undoubtedly an excellent plan for watering lawns and long, wide flower borders. In large rock gardens, an extension of this method, in the form of an overhead irrigation system, may be introduced. Readers will see this idea practised in many public gardens and large private establishments. The plants take kindly to this artificial system and its use means a great saving in time and labour. These mechanical devices for watering are good, all-round, efficient machines, and amateurs will find that their use will certainly prove an economy in the running of the garden.

C.

SPRAYING IN THE GARDEN

A description of some of the most serviceable types of spraying syringes and machines that are suitable for use in ordinary gardens.

TOO much importance cannot be attached to the need for a thoroughly good sprayer for the application of all spraying fluids. The three points to note in successful spraying are: (1) The choice of a suitable spray, a matter that is greatly simplified now by the number of efficient washes that are on the market; (2) the necessity of a good machine suited to one's requirements; and (3) careful and timelyapplication of the washes.



SPRAYING FRUIT TREES WITH THE "IRON ARM" PORTABLE SPRAYER.

Each of these factors has a definite bearing on the ultimate success of the enterprise, and if consideration is not given to each one then there is a likelihood of failure, which in nine cases out of ten is put down to the fault of the wash. It should be borne in mind that an efficient spraying machine will make all the difference between good and indifferent spraying, between a clean and a pest-ridden garden.

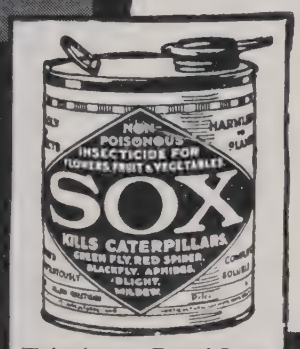
(*Continued on page* lxxxii).

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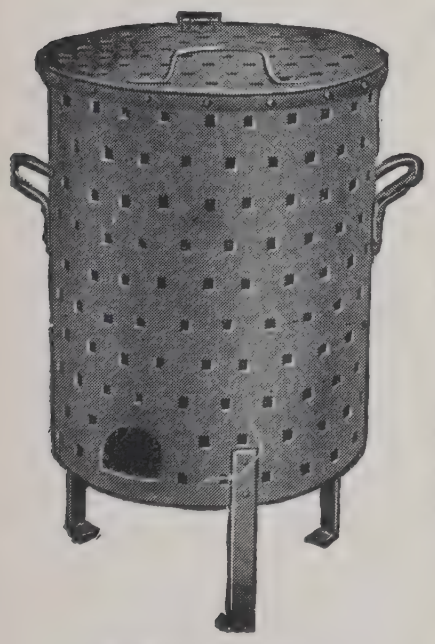
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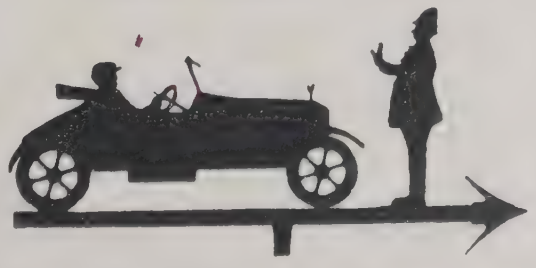
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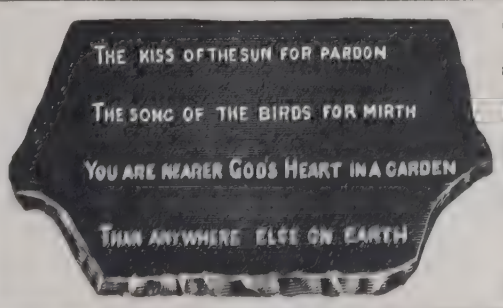
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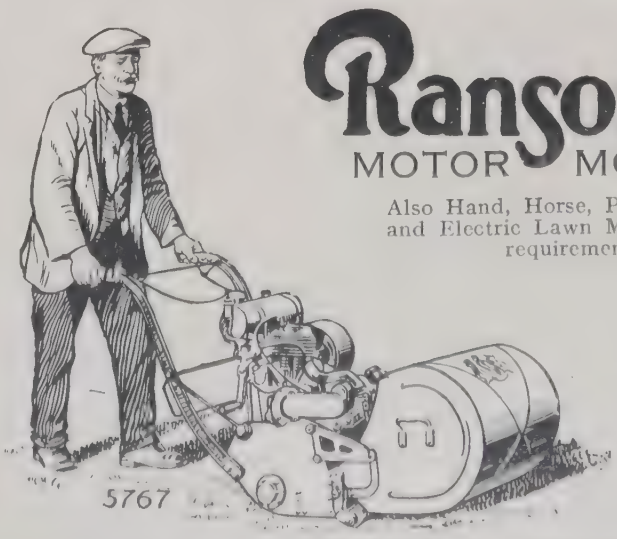
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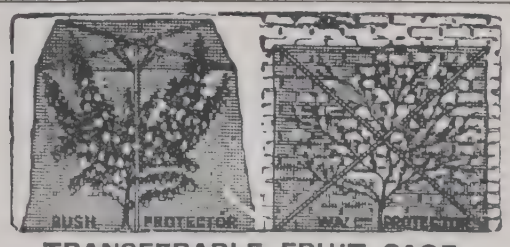
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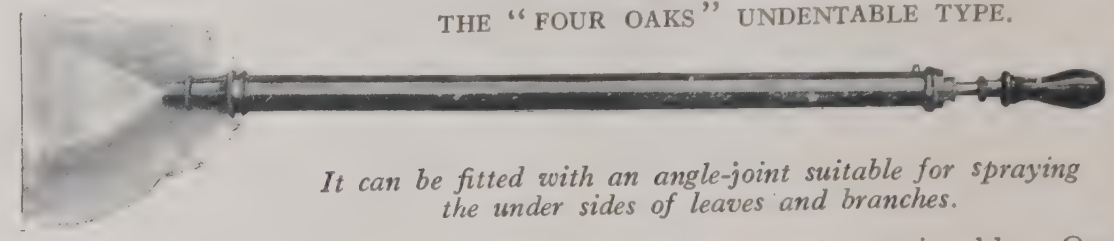
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SPRAYING IN THE GARDEN

—(*Continued from page* lxxx)

This is the season when garden equipment is overhauled, and although regular spraying will, or should, have been carried out in all gardens prior to this date, it is no adequate reason why attention should not be given to the selection of a new sprayer. The latest models of all spraying implements have reached a very high standard of efficiency, and all amateurs would be well advised to consider the merits and increased usefulness of these improved types. At large flower shows, Chelsea, for example, many sprayers are on view and readers can test the machines for themselves.

A MODERN SPRAYING SYRINGE, THE "FOUR OAKS" UNDENTABLE TYPE.



It can be fitted with an angle-joint suitable for spraying the under sides of leaves and branches.

Many amateurs are inclined to use the general all-round garden syringe for spraying fruit, flowers and vegetables, but it is not at all suitable for this purpose. It will not give the nature of the spray required and its continued use is a waste of both time and labour. There are three types of spraying apparatus which may be considered: (1) hand sprayers and syringes specially adapted for use with spray fluids; (2) pneumatic continuous sprayers; and (3) bucket sprayers with a long connecting hose. These are all serviceable in the small garden, but for the larger garden a knapsack type of machine, fitted with long delivery lances to reach to the top of high trees, is advised. Where an average crop of fruit is grown a pneumatic spraying machine of the knapsack type, holding three gallons of wash, will be found most serviceable. One of the advantages of this type over the hand sprayer is that there is no continuous pumping action to tire the operator. Nozzles of various sizes to serve different purposes are obtainable, and should always be at hand when the machine is in operation. The bucket sprayers and the ordinary hand syringes are excellent where only a few trees and bushes are grown.



ONE OF THE LATEST TYPES OF KNAPSACK SPRAYER, THE "FOUR OAKS" WEEFORD PATTERN.

The machine is easily worked, and can be used with all spraying fluids.

THE MARTSMITH PNEUMATIC HAND SPRAYER.



Made for use in garden and greenhouse. This size holds two pints and will prove a serviceable tool for spraying roses and small bushes. It is made in a special alloy, and is suitable for all spraying mixtures.

Among the many hand syringes that are on the market those made by Messrs. Abol and Messrs. Four Oaks are of most interest to those who have a garden of average size. Along with these is the "Ideal" sprayer introduced by Messrs. Carter. The "Abol" patent syringe gives a perfect spray which can be varied from fine to medium or coarse as desired, and will be found particularly useful for spraying roses and other plants. It is obtainable in three sizes fitted with a nozzle that is useful for reaching the under sides of leaves, and is an efficient and simple little sprayer that will be found useful for many garden purposes. Carter's "Ideal" sprayer is a comparatively recent model, consisting of a copper container holding two or three pints, according to the size, with a plunger attached. This arrangement means that a large number of trees or bushes can be sprayed without having recourse to carrying the wash with the syringe. The "Four Oaks" syringe is after the style of the "Abol," and is a thoroughly efficient tool. It will be found invaluable both in the garden and greenhouse, and, as it is supplied with an angle joint, it can be used for spraying the under sides of leaves and branches without undue trouble. In both these types sufficient force is behind the spray to make sure that this is really effective.

When a sprayer is required to serve other purposes, such as lime-washing,

(*Continued on page* lxxxiv.)

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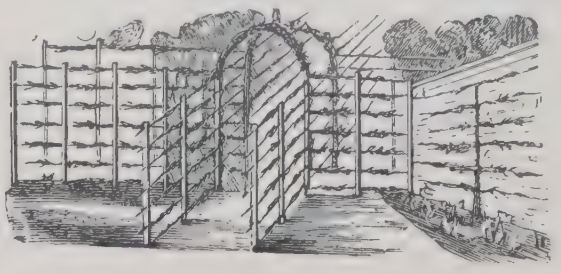
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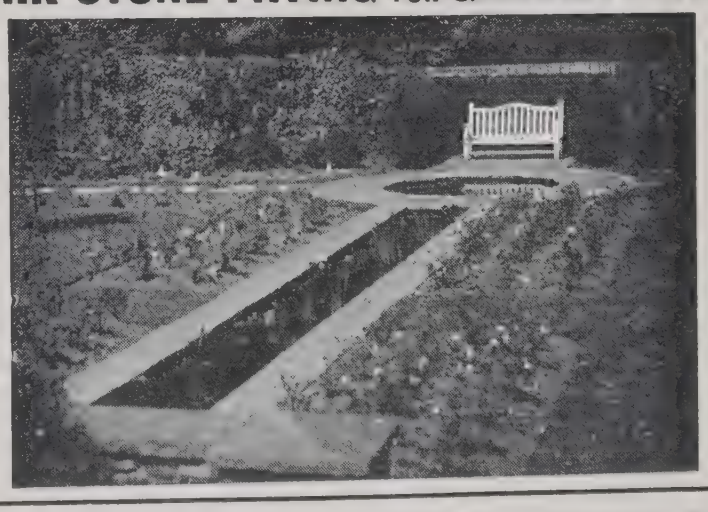
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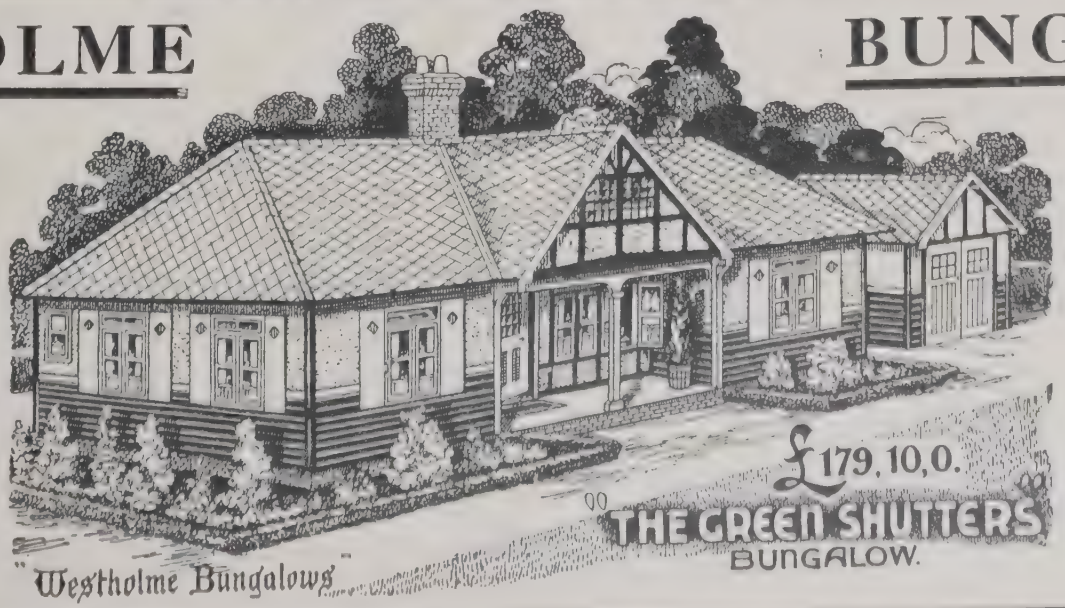
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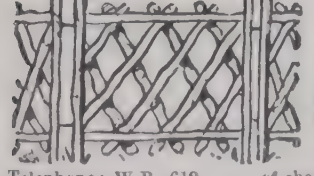
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SPRAYING IN THE GARDEN

—(*Continued from page* lxxxii)

washing down greenhouses, paint, etc., in addition to the ordinary spraying of fruit and flowering plants, the bucket type of sprayer is the one to select. The amateur will find it a good all-round machine that is easy to work and fitted for general purposes. There are several makes, but almost all are of the same design, consisting of a length of hose, with a brass extension lance fitted with tap and nozzle, and a strong galvanised container. Different lengths of hose are supplied, and a strainer is fitted to some types and also an agitator to prevent the solution from settling out. One advantage of this type of sprayer is that there is no intricate mechanism that is likely to get out of order, and the whole arrangement is light and easily carried from place to place. The "Eclipse" sprayer, one of the bucket type, is simply a hand sprayer worked in conjunction with a bucket container, obtainable in different sizes, and it can be recommended as a simple and efficient machine for use in the ordinary garden, where it can be put to a variety of uses. Another handy machine is the "Salva" bucket sprayer made by Messrs. Cooper Pegler. The container in this case is made of a special brass alloy suitable for use with lime sulphur and other spray fluids. It is also fitted with a swivel nozzle that will spray in any direction. It is not exactly of the ordinary bucket type, but has a large compression cylinder that ensures a powerful and continuous spray. Different lengths of hose and lance are obtainable.

The latest developments in spraying machines are designed to do away with the necessity of the continuous pumping action on the part of the operator, so as to leave both hands free when spraying. The pneumatic and knapsack sprayers are, undoubtedly, excellent machines and invaluable in a garden where much fruit is grown. They are made in various sizes, and, even in a small garden, one of, say, 3½ pints capacity will prove of the greatest service. They are, to a great extent, more economical in usethan hand syringes, where much spraying fluid may be lost in filling and pumping. The sprayers are light and easily handled, but the greater the capacity of the container the heavier is the machine. All are worked on the compressed air principle, and pressure is established before spraying is commenced. An automatic hand tap or valve allows the spray to be turned on or shut off at will. The material of which they are constructed is of a brass alloy which will resist ordinary non-acid sprays like nicotine and soap and quassia chips, and the stronger corrosive materials like copper sulphate, lime sulphur and caustic soda. Copper containers are to be avoided if lime sulphur washes are being used, as the copper will corrode. The machines are filled by suction generally, thus avoiding the trouble of having to pour the spray into the machine. In all cases there is a sufficiency of pressure and power to ensure the fine misty spray that is desired. There are many different makes, but the "Holder-Harriden," "Martsmith," "Four Oaks" and "Vermorel Eclair," are all very reliable machines of sound construction and good design. The knapsack sprayers for carrying on the back are for use in larger gardens, and are generally constructed on the same principle as the hand pneumatic sprayer with the exception that, in some types, a blade agitator is fitted to keep the liquid in suspension. Larger models are made on wheels for use in orchards and large gardens, but all are constructed on the same general lines. The knapsack sprayers are supplied with tubes for spraying ground crops as well as with double nozzles for spraying two rows of vegetables, *e.g.*, potatoes, at once. All machines are fitted with a strainer which prevents choking and clogging.

One point to be borne in mind with spraying machines is that no machine will stand hard wear for an indefinite time without attention. Machines should have their parts looked over periodically and cleaned, and it is most important that after spraying with corrosive fluids like lime sulphur and liver of sulphur the whole machine should be washed out and thoroughly cleaned before storing. They are an economic asset to the garden and deserving of every care.

C.

DAHLIAS for PRESENT PLANTING

—(*Continued from page* lxxiii)

and orange, tipped white, 3ft.; Prudence, white, 3ft.; Sonia, apricot yellow suffused red, 3½ft.; Tipsy, brilliant scarlet, 3½ft.

Star.

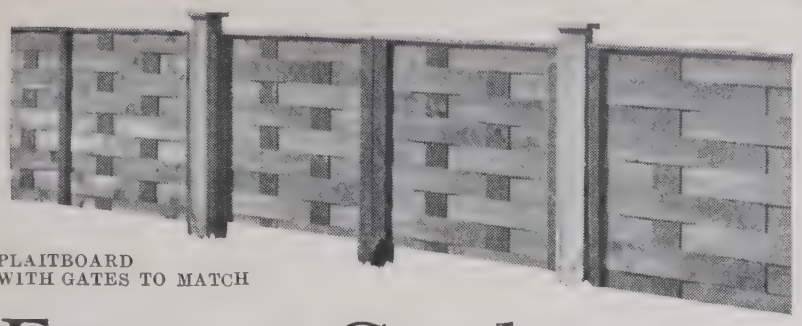
Single and semi-double flowers, not unlike a smaller, semi-double cactus, but with flatter petals. They are about the same size as the charms and, like the latter, are very light, graceful, free flowering and very effective, either growing or when used for interior decoration. This type was raised by Messrs. J. Cheal and Sons, Limited. Crawley Star, clear pink, 4ft. Good varieties are Dorking Star, salmon pink, 3½ft.; Epsom Star, rich coral red, 3½ft.; Maroon Star, blackish maroon, 4½ft.; Purple Star, royal purple, 3ft.; Rye Star, coppery orange, 4½ft.; White Star, pure white, 3½ft.; Yellow Star, yellow, 4ft.

Culture.

Their culture is quite simple. They like an open, sunny situation and a fairly rich and deeply moved soil best, but will grow nearly anywhere. Plant out at the end of May or early June, bearing in mind the height of individual varieties, as well as their colour, with regard to their position and the space allowed between each plant. With the exception of the dwarfs, 3ft. to 4ft. should be the distance from plant to plant. All types except the dwarf bedders need staking. Liberal waterings should be given during dry weather, and an occasional feeding with liquid manure. It is important that all faded flowers be immediately removed.

C. H. A. S.

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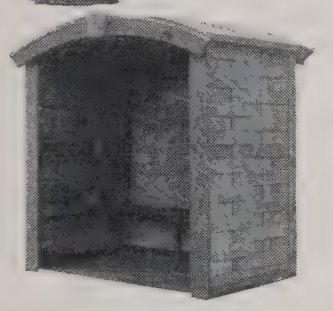


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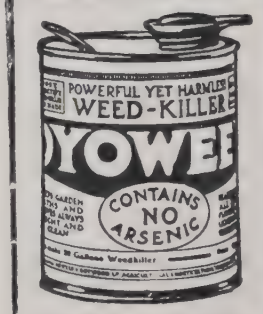
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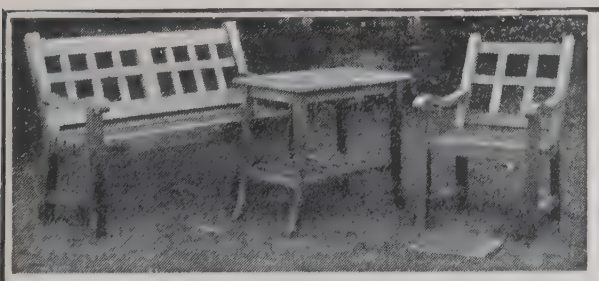
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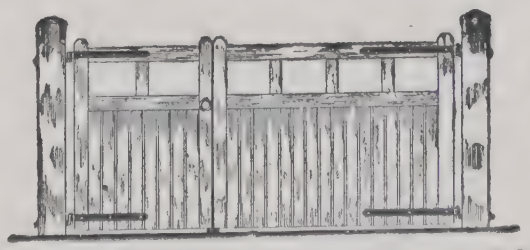


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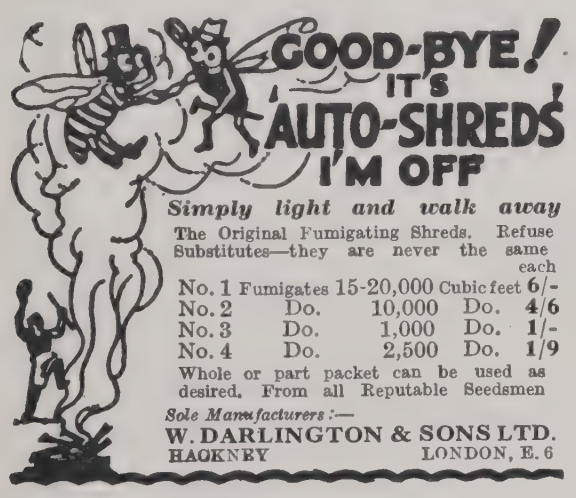
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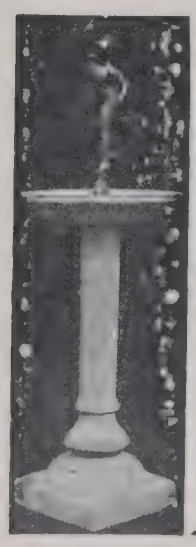
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PLANTS FOR A SMALL POOL—

(*Continued from page* lxxvii)

T. latifolia, require plenty of space for development. The arrowheads, sagittaria, are useful plants; while the water violet, Hottonia palustris, should not be forgotten. If other subjects are required, a catalogue of aquatic plants should be consulted, for there are still many more from which to choose.

Plants for the Edges.

Round the edges of an informal pool many charming plants may be grown, and an endeavour should be made when planting to have large groups, which are broken up here and there, so that there is no stiffness in the arrangement. Again, do not overcrowd, and do not surround the pool completely with tall plants. As far as is possible, the planting of the surround should add to the natural appearance of the pool. The smaller the pool, the greater should be the number of dwarf plants used to surround it, employing only here and there a clump of some taller subject to break the level. Large-foliaged plants are often employed to advantage round a pool, but one must be careful to give them a space where they can develop properly and where they look well. Gunnera manicata is an admirable foliage plant worthy of planting at one corner of a pool, but only where space is unrestricted. It wants room to display its large handsome leaves to advantage. One or two of the giant reeds, arundo, may be introduced, a senecio, or Phragmites communis aurea, a golden variety of the common water reed. Funkias, too, are handsome plants both in flower and foliage, and look well if given a prominent position at one corner of the pool. Another good shrub is Buddleia alternifolia, with its arching sprays of blue flowers.

There is no lack of dwarf growers for the edges. The marsh marigolds in many desirable forms are excellent for the margins, with their roots half in water and half in the soil. The globe flowers, trollius, in many varieties, look well massed round the edges; they revel in a moist soil with a little peat added. The glorious golden yellow Mimulus luteus does well in a boggy place; while among primulas, PP. japonica, pulverulenta, rosea, Beesiana, Bulleyana, helodoxa and sikkimensis are all to be grown. They are best arranged in blocks of one species, so as to obtain desirable colour effects. The Siberian irises and the spiræas are two groups to be represented round the margin of every pool. The astilbes thrive better in beds around the edge of a pool than anywhere else. For foliage effects at the water's edge, many ferns may be planted, such as osmundas and scolopendriums (hart's tongue). When planting, let one group break into another, so that no definite and harsh lines are visible, and let the line of planting be broken at intervals to allow a view of the pool itself from different points in the garden. It should be borne in mind that the pool in many cases is not a thing apart, but an integral feature of the garden, and that, as such, the planting of its surround must bear some relation to the garden landscape. T.

GARDEN CATALOGUES

WE have received catalogues from the following firms, and we advise readers to procure those in which they may be interested.

Messrs. Lethbridge, Sutton Wharf, Plymouth.—Garden tubs of various ornamental shapes, made from old ship timbers. These are most decorative for use in the garden.

Messrs. P. and F. Smith, Limited, Birmingham.—Landscape gardeners and designers.

Messrs. Milwards, Redditch. — Spraying syringes of various types, "The Iron-Arm," for general use.

Messrs. Benton and Stone, Limited, Birmingham.—Spraying syringes, vaporisers, hose fittings. and sundries.

Messrs. En Tout Cas Co., Ltd., Syston, Leicester.—List of specialities for hard and grass courts and general sundries.

Mr. Amos Perry, Enfield, Middlesex.—1928 catalogue of water plants; a comprehensive and interesting list.

Mr. Lionel Richardson, Waterford, Ireland, —List of gold medal daffodils.

Messrs. Alex. Shanks and Son, Arbroath, Scotland.—Lawn mowers and other lawn requisites. The smaller types of machines such as the "Ivanhoe" and the "Caledonia," will be found excellent for service in the garden where there is a good-sized lawn or tennis court. The "Talisman" and the "Britisher" side-wheel lawn mowers are less expensive and more suited for smaller lawns. All the machines are thoroughly reliable, of sound construction and good design.

Messrs. Piccard Pictet and Co., Ltd., 58, Compton Street, Goswell Road, London, E.C.1.—In recent years rapid strides have been made in the development of machines calculated to lessen the amount of manual labour required in the deep tillage and surface cultivation of ground, and among the many mechanical contrivances that have appeared there is one that has gained distinct superiority. It is known as the Simon Rototiller. This machine is made in various sizes of different horse power, depending on the area to be covered and the amount of work to be done. But for smaller areas a recent model, the 5 h.p. machine, is eminently suitable. A description of the machine can be obtained from the manufacturers, but we would say that it is simple in construction and will be found easy to operate, which is an advantage in a motor-driven machine. The advantages of the use of such a machine are many. In the first place, in one operation a perfect tilth is obtained to any required depth from 2ins. to 10ins. The soil is thoroughly mixed and manures that are applied are well incorporated. It can be used for cleaning land from rampant grasses, like couch, while it is admirable for cultivating between rows of vegetables or fruit, since it is small in size and more convenient than tractors. Those who have tried the machine are agreed on its excellence, but, so far, only market growers and those who garden on a large scale have tried it. It is certain that those who have a large vegetable or fruit garden would find the machine of great service, and a distinct saving in time and labour, as well as greatly improving the yield of crops. This small low-powered model is now obtainable on hire-purchase terms.

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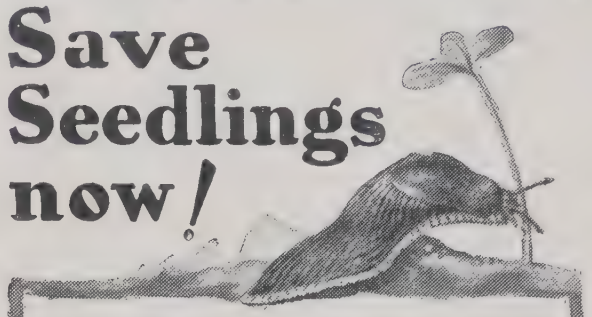
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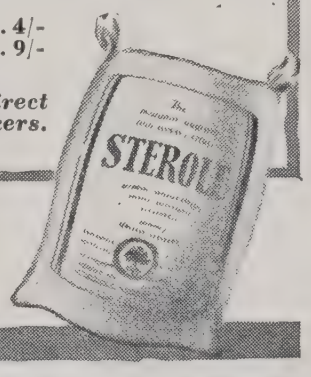
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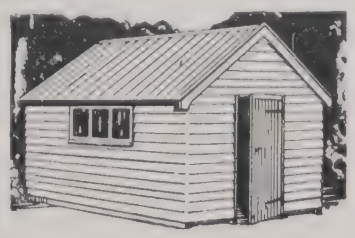
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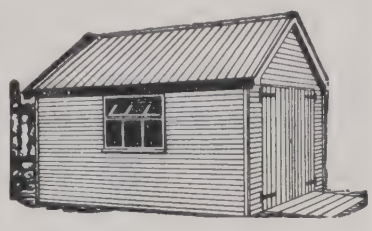


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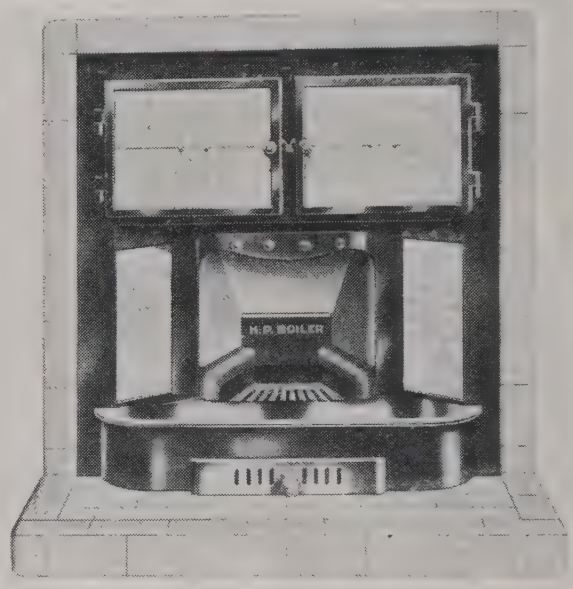
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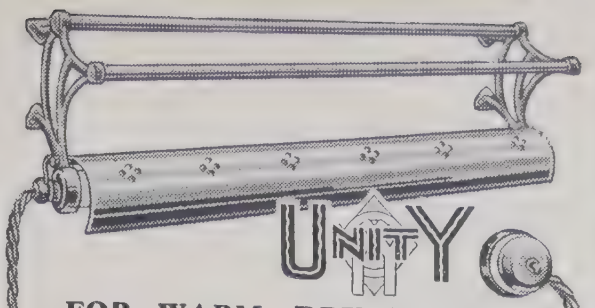
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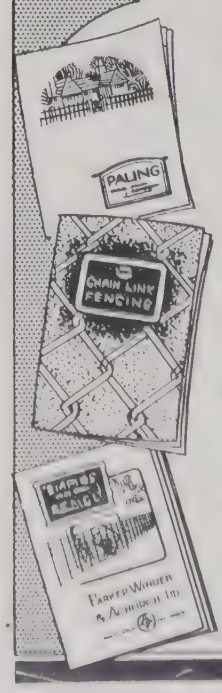
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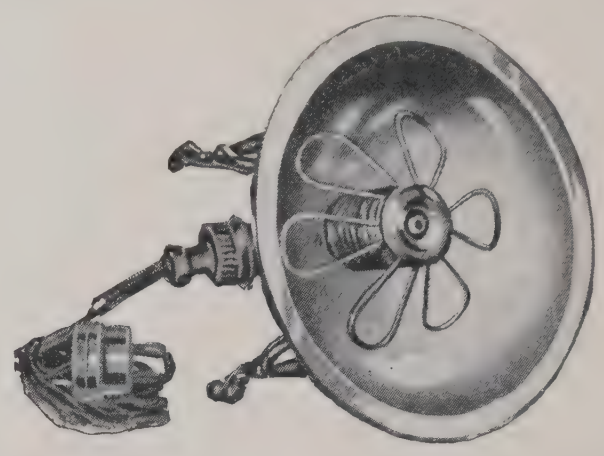
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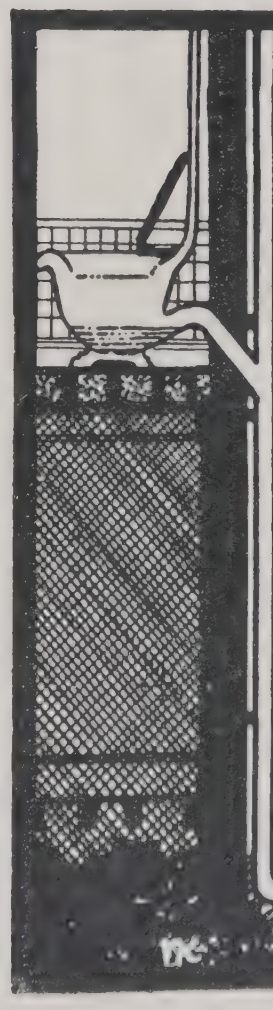
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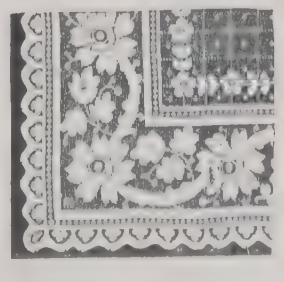
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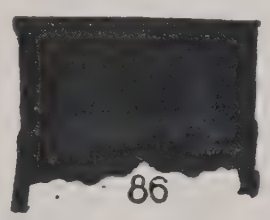


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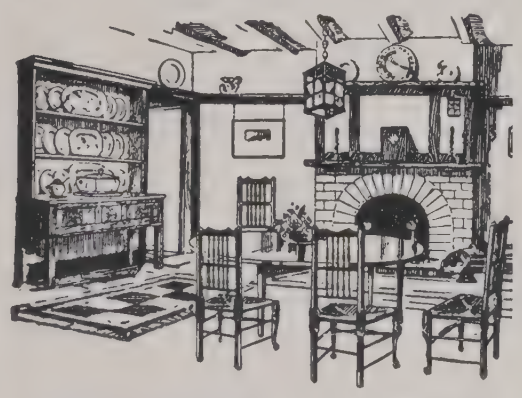
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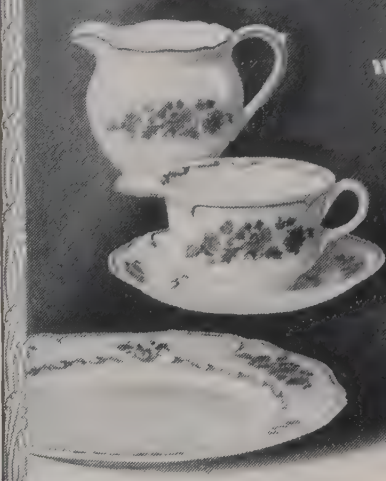
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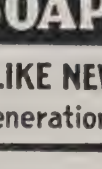
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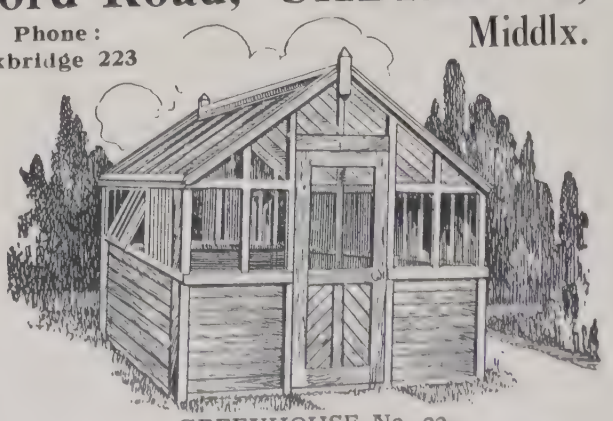


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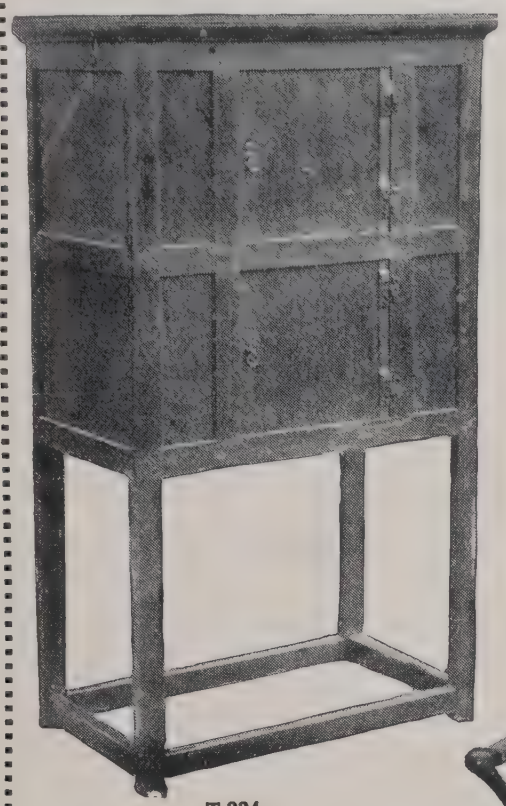
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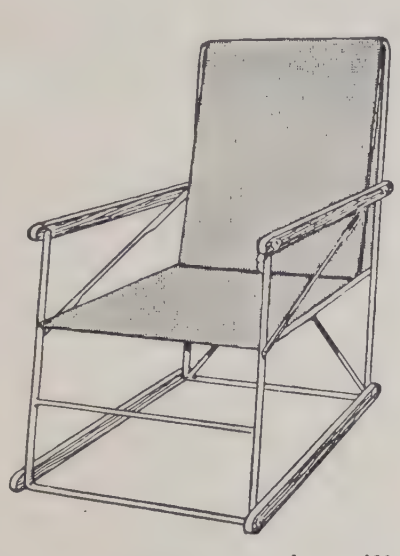
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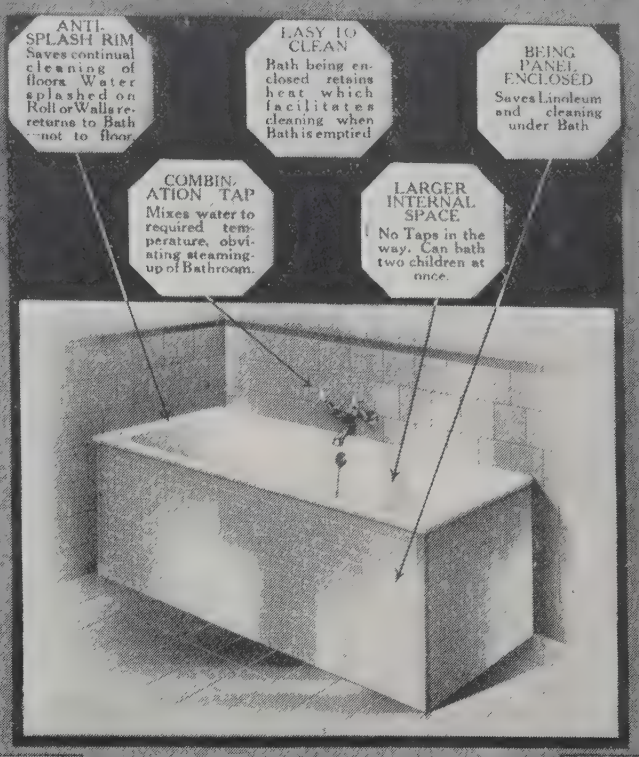
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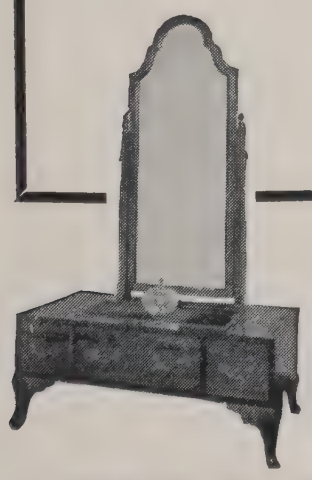
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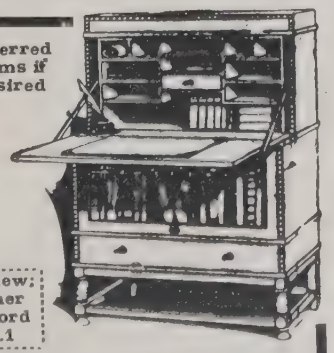
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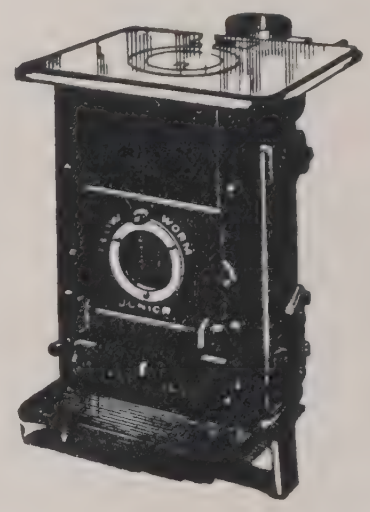
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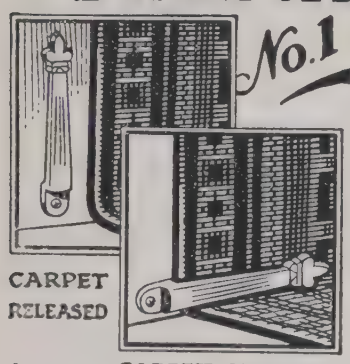


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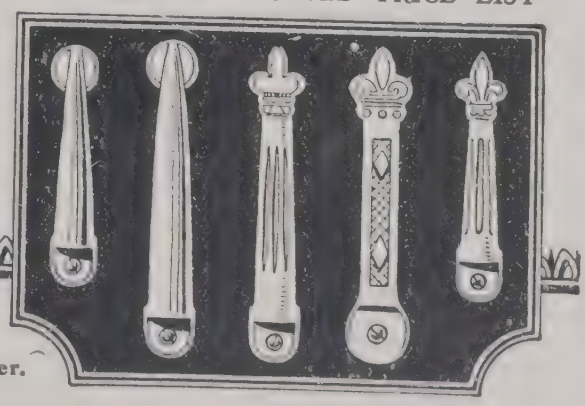
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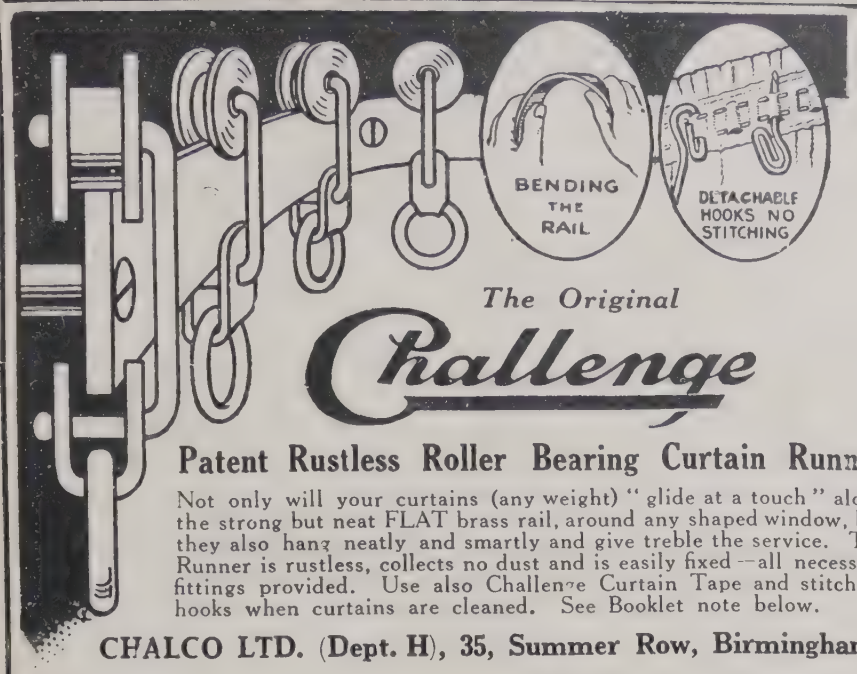
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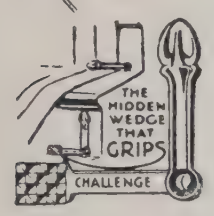


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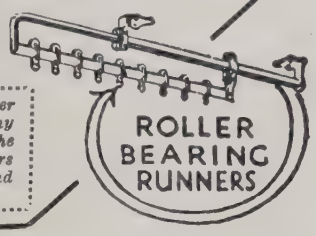
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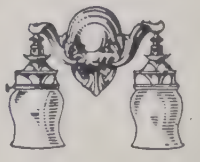
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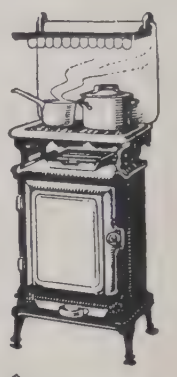


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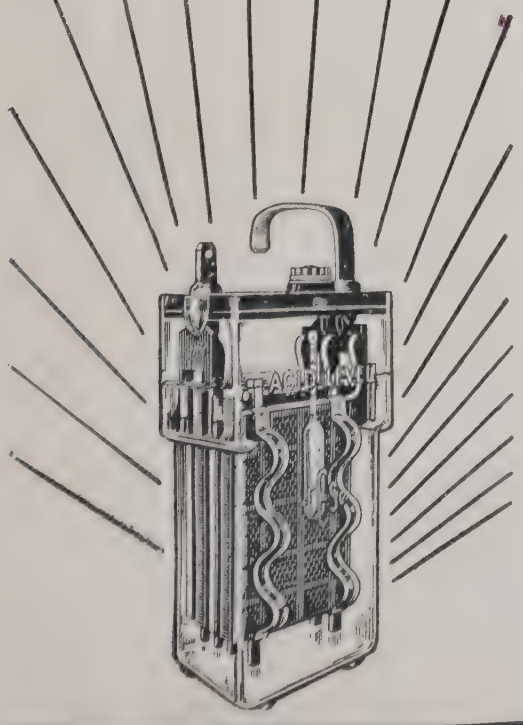
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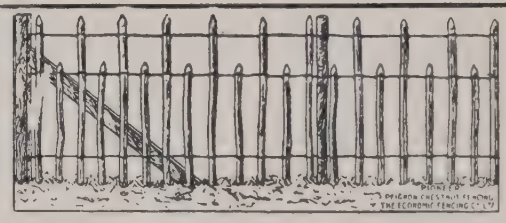
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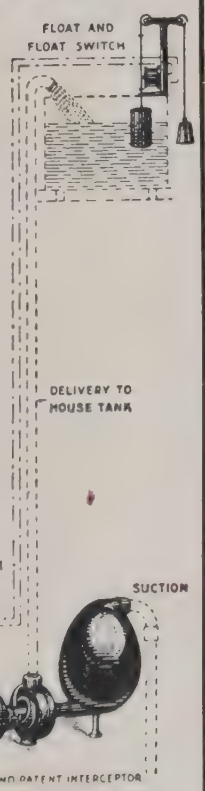
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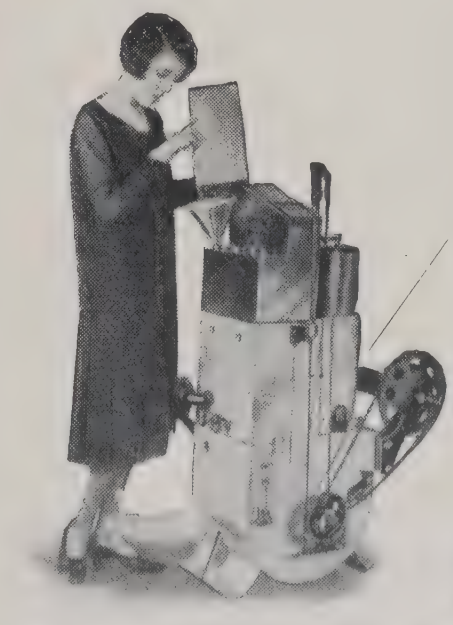
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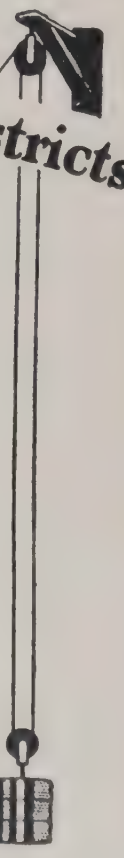
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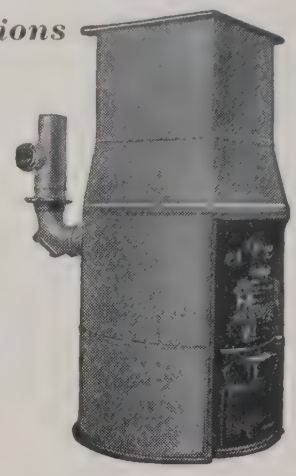
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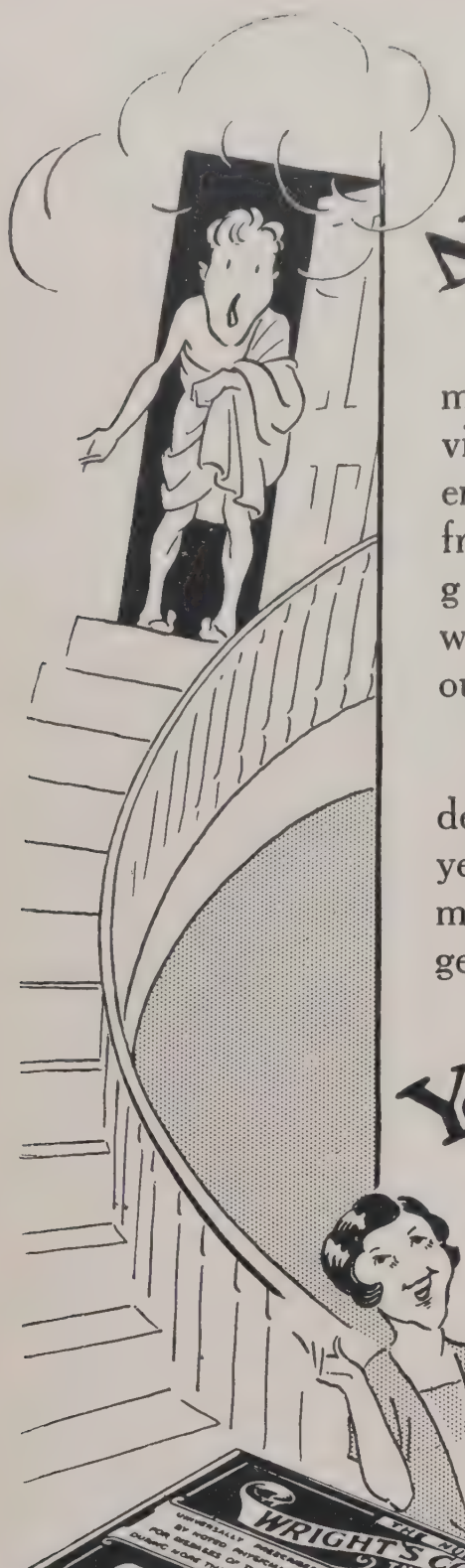
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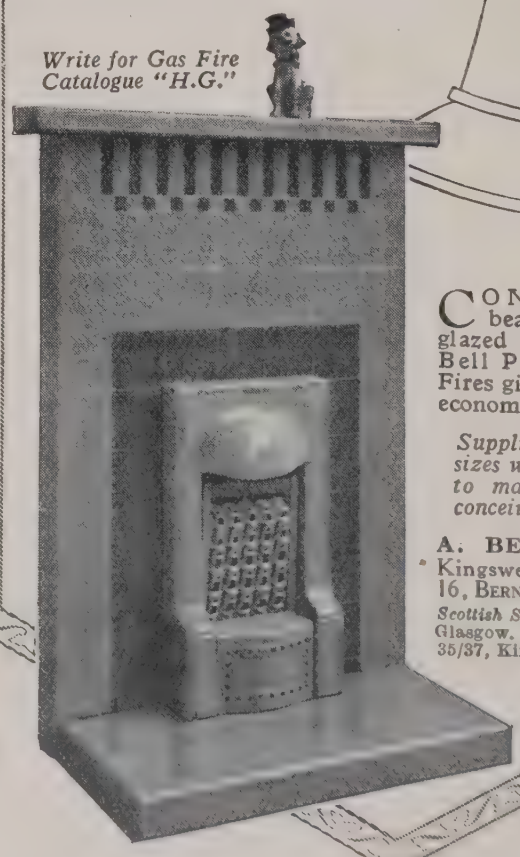
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It is worth while looking for the advertisement that will help you.

Our Frontispiece

THE charm and beauty of the rambler rose is shown particularly well by the Frontispiece to this issue. The plant has been used with great effect to drape a brick pillar at a house entrance. It is a use of the climbing rose which many garden owners may not have tried, but one that illustrates how effective is the result. There are many varieties that may be employed, but care should be taken to see that the flower colour tones in with the brick, otherwise the combination is apt to strike an incongruous note. Two pillars with their drapery of pink ramblers would make a most charming feature at the entry to a rose garden or a flight of steps with climbing roses on either side. These are ideas which are a breakaway from the stereotyped use of the roses on pergolas and fir poles.

"The Garden"

READERS will notice that in the garden section this month several pages are devoted to articles on bulbs and their cultivation. August is the beginning of the bulb season, which extends on until the middle of November, when the last of the tulips may be planted. But, as early preparation means early planting, which, in turn, spells early flowering, all readers should make a point of making out their bulb order early, with the arrival of the various bulb catalogues during the next three or four weeks. Attention is drawn in the articles to varieties that will prove satisfactory, either planted out of doors in the garden or in bowls for interior decoration. Daffodils, crocuses, snowdrops, chionodoxas can all be planted outside from now onwards ; while hyacinths, freesias and many of the miniature bulbs can be placed in pots or bowls for furnishing colour in the greenhouse or in the living-room. The question of finding perennials that will thrive in a town garden is one that perplexes many people, and the article dealing with this subject should prove of assistance when making a choice. The monthly garden calendar deals, as usual, with the necessary cultural duties to be carried out during August.



A ROSE-CLAD PILLAR AT THE ENTRY TO A HOUSE IN THE COUNTRY.

HOMES
and GARDENS
HOUSES FURNITURE AND EQUIPMENT GARDENS

FURNITURE OF OUR OWN DAY

Modern Design that Meets the Needs and Expresses the Spirit of the Present



SOME MODERN PIECES OF DINING-ROOM FURNITURE IN WEATHERED OAK, DIRECT IN DESIGN AND OF SOUND WORKMANSHIP.

Heal and Son

A PIECE of furniture, like a symphony, or a painting, or a work in stone, should, of course, rest upon its own merits and not be judged by its conformity with ancient modes on the one hand or, on the other, by the bold daring of its escape from them. No matter whether it be modern or old, whether it be labelled with the magic name of Queen Anne or happens to be the original creation of a twentieth century artist, beauty of form, proportion, material and workmanship—these are the things which place it among the true aristocracy of furniture. Not all that is old is beautiful ; not all that is modern is so very wonderful.

Although it seems so obvious a thing to say, the truism may be pardoned, for the majority of mankind is said to be divided into these two extremes : those who are always out for the latest thing without very much regard to its intrinsic worth, and those who cling unintelligently to the old, or the pseudo-old, either because it is, in their circle, " the thing to do," or because it is the safest, easiest (though by no means necessarily the cheapest), and gives, as things are at present, the largest choice.

But in writing as a protagonist of modern furniture, one by no means wishes to decry the old or to refuse the acknowledgment due to past masters in design and craftsmanship for the many beautiful examples of the work that they have left behind, which can be studied with much pleasure and profit in museums and private collections. Every craft and industry has, however, always had to adapt itself to the conditions of the age in which it functions, and it is the business of the artist to express or interpret some aspect of the spirit of his time. So it must be admitted that it would be a



Modern Furniture Department: Peter Jones, Ltd.

A BEDROOM FURNISHED IN WEATHERED OAK.

This is distinctly fresh-looking, and makes a very pleasant scheme in conjunction with modern fabrics in clear colours.

somewhat lamentable period which would be content with merely hashing up old styles ; it would be a confession of sterility of imagination. Surely it is far better to strike out, even at the risk of making a muddle, rather than to sit down and simply copy. There is no vitality in that. It is a sign of decadence. Yet those who strike out should be humble ; not contemptuous of the past, but only of its base and slavish imitators.

What strikes me about much of the modern furniture is that it looks so fresh and clean and joyous—a change from the mustiness and lack of character of the average middle-class home. One does get so tired of that !

What I would like to point out is that there are types of modern furniture which seem unconsciously to interpret some of the better characteristics of our time ; of a style which is neither fussy nor affected, but purposive, displaying rather the virtues of frankness and straightforward, practical simplicity which disdain all meaningless ornament. I do not use the word " unnecessary," because, speaking from the purely practical standpoint, all ornament is presumably unnecessary, and the question of its purpose brings us at once into the realm of poetic values.

There are also types of " modernist " furniture, both here and on the Continent, which seem to interpret only the more frivolous and foolish characteristics of our times, in which every principle of beauty, dignity and common sense is made to yield to the demon of Originality; and the English examples of this are usually borrowed from the French, or sometimes the German, in a cheapened form.

If we want to be original or ugly, let us at least be so in our own way !

Besides, though not entirely apart from, the question of style which to-day tends very much to square lines, flat surfaces, simple mouldings and the use of an increasing variety of beautiful woods in their natural state, there are certain considerations, such as the desire for compactness, comfort and labour-saving in modern homes, which are bound to make practical people turn to the modern designer for a solution of some of their more vital domestic problems. The old-fashioned pieces



Heal and Son

A DINING-ROOM WITH FURNITURE IN MACASSAR EBONY, WITH IVORY INLAY.



SIMPLE FORMS, FINE FIGURE OF WOOD, AND COLOURED INLAY MAKE THIS FURNITURE ATTRACTIVE. *Bowman Bros.*

are not what most people really want ; they would prefer to have things specially made for them to the required sizes, the right number of drawers, the right feeling for their modern rooms : tables that fold up and tuck away, for small houses ; low dressing-tables with tall mirrors, properly fitted cupboards for bedrooms—everything compact and economical. They will enjoy the keen pleasure of exercising their taste and imagination on fresh schemes in which the beautiful modern woven fabrics and cretonnes, both English and foreign, the hand-woven Scotch carpets and rugs, and modern glass and china, will play an important part.

There is no doubt that practical considerations do, in fact, influence style, and it is the business of the modern designer to meet the modern problems by adapting his genius to the production of forms which are wanted, rather than by going his own sweet way regardless, tripping in fantastic curves and playing extravaganzas with his carving tools. Those merry days are over when the spirit of imaginative exuberance was overflowing—and they did these things well.



Maurice Adams, Ltd.

A CUPBOARD CHEST (THE "CONNAUGHT") VENEERED WITH FINELY FIGURED WALNUT.



Shoolbreds, Ltd.

A LIBRARY IN ROSEWOOD WITH WAXED FINISH.
Including a 6ft. 3in. bookcase with adjustable shelves in cupboards, a pedestal writing-table and revolving chair, smokers' table and easy chairs. The floor is covered with beige felt and the walls have grey paper in the panels.

To-day, I think, people would not pay the price even if they liked it. Our horror of dust, for instance, and the difficulties arising from the undisciplined domestic servant may account for the taste for simple mouldings and dislike of heavy carving, fretwork, etc., in which the dirt accumulates and which is so hard to keep clean.

A favourite style for furniture to-day is "weathered" oak, which more or less closely imitates the effect of leaving oak for a few years in the open where the action of the air turns it a beautiful grey colour. It is a very fresh and pleasant treatment and makes a deliciously cool-looking dining-room. In a



Modern Furniture Department: Peter Jones, Ltd.

A BOUDOIR FURNISHED WITH MODERN PIECES.

The tallboy is finely veneered in cherry; the bergère settee, tub chair, writing-table, dwarf bookcase and electric light standards are in mahogany. The picture on the wall is by Medworth.

bedroom, too, with suitably chosen colours for hangings, rugs, bedspread, chair covers and lamp-shades, it is capable of producing a cheerful atmosphere. Any of the primary colours goes well with it; spring green or powder blue is very effective.

It will, naturally, be asked by many to whom the idea of modern furniture of the better type appeals: "But can we afford it? Is it not too expensive?" Well, no; that is a criticism which can no longer, with justice, be levelled at it. For those who aim at simplicity and are willing to cut out all that is pretentious and superfluous, the home of 1928 can be furnished quite cheaply with the best class of 1928 design at prices that compare very favourably with all but the very nasty. For those that want to pay more, there are, of course, quite fairly expensive pieces to be had which are made of rarer woods or are of more complicated forms of construction. But if those who are now working for the betterment of the English school of furniture, to get it out of the rut of stylist modes on the one hand and on the other to pull it back from the dangers of too self-conscious originality: in other words, who wish to exercise imagination with a reasonable sense of balance and restraint—if these fail to bring decent work *really* within the means of those many who simply cannot afford high prices, then they will have failed in the main object of their campaign. There is no doubt that the greater the support given by the public the more reasonable will prices (which already are far lower than most people imagine) become; and I strongly advise all who are thinking of furnishing to test this truth for themselves.

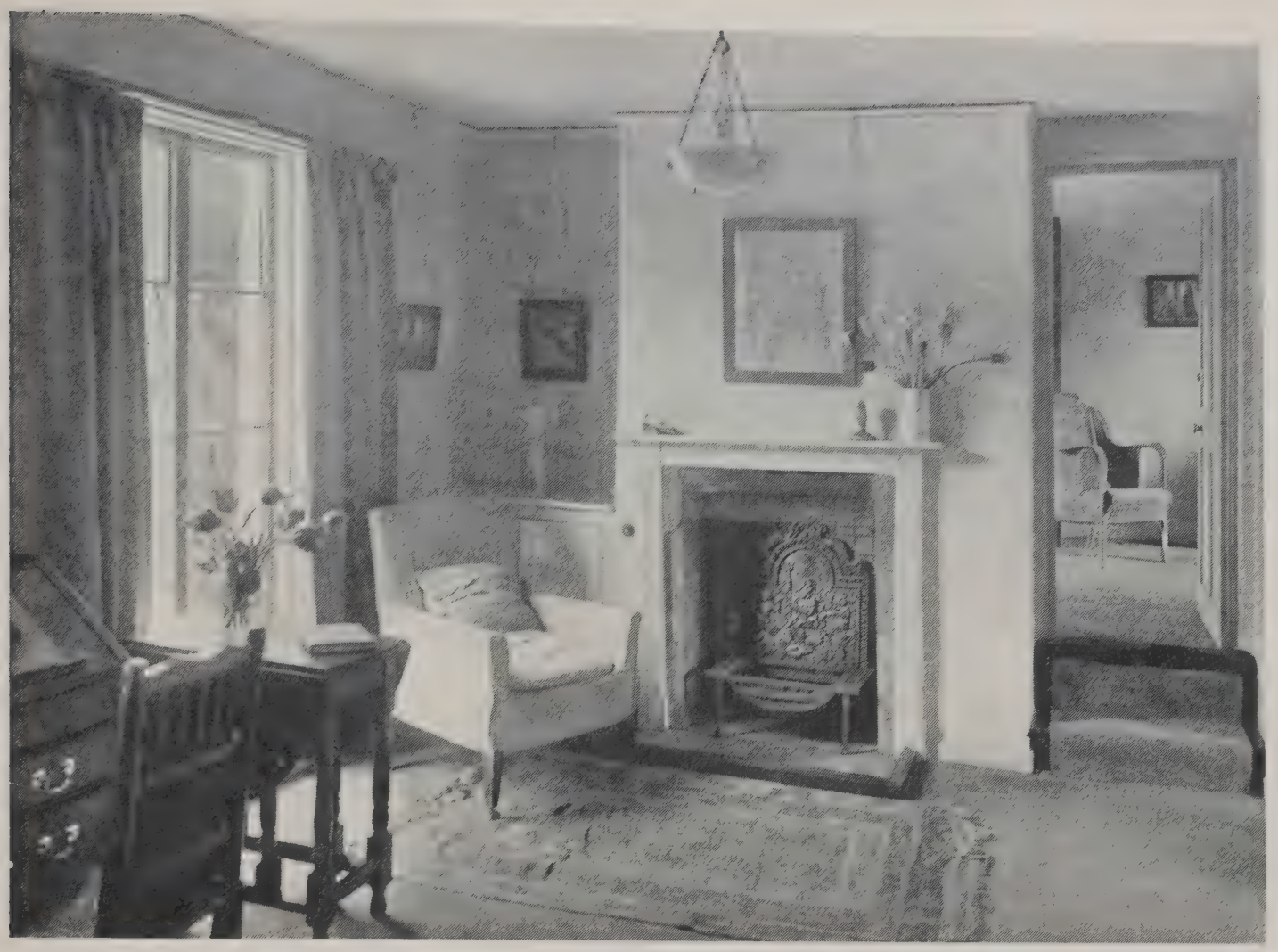
R. GORDON STARK.



A DRESSING-TABLE, MILLINERY CHEST AND WARDROBE IN MODERN STYLE.

Wm. Spriggs and Co.

Veneered in French grey walnut, with inlay in coloured woods. The wardrobe has shelf and drawer accommodation on one side and hanging space on the other, and on the inside of one of the doors is a long mirror



CORNER OF THE SITTING HALL, WITH STEPS LEADING TO A STUDY.

A HOUSE CONVERSION

Altering the Old is To-Day as Advantageous as Building the New

WE who see on every side to-day the transformation of old places by building schemes, need not exercise much imagination to realise the same process at work a century ago all round London—the parks and farms of Streatham and Clapham, Highgate or Hampstead, broken up and replaced by rows of neat villas. Living at Wentworth Place, Keats remarks in his letters on the building opposite, and he may have seen, arising, on the edge of the East Heath, a few hundred yards away, that row of stucco houses which are said to have been built on the old Hampstead farm. The semi-detached houses here illustrated (in the middle of the row) are, according to tradition, on the site of the actual farmhouse; and a barn, obviously of earlier date, standing in the garden, gives colour to the suggestion. It was, no doubt, preserved to provide a stable for horse and trap, by means of which the four miles to the city, through the pleasant lanes of Kentish Town and Holloway, might be reached by way of the Goswell Road—appearing then as it did to Mr. Pickwick on that historic May morning in 1827, when he made the same journey, but in the opposite direction, preparatory to his dissertation on the "Source of the Hampstead Ponds, with some Observations on the Theory of Tittlebats."



ORIGINALLY TWO HOUSES, THEY WERE CONVERTED INTO ONE ABOUT TEN YEARS AGO, BUT ARE NOW AGAIN OCCUPIED AS TWO—THE FIRST FLOOR BEING A SELF-CONTAINED FLAT.

This barn, approached by a path of red tiles set in the grass, is reached across the lawn from the back of the house, and forms a commodious studio, heated by a stove and having a good top light to the north-east.

The two houses, and their long narrow gardens, were thrown into one about ten years ago, and a garage contrived by adapting the porte-cochère at the north end. Since that time a delightful strip of garden with fruit trees has been added, forming a quiet retreat sheltered from view on the opposite side.

Instead of a warren of tiny rooms, the abolition of one staircase, a portion of the party wall, and other structural alterations, has resulted in the provision of some good-sized rooms, not high, but pleasantly proportioned, and lighted by long windows at each end, with views to the south-west as well as over the Heath.

The house is characterised by the refinement of detail commonly found even in the most modest houses or small shops built at a time when the speculative builder had not yet been provided with those machine-made ornaments in tile or plaster, slate mantelpieces, tinted glass and other items which he lavished with so prodigal a hand on the villa residences of later, unhappier, date.

Within doors, light and pleasant clear colour prevail—grey, buff, cream and white, with a note of cadmium yellow. The sitting-hall, entered through a curtained archway directly beside the front door, has pale yellow woodwork. It gives an impression of space, and the comfort which comes from the elimination of unnecessary furniture, ornaments and bric-à-brac, so that the red lacquered secretaire and scarlet candlesticks on the mantelpiece "tell" amid the neutral tones of grey carpet and buff linen curtains



IN THIS LITTLE SITTING-ROOM THE WALLS ARE CREAM, THE PAINT IS PALE YELLOW, AND A SCARLET LACQUERED BUREAU STANDS IN THE RECESS ON THE RIGHT OF THE FIREPLACE.



THE FIRST-FLOOR SITTING-ROOM.
Two rooms have been thrown into one, by taking down the dividing wall. In one fireplace is a gas fire, in the other an anthracite stove.

and chair-covers. Outside, cream plaster and light green woodwork make up the view from the garden, where ironwork, windows, porch, are all painted in the same shade of green, as well as the front door with its dolphin knocker of shining brass.

The demolition of various walls and the enlargement of so many rooms, as well as the abolition of the original narrow entrance passage, has created a difficult heating problem; not made easier by basket grates and open chimneys having in some cases replaced original hob-grates. Radiators under the French windows (for the most part opposite each other) are a real necessity in Hampstead, where several degrees of frost are commonly registered in excess of any other London borough. But as compensation for this is sunshine, for when the whole of London and its suburbs are wrapped in November fog, the Hampstead resident often finds the Heath is like a summer's day.

The two houses, after being thrown into one, are now again occupied by two families, but not divided in the original fashion. By horizontal division, instead of vertical, the first floor of the entire building forms a self-contained flat, while the ground floor and semi-basement have a pleasant spaciousness impossible to find in an ordinary maisonette. The few steps give the variety which some people miss in the usual flat, and remind one how John Stuart Mill, when a boy, would take his books and read them on the stairs, away from chairs and tables, and the unemotional flatness of the floor. M. DANE.



THE OLD BARN, NOW A STUDIO

THE CHARM of THATCH

SOME EAST ANGLIAN EXAMPLES



AN EXAMPLE OF SUFFOLK THATCHING AT WITHERMARSH GREEN.

IN few districts of England is thatch seen to better advantage than in East Anglia, where the high-pitched gables, characteristic of the district, fit into the landscape as naturally as the trees and hedgerows.

Thatched cottages are natural products of the soil, typical of rural England. They have a quiet, restful air and look as if they had always occupied their present sites. Age has had a mellowing influence on the good materials which went to their making.

The country adjoining the Broads in Norfolk provides the best examples of reed thatching. Some of the roofs are object-lessons in the possibilities of a material which is so durable that good work will last for thirty or forty years. The use of straw is more general in other localities, where wheat straw is almost invariably used, being more available and easier to use than reeds.

The typical East Anglian thatched cottage is a low, narrow building seldom more than 20ft. wide. Its walls consist of a framework of oak, the spaces between the studwork being filled in with a wattle of hazel sticks. These form a framework for the cob or clay-lump which is the main fabric. The walls are plastered inside and out, and are usually limewashed.

Thatching in one district differs in technique from that in another. In this craft son follows father from generation to generation, a custom which tends to perpetuate local tradition.

A thatcher learns his trade by helping his father when a boy, thus obtaining a thorough training. He shakes out a a heap of straw called a " bed," over which water is thrown from time to time. Then handfuls of straw are pulled out into small bundles called " yealms," all the straws lying parallel to one another. He has a couple of sticks about four feet long to one end of which a stout cord is attached. A number of yealms are laid together on the stick, and the cord is brought over and made fast to the other end. It is then ready to be carried up to the thatcher on the roof. He places his yealms as a tyler fixes his tiles, beginning at the eaves and working upwards, each one overlapping the one next below it. When in position the straw is pressed and combed out with a thatcher's rake, which is a slender pole through which long wire nails have been driven at intervals. Near the ridge and just above the eaves the thatch is held down by long pieces of hazel or willow, which in turn are fixed by pegs of the same material. On the temporary thatch of ricks the long withes are often replaced by string, which is kept in position by longer pegs locally known as " brorches."



AT CUTLERS GREEN, NEAR THAXTED, ESSEX.

Thatching is usually paid for as piecework. For a cottage or house the present price for straw thatching is about 8s. or 10s. per "square," this being an area of one hundred square feet.

Thatch, of course, like other materials, has its advantages and disadvantages. It makes a roof that is delightful to look at immediately it is finished, and it becomes more beautiful with exposure. It keeps out cold and heat alike, thus rendering rooms warmer in winter and cooler in summer. On the other hand, it involves periodical renewal, and there is a certain risk of fire, though this is far less with reed thatch than with straw thatch; and it must always be remembered that the most inflammable portion is the underside in the roof space. As compared with a slated or tiled house, the rate of fire insurance is about three times as much, the usual premium being about 5s. per cent. on a thatched house. But the risk of fire may be minimised by treating the thatch with a fireproofing solution. The following is a Home Office formula for one which may be sprayed on the finished roof or used for dipping the straw or reeds into before they are laid: Ammonium sulphate, 28lbs.; ammonium carbonate, 14lbs.; borax (lump), 7lbs.; boracic acid, 7lbs.; alum (lump), 14lbs.; water, 500lbs.

Thatching is one of the few crafts which have been practised continuously from the earliest times down to the present day. During the mediæval ages it was almost universal; in fact, the Old English word *thaec* was used in the sense of roof or covering, and it is only comparatively recently that the word has acquired its more specialised meaning, denoting a roof of straw or reed.

It used to be quite generally assumed that thatch was suited only to a country cottage, but there has been a marked change of view about this matter, and to-day we often see houses of average size, in a semi-country setting, with thatched roofs. Almost always, however, it is reed thatch, and with very good reason, for this is by far the more lasting kind. There are estates round about London where some excellent examples of reed thatching on new houses can be seen: and in most cases the work has been done by East Anglian thatchers.

FRANK ALDOUS.

CUPBOARD LOVE

THERE is a love of cupboards apart from any eatables that some of them may contain—a love of cupboards as useful and decorative items in the furnishing scheme. There are shallow cupboards and deep cupboards; short ones and tall ones; and it is the last-named I am now concerned with. The corner cupboard comes in this category. It was a much favoured form in years gone by, and no particular difficulty is experienced in finding an old example in oak or mahogany. Some of these cupboards have the lower part fitted with a door, or doors, while the upper part has a series of shaped shelves for the display of china or glass; but in other examples the whole front is enclosed. The cupboard here shown by the left-hand illustration is a somewhat unusual example, inasmuch as the lower portion is fitted with three drawers. It is walnut-veneered, with a fine patina given by years of rubbing, and dates from about 1720.

The tall cupboard also has its application to a narrow recess. An example is shown by the right-hand illustration. This is a modern p ece of pine with applied ornament in slight relief, all painted cream. The upper part has glazed doors enclosing a series of book-shelves, and below is storage space enclosed by a pair of solid doors.

R. S.



IN A DINING-ROOM.

An old corner cupboard, with three drawers in the lower portion.



IN A SITTING-ROOM.

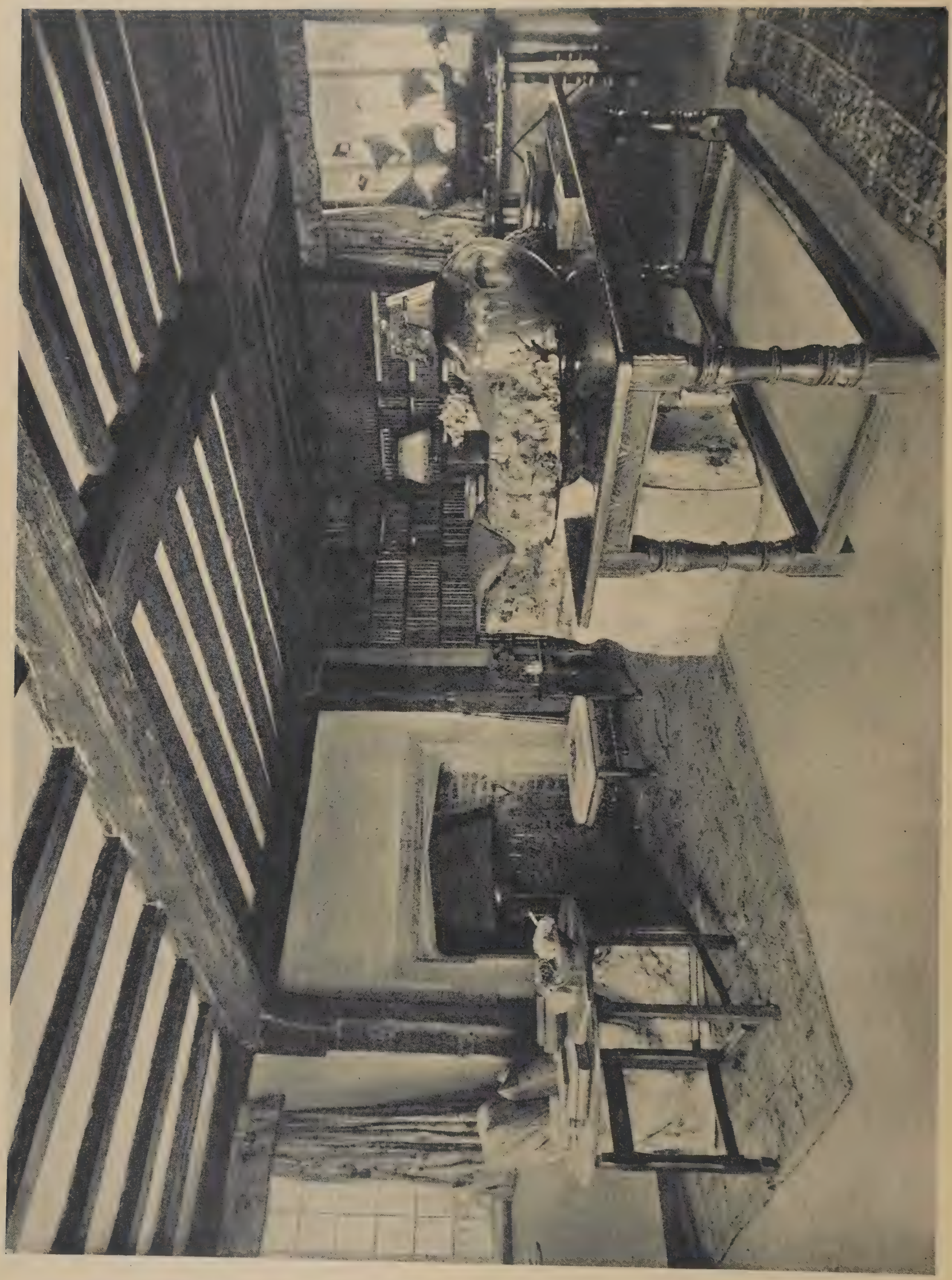
A modern bookcase cupboard of pine with applied ornament—all painted cream

IN A COUNTRY SETTING

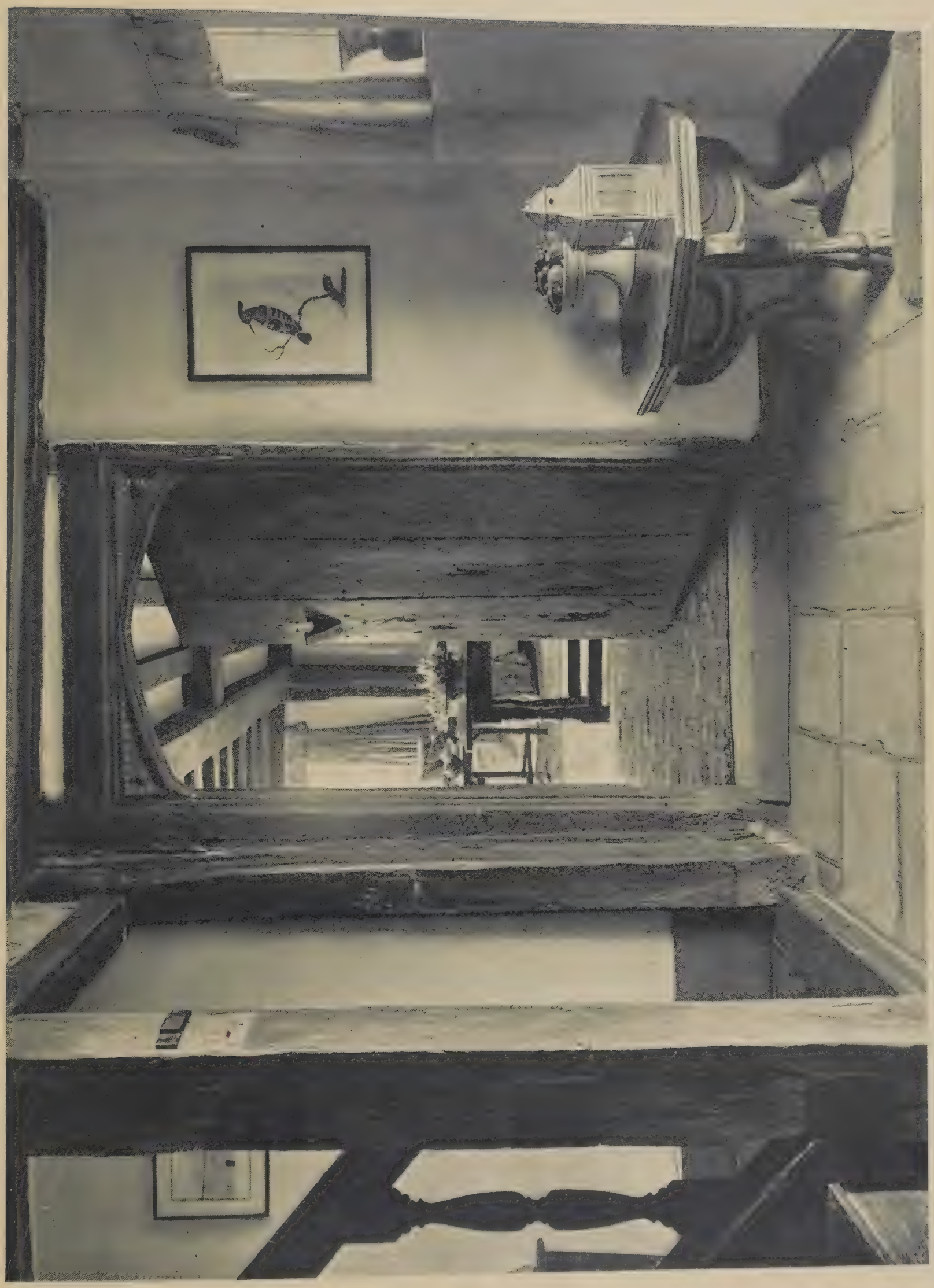


J. F. Bentley, Architect

GARDEN FRONT OF A HOUSE AT WONERSH, SURREY, SHOWING A DELIGHTFUL SEMI-CIRCULAR LOGGIA AS CENTRAL FEATURE.



THE SITTING-ROOM AT TWITTS GHYLL, SUSSEX—A FARMSTEAD OF THE SEVENTEENTH CENTURY THAT HAS BEEN ALTERED AS A COUNTRY RETREAT FOR THE RIGHT HON. SIR AUSTEN CHAMBERLAIN.



IN THE ENTRY AT TWITTS GHYLL, WITH A PEEP OF THE SITTING-ROOM WHICH EXTENDS ACROSS THE HOUSE ON THIS SIDE.



THE GARDEN FRONT OF THE CORNER COTTAGE, BEACONSFIELD, BUCKS. THE FIRST-FLOOR BALCONY FORMS A ROOMY SITTING-OUT PLACE, OVERLOOKING THE LAWN AND THE SPINNEY THAT ENCLOSES IT.

Burgess, Holden and Watson, Architects



THE ENTRANCE PATHWAY TO THE CORNER COTTAGE, BEACONSFIELD : PLEASANTLY PAVED WITH STONE AND TILE, WITH A BORDER OF PEBBLES ON EACH SIDE.



A GARDEN POOL IN A CHARMING SETTING. THIS IS AT ONE END OF THE CORNER COTTAGE, BEACONSFIELD, SHOWN ON THE PRECEDING PAGES. THE POOL HAS A STONE RIM, AND IS PAVED AROUND WITH PEBBLES.

KEEPING COOL by ELECTRICITY

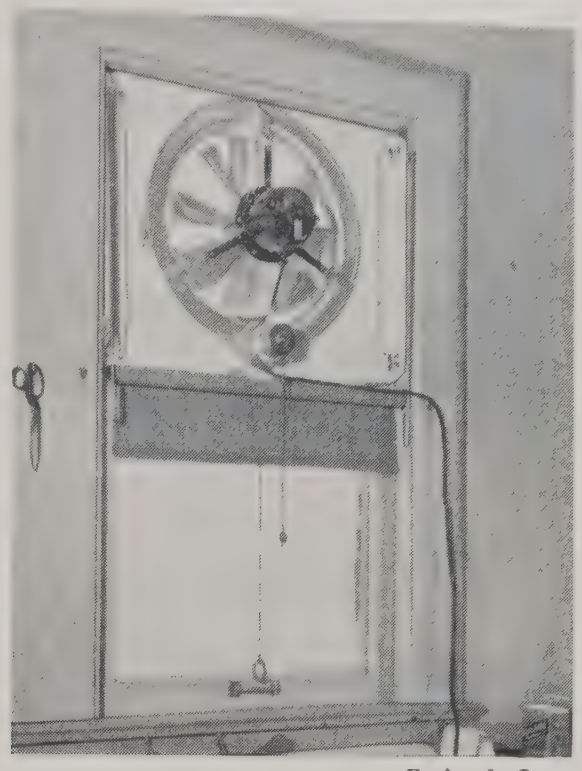
Fans for Use in any Part of the House

DURING the hot weather, when the house becomes stuffy and unbearable indoors, nothing is pleasanter than a cooling breeze from an electric fan. It is surprising,



General Electric Co.

AN OSCILLATING FAN—THE "FREEZOR."



Easiwork, L.

A REVERSIBLE FAN FITTED IN A KITCHEN WINDOW.

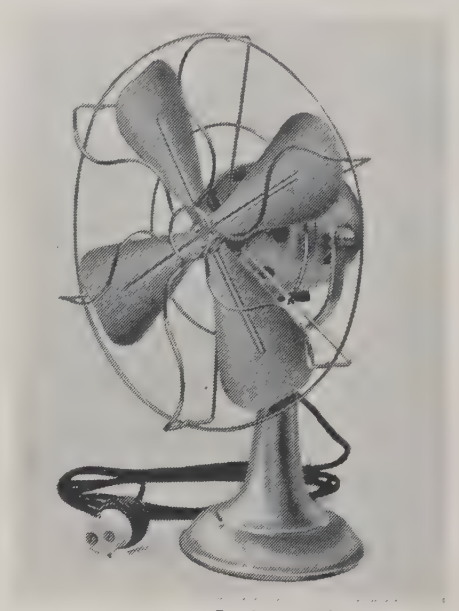
therefore, that this useful appliance is not more widely used, for it costs little and consumes only a small amount of current.

These fans have their application all over the house. In the kitchen, when cooking is being done, a comfortable atmosphere can at once be maintained by the turn of a switch, and cooking smells can as easily be carried off out of door or window. A particularly useful fan for this purpose is the reversible exhaust type adaptable for fixing in the upper part of the window. When the fan revolves in one direction a cool current of air is delivered into the kitchen, and when it revolves in the reverse direction all the heated air is carried away outside.

For keeping the air in the living-room refreshingly in motion, the electric fan is a positive boon. Another of its uses is for keeping a bedroom or sick-room wholesomely ventilated.

There is a wide choice of types and sizes. The simplest and cheapest is the fan which delivers a breeze in one direction only, according to the position in which it is placed. Another type oscillates backwards and forwards, giving a sweeping breeze from side to side. And yet another completely revolves and agitates the air all round it.

Any of these may be obtained in a form suitable for mounting on a table or desk, or the wall, or for attachment to the ceiling, and there are also fans that can be converted for either table or wall mounting. A 10in. or a 12in. fan is a serviceable size for general domestic purposes, and, preferably, it should be provided with a speed regulator, enabling any intensity of breeze to be obtained. If fitted with a convertible plug adaptor, the fan can be connected to an ordinary lamp-holder or wall socket. Some fans are fitted with a universal type of motor, suitable for operation on either direct or alternating current.



L. G. Hawkins and Co.

A TABLE FAN—THE "SUPREME."

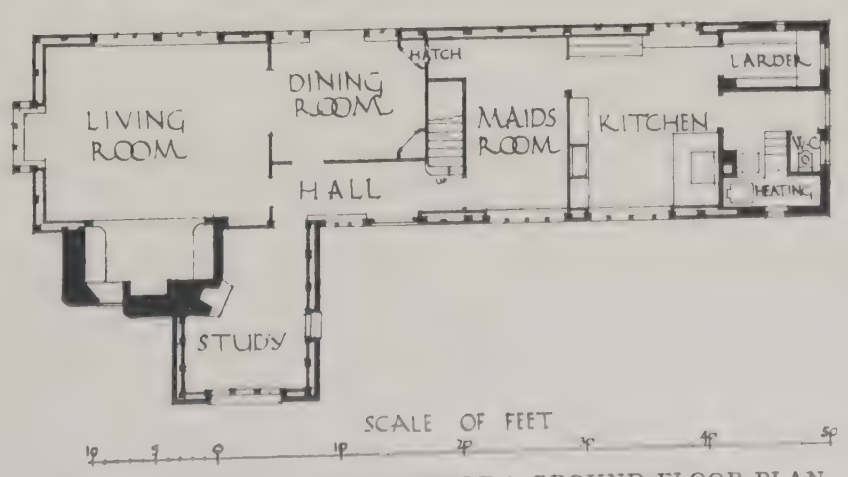
As regards running cost, this is comparable with an ordinary electric lamp. A 10in. fan is rated at about 30 watts, and one with 16in. blades about 75 watts. The former will give thirty-three hours' use, and the latter a little over thirteen hours' use, for a consumption of only 1 unit of electricity. So the running cost is very small indeed. And, once installed, an electric fan requires but little attention beyond the application of some lubricating grease to the bearings—about every two years.

A. J. BUDD.

NOTES ON THE PLATES

AT this time of the year especially, a loggia is a particularly enjoyable feature of a house. The example shown on page 81, in a house at Wonersh, commends itself at once; indeed, nothing could be pleasanter. The house was originally designed by the late J. F. Bentley (the architect of Westminster Cathedral), but after his death it was carried to completion by Mr. John A. Marshall and the architect's son.

Two views of the exterior of Twitts Ghyll (the country retreat of Sir Austen and Lady Chamberlain) were given in the June issue of HOMES AND GARDENS; and the two interior views now given show that the inside is as interesting as the outside. The furnishing of the sitting-room is admirably in keeping with the setting—quiet, unaffected and well suited to everyday use.



THE CORNER HOUSE, BEACONSFIELD: GROUND-FLOOR PLAN.

The Corner House, Beaconsfield, has recently been erected for Mr. R. N. Speaight. It is of half-timber construction, on sound lines. A good deal of the material for the fabric was provided by two old cottages at Thame, which were pulled down to make way for a cinema. The accommodation on the ground floor is shown by the accompanying plan. Upstairs are three bedrooms, a dressing-room and bathroom, and the roof space is utilised for a maid's bedroom and a boxroom.

To-day's Cost—To-morrow's Benefit

Exemplified by a Suburban House on which Extra Money has been Well Expended

THE accompanying illustrations show a house in the suburbs of London, on a corner site with the aspect south and west. As it was desired to get the living-rooms facing towards the south, and looking down the length of the garden, the house was put at the back of the site, with the entrance on the return road, forming a small entrance court with an approach through flank walls to a separate garage. The result is a somewhat unusual and interesting plan.

Externally the house has been kept as simple as possible—a free interpretation of modern Georgian. On the entrance side the front door forms the principal feature; on the garden elevation the French casement doors with a small balcony over. The house has 11in. hollow brick walls, the corners being formed by dark bricks set back ½in. from the face. The arches to the windows are of tiles, as also are the sills, and hand-made sand-faced tiles form the roof covering.

The entry leads into an octagonal vestibule with domed ceiling, the walls, ceiling and woodwork being painted dull gold and stippled. On the right is a door leading to the living-room, balanced on the other side by an arch giving access to the remainder of the house.

hot water, heats the linen cupboard and two radiators (one in the hall, the other on the landing). All cooking and preparation of food is done in the scullery, which is white-tiled from floor to ceiling. The sink is placed immediately under the window, with movable draining-boards, across the end of the room. The larder opens out from the scullery, is white-tiled the full height, and has movable slate shelves.



A. L. Abbott, L.R.I.B.A., Architect

ENTRANCE FRONT AND FORECOURT.

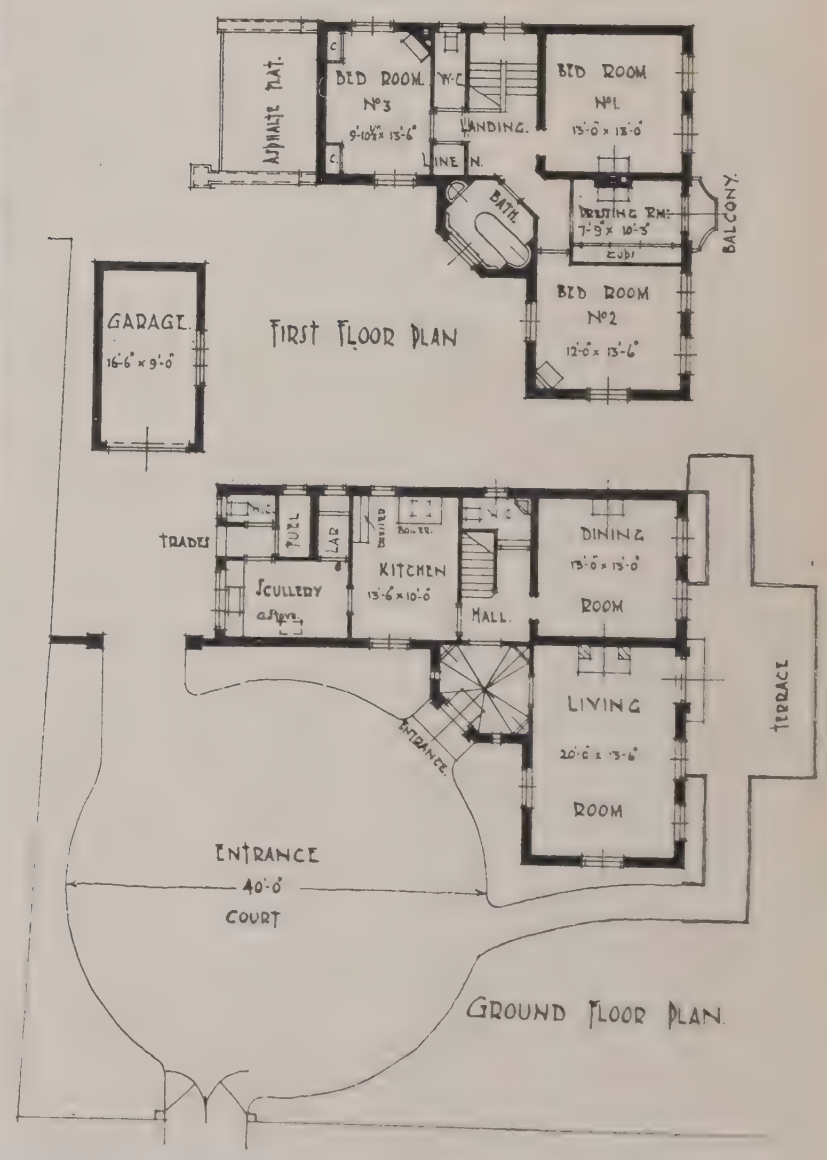


THE GARDEN FRONT.

The living-room is 20ft. by 13ft. 6ins., lighted on three sides. The walls, ceiling and woodwork are all finished in "sunshine yellow." The curtains, pelmets and lampshades are salmon pink, and the chairs are upholstered in brocade of the same colour. This room (shown by the centre illustration on the opposite page) is heated by a coal fire—the only one in the house.

The dining-room is 13ft. square, heated by a gas fire. Its walls, ceiling and woodwork are rose du Barri, wiped and covered with a vandyke glaze, the mouldings being silver, blacked and wiped. The lighting pendant is silver picked out with dark blue, and supported by a dark blue cord and tassel; the curtains and pelmets also being dark blue.

The working parts of the house have been kept as compact as possible. The kitchen, though fitted with enclosed glazed dresser and cupboards, is used mainly as the maids' sitting-room. The "Sentry" boiler in this room provides an open fire for the servants, and also supplies the domestic



The house occupies a corner site, with the living-rooms facing south.



THE DINING-ROOM.
Walls, ceiling and woodwork are rose du Barri, with applied mouldings silvered.

On the first floor, over the vestibule, is an octagonal bathroom, its walls being lined up to a height of 5ft. with vitreous mosaic in blue and old gold; the floor being of the same material in blue. Some illustrations of this bathroom were given in HOMES AND GARDENS for February last.

The principal bedroom is 13ft. square, its walls, ceiling, woodwork and furniture being light lilac, stippled. Next to it is a fitted dressing-room with built-in cupboards right across one end, the inside of the doors being fitted with mirrors. The walls, ceiling and woodwork of this room are painted apple green.

Floors throughout, upstairs and down, are of oak battens in narrow strips secret-nailed and polished.

While it would appear that some of the fittings and finishings are lavish, in reality they are economical, as they are lasting and effect a great saving in labour. The walls, being all painted, are readily cleaned and will not require redecoration for a long while to come; likewise, the floors, being of oak and polished, require little attention, and necessitate only the use of rugs instead of carpets; and the tiling to bathroom, lavatories, scullery, etc., leaves no place to harbour dirt, can readily be sponged down, and requires no renovation.

Throughout the house the plumbing is run in chases or ducts, so that all pipes are hidden, but yet accessible.

Exclusive of the garage, the house has a cubic content of 24,500 cubic feet, and with ordinary finishings could be built at approximately £1,850, but with fittings and finishings as illustrated, in a normal district, it would cost about £2,200. Mr. A. L. Abbott, Licentiate, R.I.B.A., was the architect.



THE LIVING-ROOM, WITH WALLS AND CEILING SUNSHINE YELLOW.

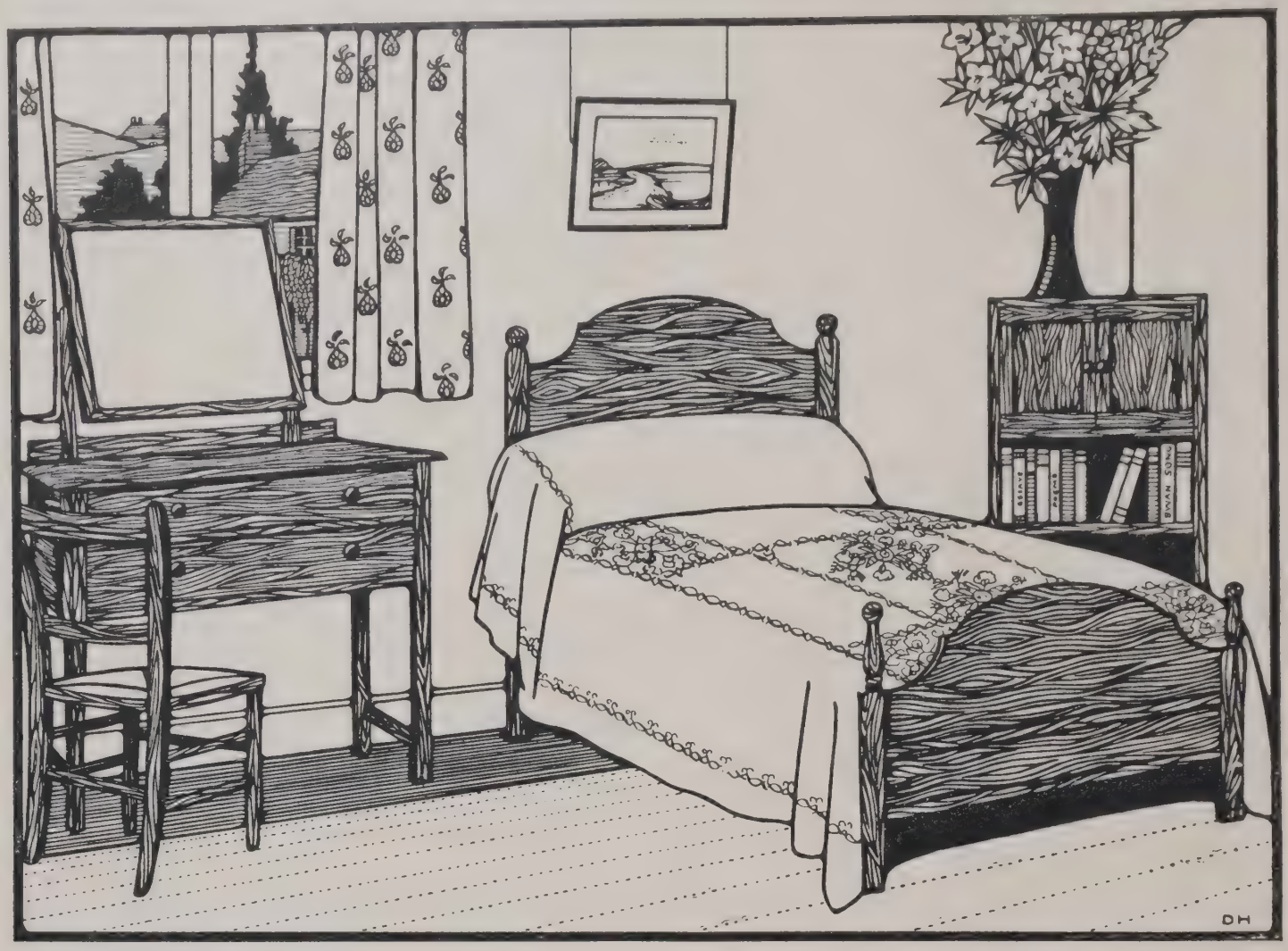


THE PRINCIPAL BEDROOM.

Books for the Home-Builder

THOSE who contemplate the erection of a house for themselves will find some excellent examples and much useful information in some books in the "Country Life" series. There is, for instance, "Small Family Houses" (second edition, 11s., post free), which illustrates thirty-five houses costing from £1,000 to £3,000. "Small Country Houses of To-day" (25s. 9d., post free) deals with houses of somewhat larger extent. "The Book of Bungalows" (third edition, 9s., post free) is the best book of its kind published. And "The House You Want" (2s. 10d., post free) gives, in dialogue form, a great deal of practical advice concerning the planning and equipment of the house that suits average needs. All these books can be obtained from The Publisher, "Country Life," Limited, 20, Tavistock Street, Covent Garden, W.C.2.

A BEDSPREAD made ON HOLIDAY

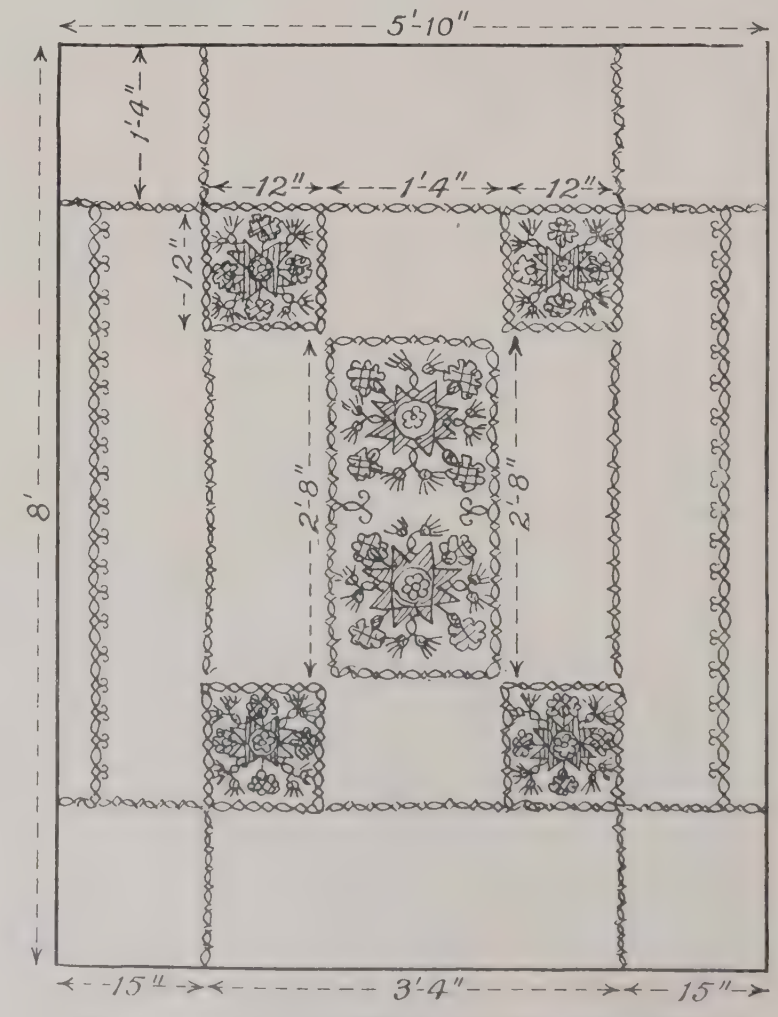


1.—THE COMPLETED WORK.

Most women like some needlework to do when on holiday, and instead of being "fancy needlework" it can be of a most useful sort. The bedspread here illustrated—specially designed and worked for HOMES AND GARDENS *—is an admirable example, and so schemed that different people can do a portion each.*—EDS.

THERE is no more attractive bed-covering to be found than one of good linen decorated with embroidery; but the thought of dealing with such an area of material has, no doubt, often discouraged many an industrious needlewoman. The difficulty can, however, be overcome by dividing the bedspread into sections, which are eventually joined together, the seams themselves forming part of the general design. By this means several members of the family can all work at the same covering; or, if no help is forthcoming, the single worker will find her task much lighter than she would have imagined possible. Holiday-time is just the occasion for tackling a piece of work on these lines. The small sections will easily slip into a light work-bag, and the pattern can be followed from the illustrations here given, in the same manner as a crochet one would be.

The bedspread illustrated is of "Old Bleach" fadeless linen (C. 42)—a daffodil yellow, worked with a bold cross-stitch pattern in "Pearsall's Filoselle," No. 63A, of a deep Chinese blue,



2.—PLAN OF THE BEDSPREAD, WITH DIMENSIONS.

which has a wonderfully rich effect on the glowing background. Five skeins were used to work the square shown in Fig. 3, with four threads in the needle at a time.

For the whole bedspread 2¾yds. of 45in. linen and 2¾yds. of 36in. width are required. The wider material is needed for the portion which is to lie on the bed, while the narrower one is to be cut in half lengthwise and sewn on either side of the centre portion. A glance at Fig. 2 will show you at once how to plan out your different sections and how big each one should be. There are seventeen in all, but of these only five are richly decorated. The small centre panel contains two of the squares shown in Fig. 3 (opposite), but they must be worked on the material diagonally, not straight, as in the four corners. The cross-stitch is worked over double canvas (which should measure eight squares to the inch), as this does away with the tedious business of counting threads.

Before beginning the stitching make quite sure that your square (as shown in Fig. 3) is



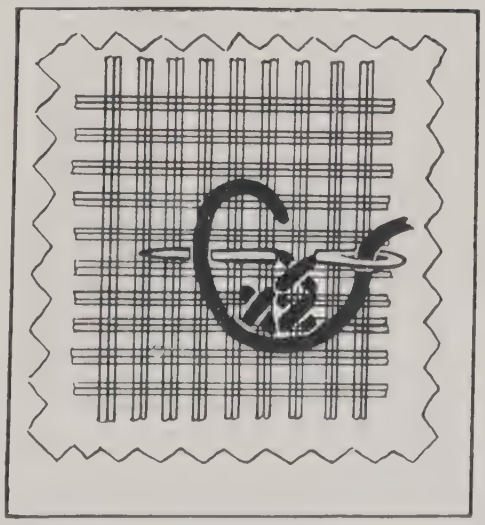
3.—ONE OF THE SIX SQUARES WORKED IN CROSS-STITCH.

perfectly straight and even, then tack on to it very carefully a piece of the canvas a little larger than the pattern you wish to work.

It is most important that the lines of the canvas should correspond with the grain of the linen, and that both lie perfectly flat without any wrinkles.

It is simpler to begin the design in the centre and work outwards. Find the centre each way and mark it with a coloured thread, so that you are sure of beginning in the right place.

The method of working cross-stitch over canvas is illustrated in Fig. 4, where it will be noticed that the first arm of the



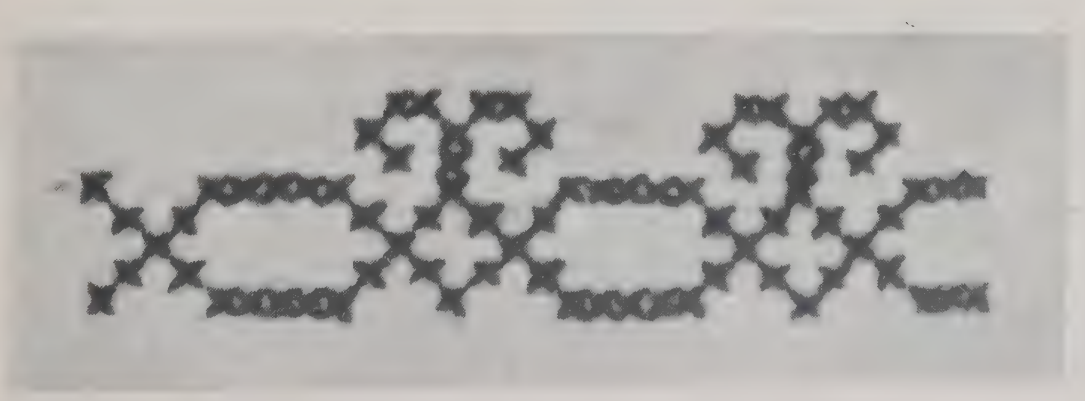
4.—METHOD OF WORKING.

cross goes from right to left and the top one from left to right. This arrangement must be kept to all through the work, or the effect of the stitching will not be nearly so good. To ensure making no mistakes it is necessary to keep your work always the same way up.

When the cross-stitch pattern is completed the canvas thread can be all pulled away and the embroidery will be found standing out enchantingly on its shining yellow ground. A detail of the border which may be used on the two long side panels which fall on either side of the bed is shown by Fig. 5.

M. E. ROLLESTON.

The bedspread is of daffodil-yellow linen, and the cross-stitch pattern is worked in Filoselle of a deep Chinese blue.



5.—DETAIL OF THE BORDER ON EACH SIDE OF THE BEDSPREAD.

There are six squares like the one illustrated above, and the panels on the two sides are finished with the border here shown.

AN L-SHAPED DRAWING-ROOM

THIS room is in the house of an architect, Mr. Cyril Farey, F.R.I.B.A., *overlooking Regent's Park—one of those tall stucco-fronted houses that were built in the early part of the nineteenth century. At some later date it was given its present L-shaped form by taking down the dividing wall between the front and back rooms, and when Mr. Farey took it in hand it had two fearsome fireplaces as well as a frieze and picture rail of the customary sort. By a careful choice of colour and the introduction of furniture of an individual, modern character, it has now acquired a fresh air, and one of distinction.*



THE FIREPLACE END OF THE ROOM.



LOOKING TOWARDS THE FRONT.

THE room is often used for dancing, and very little trouble is involved in preparing it for these occasions and afterwards altering it back to its everyday appearance. A gramophone in a silvered cabinet (seen in the two illustrations on this page) supplies the necessary music, and a new floor of 2in. oak strips laid over the old floor and treated with a wax stain provides an admirable surface. On the floor are Persian rugs, including a fine Bokhara in the front portion of the room. The general effect is one of refinement and restraint.

In a Town House



THE END FACING THE FIREPLACE.

THE walls are covered with a purple-grey paper of slightly rough texture, and the woodwork has a stippled glaze of similar but darker tone. Against this quiet background various notes of bright colour have a most pleasing effect. The windows are hung with a fabric in which salmon colour prevails, the curtains being lined with the same grey as the walls. The electric wall fittings have bronze frames painted vermilion flecked with gold, and vermilion appears again in the shaped mirror over the fireplace, and on the floor standard with its vellum shade. When lighted up at night the effect is delightful.

THE furniture in the room consists wholly of new pieces. The single chairs are silvered and have black seats, and placed against the end wall is a walnut bookcase, simple and satisfying in design and of excellent workmanship. The new fireplace (designed by Mr. Farey) has a mantel and hearth of Ancaster stone, and a "Heaped" fire.

At the back end of the room the doorway opening into what was formerly a conservatory has its upper portion treated as a box light with a metal grille and coloured glass.



LOOKING TOWARDS THE BACK.

EVERYDAY DISCOVERIES

Readers are invited to submit items for this page; but they must be of things which they themselves have tried and tested. Responsibility for their accuracy rests with contributors. For each item published 5s. will be paid—on the 7th of the month. Entries must be on postcards addressed to the Editors, HOMES AND GARDENS, *20, Tavistock Street, Covent Garden, London, W.C.2, and marked "Everyday Discoveries."*

For a Rusty Spring Mattress.

Brush the mattress with a stiff brush, and give it a coat of aluminium paint, when it will not only be greatly improved in appearance, but also will never rust again. Aluminium paint has a good covering capacity, so only a small tin will be required.—(M. E. F.)

* * *

Glue-making.

Glue is of no use unless it is perfectly dissolved, and this often takes a long time. The reason is that the heat of boiling water is only just sufficient to melt the glue. Much better results can be obtained by using a solution of salt and water, which boils at a higher temperature than plain water. Stir salt into water until you have a mixture that tastes strongly, then put this into the outer vessel. Break the glue into small pieces, put these in the inner pot and just cover with water. Glue should always be used thin and hot.—(S. L. B.)

* * *

When Moving Heavy Furniture.

It is sometimes necessary to move single-handed a heavy piece of furniture, such as a box ottoman or a big cupboard. This is very difficult to do alone, if no castors are fitted. But I find it can be accomplished quite easily by placing a round piece of wood (I use the copper-stick) under the end nearest to the direction in which you wish to take the piece of furniture. Slightly raise the end and push the roller under with the foot. Then push the cupboard from the opposite end, and replace the stick in the first position when necessary. A broomstick cut in half or the handle of a carpet sweeper answers the purpose well.—(T.)

* * *

Biting Insects and Flies.

Flies, midges and mosquitoes greatly dislike the odour of oil of lavender. Before sitting in the garden, it is a good plan to rub a few drops on the wrists, ankles and neck. Oil of geranium is also fragrant, and just as good for keeping insects at bay. It may be obtained from any chemist. To rid a room of flies, fill a large bowl with steaming water and into this drop a little oil of lavender. In a short time all the flies will vanish. The lavender bowl has a most refreshing effect on the air of a room in hot, stuffy weather.—(S. L. B.)

* * *

Deodorising Bottles.

Repeated washing with water will not always remove the odour of the former contents of a bottle. A very effective deodoriser is to be found in well crushed mustard seed. If this is of the black variety, so much the better. Pour a little of the seed into the bottle and then add luke-warm water, shaking well. Pour out and rinse with cold water and, in most cases, the bottle will be quite free from odour. If necessary. repeat the operation.—(J. R.)

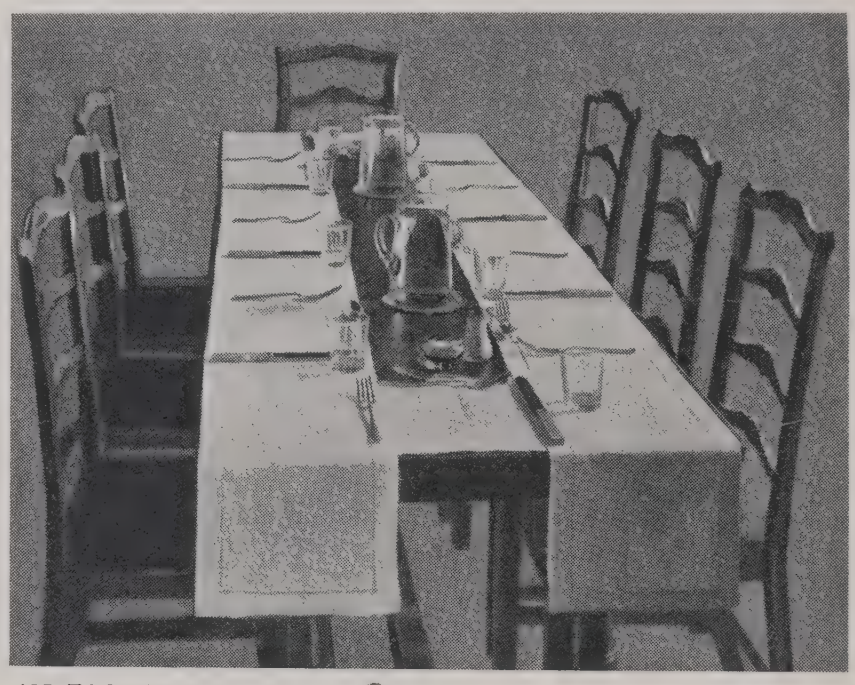
Cooking by the Clock.

When you are working upstairs and there is a dinner cooking in the kitchen, set the alarm clock for the time the meal has to be taken from the oven. You can then go on with your work without fear of forgetting the dinner—the alarm will remind you!—(M. M. G.)

* * *

Chintz Lining for Drawers.

It is difficult to fit lining paper neatly into the drawers of a bow-fronted chest. So buy some glazed chintz (the old lining patterns can often be had very cheaply at sale times) and cut a shaped piece for each drawer, hemming the edges. Being glazed, these linings keep in place and do not soil quickly. Mine have been in use for nearly two years without washing. They can, however, easily be washed at home, plenty of starch being used to renew the glazed surface.—(A. F. M.)



AN ECONOMICAL ARRANGEMENT WITH LINEN STRIPS IN PLACE OF A TABLECLOTH.

These strips are easily laundered and very serviceable.

* * *

A Cement for Ironwork.

A good cement for repairing cracked greenhouse pipes, boilers and tanks, fixing iron railing standards, bolting up corrugated iron roofing, and similar jobs, can be made by mixing some powdered or air-slaked quicklime to a thin paste or cream with the whites of two eggs and working in enough iron filings to form a stiff compound. Spread this over the rough parts to be united, or "work" it well into the cracks. Press or clamp together, if necessary. Remove excess cement, and smooth. This cement dries quickly and makes a very strong joint or "stopping."—(M. E. H.)

* * *

A Remedy for Burns.

Always keep a small bottle of 1 per cent. picric acid on a shelf in the kitchen. A chemist will make this up for you. It will save many a bad burn if applied at once to the injured part. The pain ceases in a very short time, and no blister will result. The acid makes a yellow stain when first applied, but this soon disappears and leaves no scar.—(A. A.)

* * *

For New Footwear.

Heavy walking boots or shoes can be quickly "broken in" by pouring in a small quantity of whisky—sufficient just to cover the bottom lining—and allowing it to soak in. New footwear so treated can be worn immediately, and for an almost indefinite period, without causing the least discomfort.—(H. R. R.)

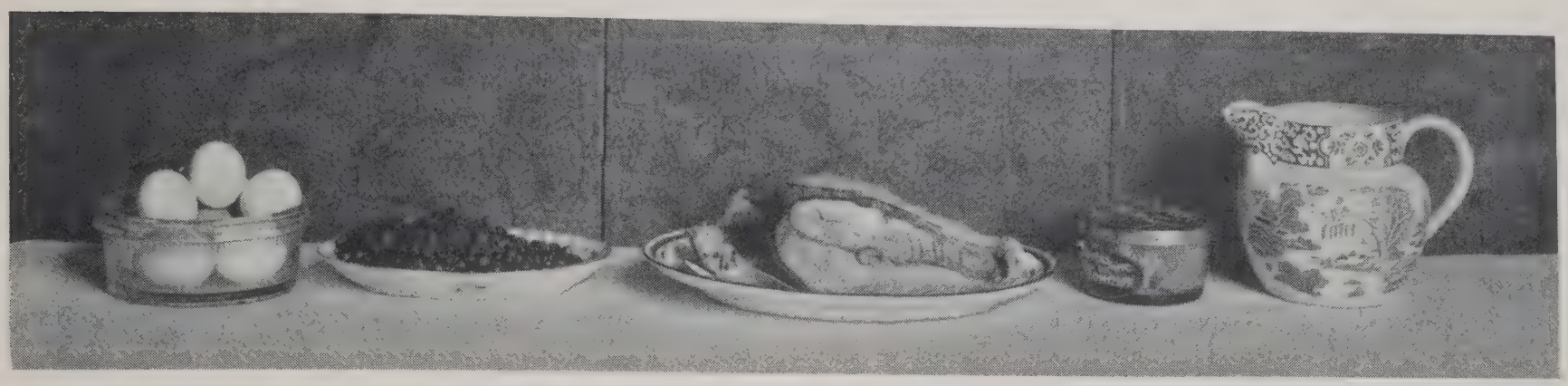
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A Tarpaulin Substitute.

A good substitute for tarpaulin may be made by painting ordinary sacking canvas on both sides with a waterproofing solution. This is made by mixing a half-pint each of boiled and raw linseed oil with 2 ozs. of lampblack stirred into it. The sacking must be dry and clean.—(M. E. H.)

PRACTICAL PROBLEMS in DIET—II

In this article, specially written for HOMES AND GARDENS, *Professor V. H. Mottram, M.A. (Professor in the University of London, and head of the Physiology Laboratory at King's College for Women) discusses the food value of various items in the everyday menu. Calories (heat-giving), proteins (body-building), and vitamins (growth-regulating) are dealt with in turn, and the comparative figures given show clearly how the housekeeping money may be most profitably expended.*—EDS.



THE problem of feeding a family is an easy matter if we do not have to consider the purse unduly. So long as the cooking is plain and the food substantial, so long as the diet is based on the dairy foods, meat, vegetables, salad, fruit and cereals, appetite is a safe guide to what is needed, both in kind and quantity. It is only when cooking is luxurious and the taste perverted and spoiled that appetite is a dangerous guide.

When, however, the purse has to be considered, then the problem of a judicious lay-out of one's means needs a closer knowledge of dietetics to solve it. In the article published in last month's issue it was stated that the important things to consider in diet are calories, proteins and vitamins. If you get these the other requisites will be added unto you. No clear definitions of these three desiderata were attempted in that article, because economy was not in question. But when you have a view to economical purchase, these things must be more closely considered, particularly the calories.

Food Values in Calories.

The human body acts like a slow-combustion stove; it takes its fuel in the form of food and slowly combusts it in the various tissues of the body, thereby producing heat and energy. Thus, my heart in the course of the day produces enough heat to boil a quart of water, my liver probably much more, and my muscles perhaps enough for ten quarts. All this heat comes from burning food.

Now, some foods yield more heat than others. Thus, 1lb. of cod when burnt in the body would boil one quart of water, while 1lb. of butter would boil 32 quarts. Scientific workers have calculated the heat produced by nearly every imaginable food and expressed the results as yield of so many great calories per pound. (It does not matter much what the calorie is, but for those who must have some rough idea of what they are talking about, we may say that 100 great calories will boil a little less than a quart of water.)

Thus we find that 1lb. of asparagus will yield only 56 great calories, and strawberries 162. (These are small amounts and explain why a friend, who at College lived on asparagus and strawberries when in season, was invariably hungry.) Milk yields 368 per pint, and eggs about 87 each. The oyster yields 40 only, the sole 297, the salmon 800 and the fresh herring 643 per lb. Beef runs about 1,000 per lb. and mutton 1,700, while pork is intermediate in position at 1,300. Good Cheddar cheese yields 2,000, and butter 3,500. Poultry and game run at about 300–500, though duck, goose and pheasant run much higher. Vegetables and fruit (with the exception of dried fruit) run low, while cereal products run from about 1,000 for bread to 1,600 for biscuits.

This is a remarkable range, and the range becomes more remarkable when you take price into account. Thus, oysters and asparagus cost well over £1 for a thousand calories, while salmon actually costs less than cod! In fact, when you range foods according to their costs per thousand calories you get some

A COMPARATIVE LIST.

The following is a list of common foods in the order of their cost for 1,000 great calories.

	s.	d.
Haricots	0	1¼
White flour, oatmeal	0	1½
White bread	0	2
Vegetable margarine	0	2¼
Germ bread, wholemeal bread, macaroni, spaghetti, rice and dried peas	0	2½
Sago and sugar	0	2¾
Dates	0	3¼
Animal fat, margarine and tapioca	0	3½
Dried currants and figs	0	4½
Potatoes	0	5
Suet and treacle	0	5½
Neck of mutton (imported)	0	5¾
Cornflour	0	6¼
Parsnips	0	6½
Butter and Raisins	0	7
Loin of lamb (imported)	0	7¼
Loin of mutton (imported) and onions	0	7¾
Shoulder of lamb (imported)	0	8
Plain biscuits	0	8½
Ribs of beef (imported) and milk	0	9
Fresh herrings	0	9¼
Cheese	0	9½
Sweet biscuits and leg of pork	0	10½
Shoulder of mutton (imported) and smoked bacon	0	11
Leg of mutton (imported)	0	11¾
Leg of lamb (imported)	1	0¼
Neck of mutton (English) and turnips	1	0½
Kippers and loin of mutton (English)	1	0¾
Carrots and fat round of beef (imported)	1	1
Loin of lamb (English)	1	2
Loin of pork and shoulder of lamb (English)	1	2½
Bloater	1	3
Ribs of beef (English)	1	4
Smoked ham	1	6¼
Beet	1	6¾
Lean round of beef (imported), fat round of beef (English), leg of mutton (English), shoulder of mutton (English)	1	8
Leg of lamb (English)	1	9
Condensed milk	1	10½
Oranges	1	11¼
Apples	2	1¾
Cabbage	2	2¼
Medium round of beef (English) and fresh haddock	2	2¾
Lemons	2	4
Lean round of beef (English)	2	4¼
Cauliflower	2	6
Bananas	2	9
Grapes	3	4
Cod steak	3	7
Celery and smoked haddock	3	10
Eggs (winter price)	4	4
Spinach	5	0
Cod (whole)	5	2
Tomatoes	6	8
Sole	6	10
Cucumbers	7	8¼
Turbot	8	11
Halibut	9	0½
Strawberries	about 10	0
Asparagus	26	4
Oysters	40	0

shocks, especially when you realise that the average man needs 3,000 great calories per day. Foods which you have thought cheap come into the rankly extravagant class; and dear foods come into the reasonable. The cod is dearer than the best fillet of beef. Milk and butter are cheap. It would cost a man £6 a day to live on Whitstable oysters only (assuming that he could swallow the quantity), and none but a Crœsus could command them.

The list set out in table form on the preceding page will give the housewife some idea of whether she is spending economically or no; and she will note that, with the exception of eggs (at winter price), the dairy foods come high in the list, with the meats next, then the vegetables, and the fresh fruits and white fish nowhere.

Such a list can be used more scientifically. We are agreed that each male in sedentary occupation needs 3,000 great calories per day; each woman, 2,500; adolescent girls, 3,500; adolescent boys, 4,000; children up to five years of age, 1,500; from six to ten, 1,800; and from ten to twelve or thirteen, 2,100. From this a sum of the calorie needs per day of a household can be made. For example, a family consisting of husband, wife, boy of sixteen, girl of fourteen, boy of ten, three maids and a chauffeur, would need at least 3,000 + 2,500 + 4,000 + 3,500 + 1,800 + 7,500 + 3,000 = 25,300. If the caterer has £1 a day to spend for food (*i.e.*, 240d.), this means that the average cost per thousand great calories should be a little under 9½d. To gauge whether she is being extravagant, double that figure—1s. 7d.—and see how many foods above that price occur frequently in the menu. Probably a household of that size would be affording £2 a day on food, so that twice 1s. 7d. (*i.e.*, 3s. 2d.) would give the upper limit of economy. Other families with other incomes can fix a level to meet their needs and what they can afford. Ninepence per 1,000 is a good figure for most middle-class houses. If the average housewife looks down the list to see what costs more than 1s. 6d. per 1,000 great calories, she will probably be horrified.

Proteins.

These are essential for body-building, and examples of them in nearly pure form are egg-white, gelatin, the lean of meat and white fish. Some proteins are better than others and dietitians are agreed that we need a definite ration of animal protein per day. This ration can be found in 4½ozs. of cheese, 5½ ozs. of lean meat, 7¼ ozs. of fresh herrings, 7½ozs. of mutton and pork, 4–4½ eggs or 1⅞ pints of milk. Any one of these rations will do per day, or we may take aliquot parts. Most middle-class people take more than their ration of animal protein per day; it is only among the working-classes that the amount taken comes near the border line. Then economy counts, for cheese and herrings cost much less per ration than eggs. A cursory glance at her housekeeping books will tell the average wife if her family is obtaining enough animal protein.

Vitamins.

There are substances present in minute amounts in various foodstuffs. There are now so many of them that it is difficult for the average person to remember them all, their functions, the foods in which they are found and the way they behave in cooking. They are particularly important in the diet of children. At a guess, 1 pint of milk a day and 1 oz. of butter per day will supply sufficient of vitamins A and D (especially if advantage be taken of the rare gleams of sunshine in this country). Most foods contain B (i) and B (ii); C is found in oranges, lemons, grape fruit, tomatoes, watercress and in the cabbage tribe (which, unfortunately, lose much of it in cooking). As regards vitamin E, it is not known if it be essential for human beings.

The summary of the vitamin problem, so far as it concerns the housewife, is that no diet which is without vitamins is economical; that the vitamin-containing foods are relatively expensive, especially those containing C (note their position in the calorie cost list); and that she can most easily and cheaply give C by means of fresh salads of watercress and tomatoes. And the summary of the whole problem of feeding the family is that *if your diet contains meat, fish, milk, butter, cheese, green vegetables, salad and fruit the whole year round, it is as good as modern research can suggest.*

V. H. MOTTRAM.

THE CARPET SWEEPER

WHEN, and by whom, the carpet sweeper was first introduced, it would perhaps be difficult to discover, but years of use have proved its value, and it has maintained its position as an item of house equipment despite the advent of later appliances of a kindred sort. Its ready facility accounts much for this. After a meal, for instance, when crumbs have been dropped on the carpet, it is only a moment's work to run the sweeper around the table.

Carpets, as a rule, do not require a thorough cleaning every day, but in order that they may be saved unnecessary wear through grit and dirt being ground into them by foot traffic, all surface dust should be regularly removed. This work the carpet sweeper does excellently, with little trouble.

It is not suggested that it can do such serious work as the vacuum cleaner, with its strong suction. Nothing too good can be said about that invaluable appliance, for, in the matter of cleaning carpets (including stair carpets), walls, upholstery, beds, etc., it is the acme of thoroughness. The ideal arrangement in a house is to have a vacuum cleaner, either hand or electrically-operated, for weekly use on floors and furniture, and a carpet sweeper to remove surface dust and litter as required. The dirt in each case can be emptied direct into the dust-bin.



A "EWBANK" SWEEPER.

In its general arrangement the carpet sweeper has changed very little since it was first introduced, though many improvements have been embodied in the latest models. There are several excellent machines from which to make a selection, such as the "Bissell" and the "Ewbank." In the "Ewbank" sweeper ball bearings are the secret of the very easy running of its brush, while armoured pulleys take the place of wooden pulleys for the friction drive—giving extra strength and long life to the sweeper. Immovable rubber cushions are fitted at all the corners to ensure that furniture and paintwork are not damaged by careless use. In some models the brush is automatically cleaned by a comb as it revolves, and those who have used a sweeper without this improvement will know only too well how cottons and hair become entwined in the bristles of the brush, and prevent its effective working.

C. H. M.

THE CHARM OF WALNUT

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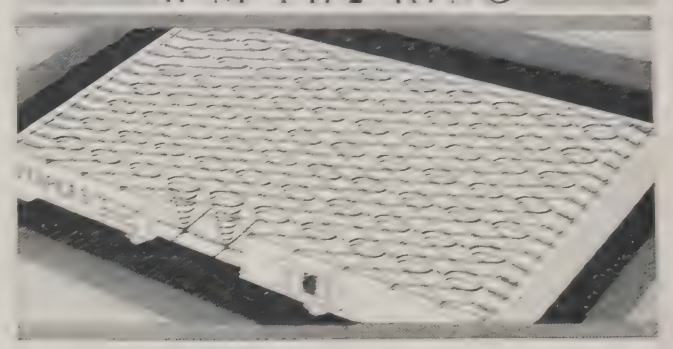
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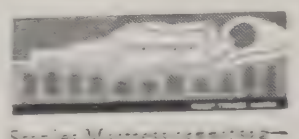


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...ation commences on page xxxvii.

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DA

The Garden section commences on page xxxvii.

A DAY ON THE BEACH

Quickly-Prepared and Suitable Meals for All the Family

WHEN the weather is fine and the catering good, a whole day spent on the seashore can be delightful. If one has a hut of the lock-up type, a few useful things, such as china, etc., and a small store of additions to the menu (tinned fruits, biscuits, tea, etc.), will be ready at hand, then, with a car for getting to and fro, picnic meals are not difficult to arrange. On the other hand, if there is neither lock-up hut nor car, everything having to be carried, and possibly for some distance, more forethought and planning are necessary to make things go smoothly.



A BATHING INTERLUDE.

Over-much time spent in preparing, cooking and "putting up" the food—which time otherwise would be spent in the open air—is always keenly begrudged, so the aim should be to adopt the quickest and easiest methods, reducing the actual cooking to a minimum and selecting items that can be prepared the previous day.

The Mid-day Lunch.

Since the whole day is spent out of doors, part of the food provided for this meal must be fairly substantial and nourishing, although light and digestible, for the younger folk at least will be strenuously amusing themselves and developing a healthy appetite.

Sandwiches.—These, if well made and cut, and with an appetising filling, are excellent occasionally or as supplementary to other items, but if provided frequently they lose their attraction. When cutting sandwiches beat the butter to a cream with a wooden spoon; it will spread easily and quickly on the bread.

For the fillings there is choice among the following:

(*a*) Sliced or minced cold meat with a little cooked bacon, ham or tongue, and nicely seasoned. Boiled, pressed or corned beef are excellent.

(*b*) Eggs, sliced or chopped, well seasoned and flavoured, with a sprinkling of mayonnaise salad dressing or anchovy sauce.

(*c*) Meat and fish pastes, home-made, or, if bought, with a little additional flavouring and seasoning.

(*d*) Finely grated or thinly sliced Cheddar cheese or cream cheese; or, if cheese sandwiches are not liked, just the small portions of cheese sold in boxes, with biscuits or bread and butter.

Note: Chopped lettuce or cress and finely sliced cucumber spread on the filling give variety and make refreshing sandwiches; or lettuce leaves and tomatoes or cucumber cut into blocks and eaten finger-fashion are pleasant accompaniments.

A cold chicken with the skin removed and divided into neat joints is very useful for a picnic lunch; so, too, is minced meat roly poly, the recipe for which is given later.

Fruit for the Second Course.—Fruit, fresh, tinned, stewed or bottled, served with a little cream or "Ideal" milk if you like either, and a sweet biscuit or plain cake, is very suitable, and preferable to sweet, rich pastries.

Beverages.—The popular barley water made from Robinson's Patent Groats (directions for which are given on each tin) is one of the safest and most refreshing drinks. It is an excellent thirst-quencher, is very wholesome, and can be quickly and easily made. It is an improvement to add a little lemon juice after it is strained.

Then there are home-made lemonade, various fruit syrups, "Kia-Ora" and other advertised "squashes" which, diluted with water, make very refreshing drinks. Water is always one of the heavy items in the picnic basket. It keeps refreshingly cool in a large "Thermos" flask.

Tea is a light refreshment, just tea and milk (which should have been boiled) possibly for the small people. Sometimes a few biscuits may suffice, but a little bread and butter is generally preferred. For this it is a good plan to take a long roll, or half of one if large, which can be cut and buttered so easily, or buttered beforehand and wrapped in grease-proof paper and an old table napkin all ready for serving. As a change, there are jam sandwiches, but for these a stiff jam should be used, otherwise they are "messy."

A home-made cake of the cut-and-come-again type never goes begging, and is really far nicer than the small buns and cakes, which, however, can be purchased at a local bakery, if there is one.

The "appointments" for the meal have generally to be cut down to a minimum because of the transit, but a tablecloth (check pattern is suitable and attractive), paper serviettes and a few china, enamel or cardboard



ALL VERY SUITABLE FOR THE SEASIDE MEAL—MINCED MEAT ROLY POLY, SOME SALAD, AND CUT-AND-COME-AGAIN CAKE.

plates are indispensable (the cardboard cups which are now made to hold hot liquid can be used instead of china); and most useful are glass bottles with secure lids for carrying stewed fruit, etc.

Minced Meat Roly Poly.

Ingredients :

1 lb. of minced meat
6 ozs. of minced bacon, ham or tongue
1 dessertspoonful of chopped parsley
Thick gravy or brown sauce to bind mixture
1 teaspoonful of mixed herbs
Salt, pepper.

Short Pastry :

10 ozs. of flour
5 ozs. of fat
½ teaspoonful of baking powder
Salt
Water to mix.

Any cold meat, with the exception of pork, is suitable. Trimmings and the remains of a joint, piece of bacon, ham or tongue, corned, boiled and pressed beef can all be used, but for these latter kinds more moisture is required for mixing.

For flavouring, grated lemon rind, Harvey or Worcester sauce, finely chopped cooked onion and a few of the vegetables chopped which have been boiled with beef.

The meat mixture should be fairly moist, otherwise the roly poly may eat dry.

Method :

1. Mix the minced meats with the parsley, herbs and any other seasonings that may be fancied, and moisten with the thick gravy or brown sauce.

2. Make the short pastry. Roll it out into an oblong rather thinly; if too thick, the inner part of the pastry will be insufficiently cooked and heavy. Wet the edges, spread the meat mixture over it, roll up and seal the ends well.

3. Place on a greased tin and bake in a moderately quick oven for about ¾ to 1 hour.

Note : When required, slice the roll, wrap it in a well greased paper and an old table napkin for packing in the basket. Lettuce or tomatoes eaten with the roll are a nice addition.

Variations.

(*a*) *Pasty :* Line a plate rather thinly with pastry and spread thickly with the mixture. The meat should be rather moister than that used for the roly poly. Cover with pastry, ornament the edges, make a hole in the centre, brush over with beaten egg, and bake. When cold the pasty may be cut into wedge-shaped pieces on the plate ready for serving when required.

(*b*) *Meat Rolls :* Roll out the pastry into an oblong shape as for sausage rolls, cut it down the centre, then divide each strip into six or eight pieces of an equal size. Wet the edges. Spread the mixture on each piece thickly, fold the pastry over, flake the edges, brush over with beaten egg, make three cuts with a knife across the top of each roll and bake in a quick oven.

Sometimes individual portions, such as the small rolls and patties, are preferred, but this entails more trouble than one whole pasty or the roly poly.

Cut-and-Come-Again Cake.

Ingredients :

1 lb. of flour
2 teaspoonfuls of baking powder
Pinch of salt
6 to 8 ozs. of butter, or butter and lard
6 to 8 ozs. of fruit
2 ozs. of candied peel
2 eggs
1 to 1½ gills of milk.

To vary recipe : (*a*) Use either sultanas, raisins or currants, or small quantities of each fruit; omit candied peel if preferred; flavour with the grated rind of a lemon, or a few drops of vanilla, almond or lemon essence, nutmeg or spice. (*b*) If a dark cake is preferred, substitute one teaspoonful of bicarbonate of soda for the baking powder, and either sieve the former with the flour or mix it with a little milk. For the fruit, use raisins only, and add one tablespoonful of golden syrup, reducing the amount of sugar slightly if considered too sweet. The syrup blended with a little warm milk will mix more readily with the other ingredients. (*c*) Two to three ounces of rice flour substituted for the same amount of plain flour gives a pleasant shortness to the cake mixture.

Method :

1. Line a cake tin with a buttered paper, chop the candied peel, clean the fruit and beat the eggs.

2. Sieve the baking powder and sugar with the flour.

3. Rub the butter well into the flour with the tips of the fingers.

4. Add the fruit and candied peel.

5. Add some of the milk with the beaten eggs and mix with the dry ingredients, adding the remainder of the milk if required; the cake mixture should be sufficiently moist to drop from the spoon.

6. Turn into the prepared tin and bake for 1½ to 2 hours in a moderately quick oven until well risen, nicely browned and firm to the touch. Test in the usual way with a clean warm skewer.

7. Remove the paper and turn on to a rack in a tilted position to cool.

S. E. N.

A SUMMER SWEET

SWEETS for a meal in summer need to be cool and appetising, not overrich, and not involving much time and trouble in their preparation. There is a wide choice of dishes that conform to all these needs, among them being Crèmes à la Romaine, the recipe for which is here given.

Ingredients :

¾ pint of milk
4 yolks of eggs
3 ozs. of castor sugar
1 oz. of gelatine
3 ozs. of sweet almonds
1 gill of cream
½ oz. of bitter almonds
Glacé cherries
Pistachio nuts
Wine or lemon jelly.

Method :

1. Coat some small moulds with the liquid jelly, and when set decorate each with glacé cherries and sliced pistachio nuts.

2. Blanch, dry and chop the almonds, put on a baking sheet, and place in a moderate oven to colour a golden brown. Reserve a few of the chopped and browned sweet almonds and chop them finely.

3. Put the milk with the coloured almonds into an enamel-lined pan, bring slowly to boiling point and leave for five minutes, then add to the beaten eggs.



CREMES A LA ROMAINE.

4. Rinse out the pan, return the liquid to the saucepan and make the custard in the usual way.

5. Strain through a fine sieve into a basin, dissolve the gelatine in three tablespoonfuls of water, whip the cream (being careful to do this lightly), add these and the few finely chopped almonds to the custard and flavour with vanilla essence.

6. When the mixture is nearly setting, pour it into the small moulds and leave to set.

7. Turn out and decorate the dish with chopped jelly.

S. E. N.





Greek Silver Mirror
1st - 2nd Century A.D.

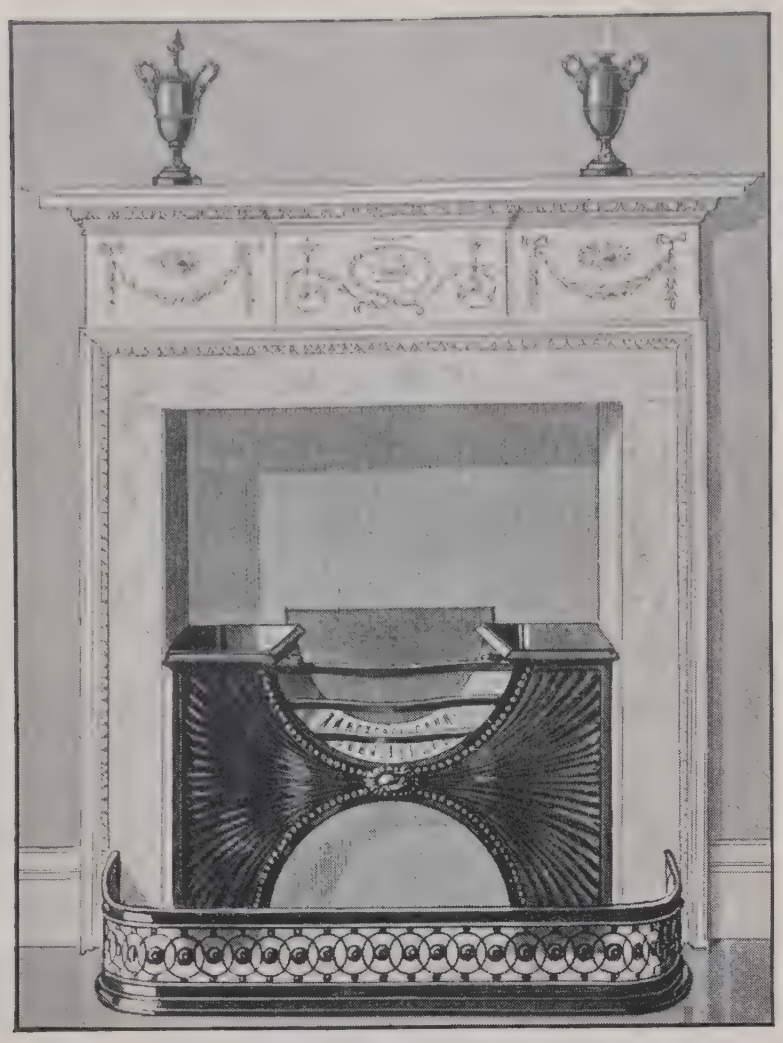
The Ladies of Greece

The year 328 B.C. was very exciting for the ladies of Greece. Their famous countryman, Praxiteles the sculptor, had just discovered that polished silver made much better mirrors than the brass and copper which had been used for the purpose until then. The efficiency of metal mirrors depended entirely upon the brightness of their polish, and one cannot help wondering what the Grecian ladies of old used for polishing. Nowadays, of course, when one wants a deep, mirror-like polish on any kind of silver or silver-plate, Silvo is used. Besides being speedy in its work, Silvo is equally safe, for it contains neither mercury nor acid.

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The Garden section commences on page xxxvii



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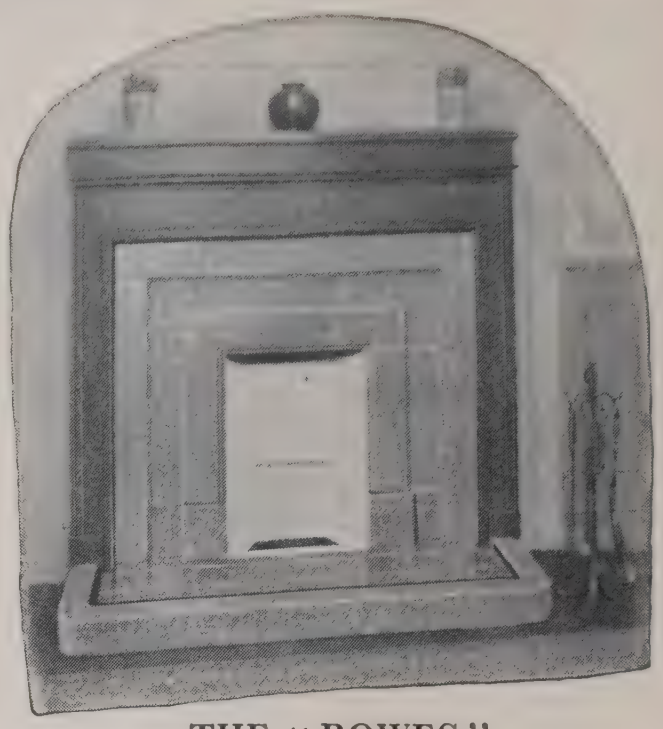
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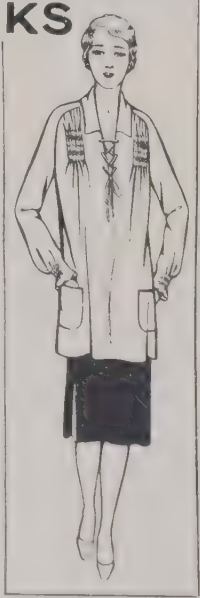
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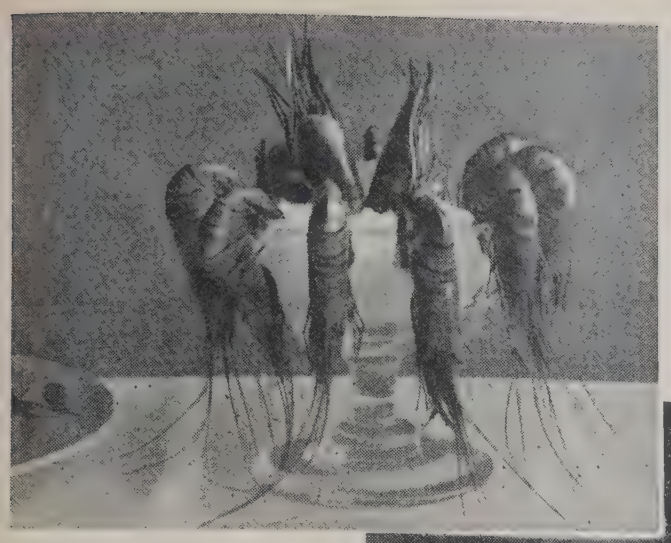
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The Garden section commences on page xxxvii.

PRAWNS ARE NOW AT THEIR BEST

Some Most Attractive Dishes can be Made with these Delicate Shell-Fish



A PRETTY WAY OF SERVING PRAWNS.
Arranged around crushed ice in a glass.



PRAWN CROUTES AND PRAWN BARQUETTES.

PRAWNS are seasonable all the year round, but are at their best in the summer months. They resemble the shrimp and are almost transparent, but, like the lobster, turn a bright red colour when cooked. Like all shell fish, prawns, to be wholesome, must be perfectly fresh.

To cook prawns, put them into boiling salted water and allow them to boil from seven to eight minutes. When done they change colour. If over-boiled, they become tough and are tasteless.

To shell prawns, hold the head between the thumb and second finger of the right hand, taking the tip of the tail between the thumb and first finger of the left hand. With the nail of the right forefinger raise the shell at the angle, pinch the tail, and the shell will come away, leaving the prawn attached to the head.

Prawns are largely used as a garnish for fish dishes, but when shelled are prepared in a variety of ways for small entrées, either hot or cold, and similar to those in which lobster and oysters are the chief ingredients.

In their preparation aspic jelly is frequently used, or the prawns are blended with some good sauce, as in the following recipes.

PRAWN CROUTES.

Ingredients :

6 very small dinner rolls
12 prawns
1 gill of tartare sauce
1 hard-boiled egg
2 anchovies
Anchovy essence
1 gherkin
1½ ozs. of butter
Parsley
Mustard and cress
1½ gills of aspic jelly.

Method :

1. Cut about one-third part from the top of each roll, take out the crumb and dry the crusts in a warm oven.

2. Chop the prawns, filleted anchovies, gherkin and white of egg, and mix these with the tartare sauce.

3. Put a little mustard and cress in each roll and around the edge, fill the rolls with the prawn mixture, and cut out slices of jelly about ¼in. thick. Place one on the top of each roll, and in the centre of each round of jelly a prawn head, secured with a little of the flavoured butter. Decorate with the remainder, using a forcing bag and rose pipe.

4. Place the croûtes on a dish covered with a paper d'oyley and garnish with parsley.

To Make Flavoured Butter : Pound the hard-boiled egg with the butter and sufficient anchovy essence slightly to flavour and colour, mix thoroughly, rub through a sieve and use as directed.

PRAWN BARQUETTES.

Ingredients :

For Pastry :
4 ozs. of flour
1 oz. of butter
1 yolk of egg
Salt
Water
A few drops of lemon juice.

Prawn Mixture :
18 large prawns
½ oz. of butter
¼ oz. of flour
½ gill of milk
1 yolk of egg
1 tablespoonful of grated Parmesan cheese
Cayenne pepper
Salt
2 whites of eggs.

Method :

1. Make the pastry, which is termed "cassolette," being a short pastry made with very little fat and mixed to a stiff paste. Sieve the flour with a pinch of salt, rub in the butter thoroughly, moisten with the yolk of egg, lemon juice and a very little water, and mix thoroughly into a stiff paste. Work and knead it well until quite smooth; then roll it out very thinly and leave for about one hour.

2. Grease some boat-shaped moulds—six or eight, according to size—and line with the pastry. Leave for a few minutes to allow the pastry to shrink, then trim the edges.

3. Prepare the prawn mixture. Shell and chop the prawns coarsely, melt the butter in a small pan, add the flour, and mix well. Add the milk, and stir over the fire until the mixture thickens. Then remove from the fire and beat in one yolk of egg.

4. Add twelve prawns, also the grated cheese, salt and cayenne, and finally stir in the two stiffly-whisked whites of eggs.

5. Put sufficient of the prawn mixture into the little moulds to fill them about three-parts full.

6. Bake in a moderate oven for about 20 to 25 minutes, until the mixture is well risen and browned and the pastry cooked.

7. Remove from the moulds, sprinkle each little barquette lightly with paprika pepper, and garnish with the remaining prawns and sprigs of parsley.

S. E. N.

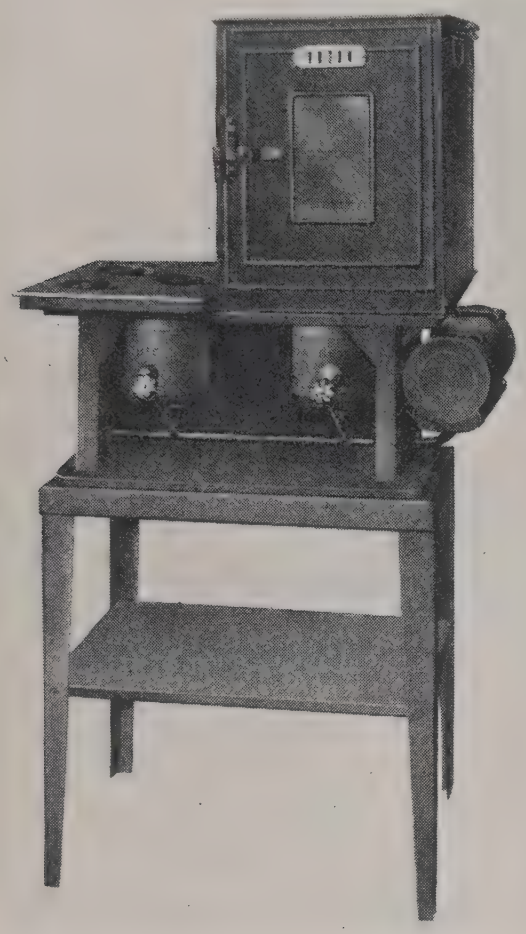
"Cooking Without a Cook"

OF real practical help to the housewife who wishes to provide meals that are appetising, nourishing and a little out of the ordinary is the book bearing the above title. It brings together a series of recipes from HOMES AND GARDENS, all of which can be relied upon to give excellent results. The book can be obtained from the Publisher, "Country Life," Ltd., 20, Tavistock Street, W.C.2. Price 3s. 9d., post free.

COOKING BY OIL

Not a Makeshift—but Efficient and Serviceable all the Year Round

IN towns the general practice is to use coal, gas or electricity for cooking, but even for town-dwellers the oil cooker possesses many advantages; in fact, some people would not relinquish their modern oil cooker for any other appliance. So far as the country is concerned, and especially in districts where no public supply of gas or electricity is available, the oil cooker is invaluable. It is not a makeshift arrangement, but one which will stand the test of regular cooking for a family, large or small, with the minimum of trouble.



Henderson Sales Co.

THE "BES" WICKLESS OIL STOVE.

This burns vaporised paraffin, the heat of the flame being equal to gas.

In Victorian days the oil appliances in use were messy, wasteful and ineffective. The old straight wicks were very slow at their work, and always advertised what they were doing by an unpleasant smell. Moreover, they were not to be trusted, for if set in the slightest draught, they "jumped" and smoked terribly.

By contrast, the present-day oil cookers have "blue-flame" burners, the result of careful experiment in the laboratory and trial under everyday conditions, and they may now be regarded as perfect. The "blue flame" is gas mixed with air in the proper proportions, and in this way an intense heat is obtained. Quite small cookers are made to suit very modest needs, or in a single cooker one may have as many as four or five burners fitted within a stand, fed by gravity from an oil container at one end, this vessel being of glass and so devised that it can be removed and replenished without any trace of oil getting on the hands.

A four-burner model is sufficient for all average needs, two of the burners being set apart for boiling purposes, and a good-sized oven placed over the other two. The oven is suited to every sort of baking and roasting, and the progress of cooking can be watched through the glass panel set in the door. A white-enamelled cabinet top equipped with a plate rack, and a shelf beneath the burners, for pots and pans, complete a handy oil range.

Not the least merit of the oil cooker is that it is portable, needs no flue or supply connection of any kind, and therefore can be placed just where it is most convenient and in the best light. In passing, it may be remarked that a left-hand light is preferable for cooking, as it is for writing—a fact which is often overlooked.



Anglo-American Oil Co

COOKING WITH A FOUR BURNER "VALOR-PERFECTION."

The burners, with circular wicks, fed from the oil container on the right, give a blue flame, clear and smokeless. The oven is removable and has glass panes in the door, so that the progress of cooking can be watched.

Three points especially should be noted when cooking by oil: (1) Use only the best oil; poor oil has a good deal of sediment, which clogs the feed pipes and causes serious loss of heat. (2) Do not turn the burners too high. Give the cooker sufficient time to do its work at a steady, even temperature. (3) Keep the stove immaculately clean. It will then be found no more troublesome than any other cooker, and is certainly most economical to run.

G. B.

COOKS' HINTS

Don't Throw Away Orange Peel.

The fresh rind of oranges and lemons should never be thrown away, but grated and rubbed into castor sugar. It can then be stored in a bottle, and will always be valuable for flavouring sweet dishes.—(E. G. W.)

* * *

To Prevent Minced Meat Burning.

Lay two pokers on the kitchen range and place your saucepan or boiler on these. Your meat will then not burn, and you need not stir so often as when the pan stands on the stove. I find this equally good when boiling heavy joints, and making jams and pickles. I cook for forty-eight every day, and can well recommend this method.—(D. M. A.)

* * *

Too Salt!

The careful housewife who saves the water in which vegetables have been boiled for stock may sometimes find she has inadvertently made it too salt. The addition of potatoes, rice, macaroni or celery will probably neutralise this fault, and sweet vegetables like carrots and tomatoes are definite counter-agents. Water in which salt beef has been boiled may often be used for soup in this way.—(D. M. W.)

* * *

Tying Up a Pudding Basin.

When fixing cloth or paper around a basin for boiling or steaming a pudding, dip the string in water and tie it round the basin while it is wet. It will then not slip in use.—(C. G. W.)

* * *

An Inexpensive Cake Decoration.

Lumps of sugar soaked in a few drops of cochineal and left to dry make an effective and inexpensive decoration when grated over trifles, iced cakes, etc.—(D. M. E. C.)

* * *

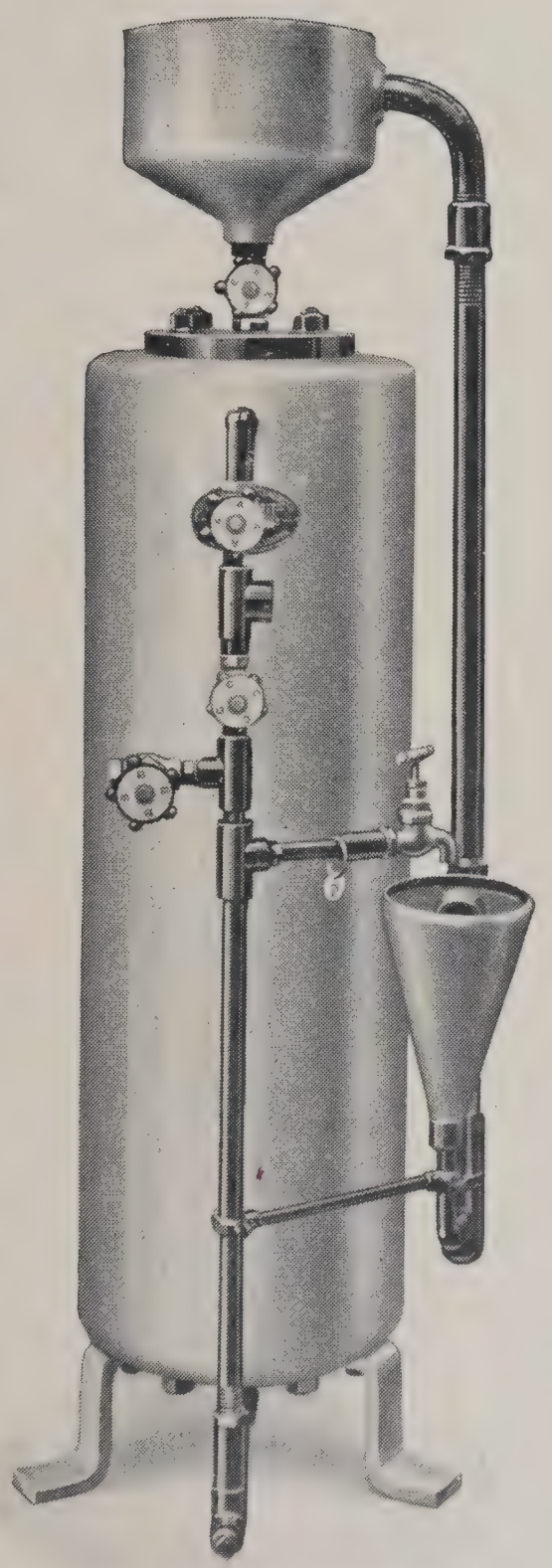
Storing Lemons.

Occasionally it is possible to buy lemons at a lower price than they usually command, and the housewife who is able to secure a bargain in lemons will do well to take advantage of it. If some dry sand is put at the bottom of a large earthenware jar, and the lemons are placed in the sand so

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The Garden section commences on page xxxvii.



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The Garden section commences on page xxxvii.

that they do not touch, and more dry sand is used to fill up all the spaces, it will be found that the lemons will keep good for months.—(M. G. P.)

* * *

Jam-making Hints.

When jam-making, pour a drop of methylated spirit into an egg-cup and drop a little jam into this. If it is boiled sufficiently, it will immediately "jell." This is a much better way then testing the jam in a saucer. —(D. H.)

A pinch of bicarbonate of soda added to jam when it begins to boil brings all dirt and impurities to the top in a froth which can be easily skimmed off. It also neutralises the acid of the fruit. Jam made of bilberries or black currants thus treated leaves no stain on the lips after eating.—(D. B.)

* * *

In-a-Hurry Cakes.

4 ozs. of self-raising flour, 4 ozs. of ground rice, 3 ozs. of butter or margarine, 3 ozs. of sugar, the grated peel of a lemon, 6 ozs. of sultanas, a level teaspoonful of bicarbonate of soda and ½ pint of milk. Sieve the flour and rice. Add the sugar, lemon peel and sultanas. Make a hollow in the centre of the mixture, in which place the butter in small pieces. Dissolve the soda in the milk, which must be boiling, then pour on to the butter. When this is melted, mix all together thoroughly. Owing to the use of *boiling* milk, no prolonged beating is necessary, and the cakes cook very quickly, in 10 to 12 minutes in a hot oven.—(G. P.)

WHAT SHOULD CHILDREN READ?

THE children of to-day are provided with abundant literature of an ephemeral sort, but it is well to see that their reading-matter includes also a good selection from what may be called the classics.

"Robinson Crusoe" is the most fascinating of these, and it should be read in its simplest form by the seven-year-old, and again with more detail at nine. It provides unceasing games, and many a story can be built upon it. It particularly appeals to a lonely child, who will pretend for hours that he is Robinson and the nursery carpet the island.

"Swiss Family Robinson" follows close, and will be enjoyed by children of eight and nine. It is a book which is read over and over again; one girl I know read it seven times, and invented many new adventures for the Family.

Another great favourite is "The Wind in the Willows," which is a delightful book for a mother to read aloud. The adventures of Ratty and Moley are never forgotten, and the career of the motorist Toady will hold a little audience enthralled. It has a flavour of its own which is best brought out by reading aloud, and may truly be called a classic.

All the books of Mrs. Ewing should find a place on the library shelves. The best-loved are "Jackanapes," "A Flatiron for a Farthing," "Lob-lie-by-the-Fire" and "Jan-of-the-Windmill." These books, too, lend themselves to reading aloud, and the mother will enjoy them as much as the children. They should be read to children from eight years old upwards. At these ages, too, the "Jungle Books" of Kipling are much appreciated, also "Just So Stories, "Puck of Pook's Hill" and "Captains Courageous." Other books by Kipling can be added to the library in later years.

"The Old Curiosity Shop," "Oliver Twist" and, indeed, a great deal of Dickens can be read aloud to young children who are forward for their age, and "Uncle Tom's Cabin" and "Treasure Island" are appreciated by children whom people not much used to young folk would think far too small to understand them.



Charles Roberts's animal stories are excellent books for children of eight and nine, and there are many from which to choose. Like all classics, their stories never pall, and can be read by grown-ups with delight.

Ernest Seton's studies of Bear, Stag, the "Pacing Mustang," "Krag, the Kootenay Ram," are suitable for children of ten and eleven. The illustrations are full of imagination. Little footprints of bird and beast run round the margins, and feathers flutter down the pages.

Two old books, well-nigh forgotten by this generation, which are a joy to animal-loving children, are "Black Beauty" and "Beautiful Joe," stories of a horse and of a dog. They could be given to a child of eight, and should be found on every bookshelf.

The story of the Odyssey, that ancient classic, has been told by Padraic Colum in a beautiful book called "The Adventures of Odysseus and the Tale of Troy." The language is noble yet simple, and the adventures enthralling. A child of ten would love it, and would receive help for the future when he meets the same story in the original language.

Fairy stories, and by this I mean classic fairy stories, are a key to worlds of delight, and Hans Andersen, Grimm and much of Perrault are every child's heritage, while Barrie's "Peter Pan," though a comparatively new book, has earned its inclusion in the list. One of the joys of the early years of children who are now middle-aged were the books of Lord Brabourne, whose "Stories for My Children" is too good, if, perhaps, a little over-exciting, to be allowed to be forgotten.

Very different, but always enjoyed by young children, and often by grown-ups, too, are the books of Hugh Lofting about the now famous Dr. Dolittle—"Dr. Dolittle's Journey," "Dr. Dolittle's Circus," "Dr. Dolittle's Zoo." These are too new to be called classics, but they have an immortal touch in them.

"Alice in Wonderland" and "Through the Looking Glass," of course, claim a place in the library; and Lear's "Nonsense Books." These can be read at any age. And the mention of these books reminds us that in the last year or two the nursery bookshelf has been enlarged by the addition of the delightful "Mr. Tootleoo" and "Mr. Tootleoo Too," by Elinor and Bernard Darwin.

Favourites for the eleven and twelve-year-old are "The White Company" and "Sir Nigel," by Conan Doyle, and many of Rider Haggard's well known books. Scott's "Ivanhoe," "Quentin Durward," "Rob Roy," "Kenilworth" and "Peveril of the Peak" will be enjoyed at twelve years old, and the rest of Scott can follow later.

For older girls the immortal "Little Women" and "Good Wives" must not be overlooked, and for older boys "Tom Brown's Schooldays" and "Westward Ho!" come as a door opened into a new life of gallant deeds and glorious travels.

These are only a few of the famous books for children, but they should all be found in the bookcase, and may form, some day, the nucleus of a good library. It cannot be too strongly emphasised that good reading should begin early.

A. J. UTTLEY.

FITNESS and FINE FORM

Some Old Craftwork that Shows How the Two May be Co-Related

A GOOD deal has been said recently about fitness and suitability to purpose in connection with household things, and stress has been laid on simple forms; but the fact should not be overlooked that fitness can equally be associated with fine, even elaborate, forms. There is a tendency just now to claim all the virtues for the undecorated article, but decoration is by no means to be regarded as leprous. A highly decorated article can have just as much merit as a severely plain one. It all depends on the character of the decoration. Ruskin once said, in the dogmatic manner of his youth: "Never decorate the things of everyday use," but in later years he frankly modified this view, and admitted that the most beautiful thing he had ever seen was the carved handle of a plough. It would be quite easy to cite a score of instances which prove, incontrovertibly, the rightness of ornament in the right place. It is bad ornament, or ornament in the wrong place, that we of to-day especially suffer from.



SILVER OCTAGONAL TEAPOT WITH DIAPER OF RAYED SPOTS.
Made by Robert Hennell, and bearing the London hall-mark 1789-90. *The stand is oval and engraved with leaves: date* 1796-97.

The chocolate-pot and the two teapots illustrated on this page are admirable examples of the truth that serviceability can go hand in hand with fine form and rich ornament, when the designer and the craftsman have the necessary sureness of eye and skill of hand. The body of the chocolate-pot is shaped so as to hold a good quantity, and its neck and lip are perfect for pouring out. The teapots are similarly of suitable shape, and the straight spout with square end carried up to a level above the body of the vessel enables tea to be poured out without those drips that are so irritating. All three vessels, moreover, have ebony handles, which are heat-resisting, and all three would be quite easy to keep clean inside and out.



SILVER CHOCOLATE-POT WITH CHASED AND REPOUSSE DECORATION: DATE 1773.

The originals were till recently to be seen at the Victoria and Albert Museum, and the illustrations here given are from photographs reproduced by permission of the Museum authorities. P.



A SHEFFIELD PLATE TEAPOT OF THE LATE EIGHTEENTH CENTURY.



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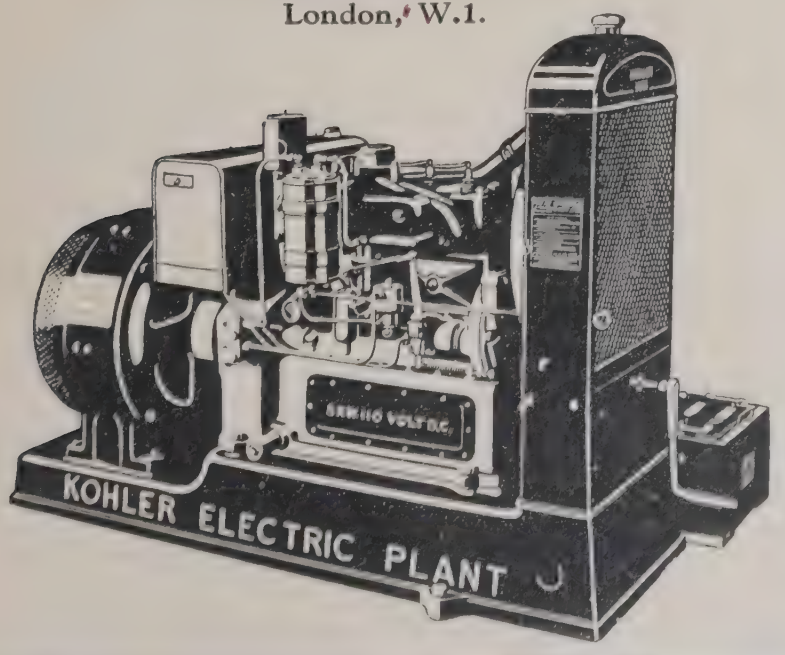
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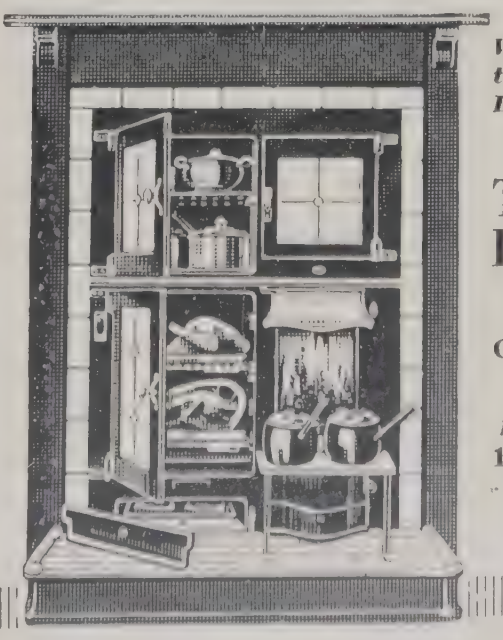




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The Garden section commences on page xxxvii.

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The Garden section commences on page xxxvii.

What Every Dog Wants

Proper Food, Healthy Sleeping Quarters, and Regular Attention

IN the old days anything was considered to be good enough for a dog; but the advent of shows and the increased interest taken in pedigree stock have brought into existence a considerable industry that caters for all canine needs. And we are preculiarly fortunate in the character of the firms that specialise in supplying the foods and appliances required by our four-footed friends.

The biscuit manufacturers, for instance, take a pride in the quality of the articles they sell, and they have exercised much ingenuity in inventing nourishing and appetising foods suitable for all classes of dogs, recognising that variety is appreciated as much in the kennel as it is in the dining-room of the master. A constant menu of one particular thing would become as monotonous as Irish stew served daily in the home. Consequently, we have the choice of a number of different sorts of biscuits, and when these are exhausted we can fall back upon meals, which may be given dry, or soaked with hot water, gravy or milk. As the fare of adults is inappropriate for puppies, an entirely different range of nutriment is provided that comes into use from weaning-time onwards, until teeth and digestive organs can tackle anything within reason. Even the tiny biscuits that are given as a luxury, or reward, are not forgotten. And those who have anything to do with the training of dogs know the value of a recompense for willing service. These little biscuits have their uses, also, in encouraging the shy feeder.



GLORIOUS WEATHER.



GALLANT GALAHAD.

Perhaps it is rather like putting the cart before the horse to talk of foods before accommodation, but it does not matter much in a short article. I have always contended that such a willing servitor and devoted friend, who is entirely dependent upon us for his comfort and happiness, is entitled to more care than he often gets. If he is to live indoors, a sleeping basket is neater and more convenient than an empty box, and these articles are cheap enough. Supposing, however, it is not convenient to have him in the house, may I put in a plea on his behalf? Many of the so-called kennels are altogether unsuitable for their purpose. If you will look at those manufactured by reputable firms, I think you will agree that, for a comparatively modest outlay, it is possible to buy something that is not an eyesore, and something in which a dog can be confined without feeling that he is in a prison. I would especially draw attention to those that have a sleeping compartment at one end, and a space at the other in which the dog can move about freely, and see what is going on outside. Also to be noted is a comfortable and hygienic dog bed made of strong canvas wired on to a folding frame—a bed that is a protection against ground draughts, and one that can be washed and disinfected.

The other desirable accessories are simple and inexpensive. Leather leads may be either round or flat, and so may the collars. Which you get is purely a question of individual taste. Personally, I prefer a round collar for a long-coated dog. The name and address of the owner can be engraved on the plate provided, or on metal tallies that are affixed to the collar.

For all-round grooming purposes a dandy brush is as convenient as anything. I have a couple, one with stiff bristles and the other softer, with which the final polish is given. For making a short coat shine there is nothing equal to a hair hound glove. Combs, of course, are wanted for long hair, and there are trimming combs specially made for reducing the coats of wire-haired terriers to presentable proportions. And there is a wide range of soaps, shampoo powders and dry-cleaning powders.

A. Croxton Smith.



EIGHT MONTHS OLD.

A Little House with Big Rooms

The Cottage brought Up-to-Date, to Suit Individual Requirements

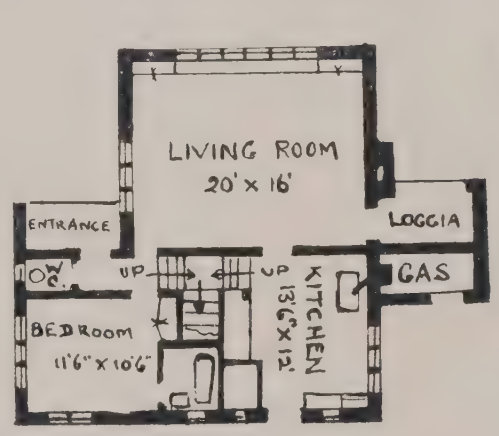
SOME years ago, the trials of a maidless Victorian house having nearly driven us frantic, we decided to live the "simple life." The housing shortage was more acute then than it is now, but after many fruitless efforts we managed to secure a furnished cottage. It was, of course, very small—just two tiny parlours, one at the back and one at the front, with a small kitchen-scullery opening out of the back one.

I think it is seldom appreciated that the essential difference between a cottage and a house is that a cottage has no hall. Most people seem to imagine that a cottage is merely a house built as small and as cheaply as possible, whereas it is this difference that at once makes cottage life simple, informal and intimate.

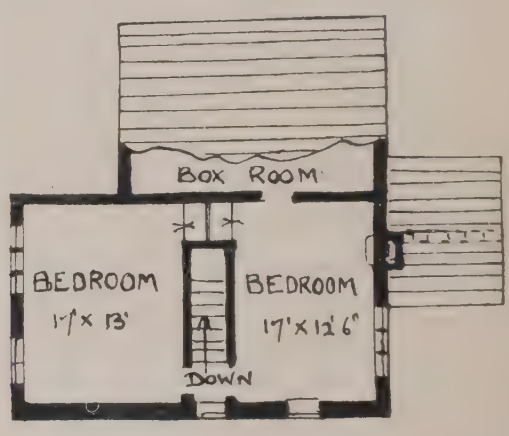
At the end of about a year, finding that the life still appealed to us, we decided to build a cottage of our own, and the result is here illustrated. We had felt cramped in the tiny parlours, so we determined to have one large living-room in our new cottage. There has been, of course, a great deal of discussion since the war about the question of "one large living-room," and it seems that some architects, in reply to the accusation that we are still building houses a century behind our needs, lay the blame on the housewife for not more readily accepting this type of plan. But, looked at purely from a workaday standpoint, I have never understood why one large living-room is considered more labour-saving than two smaller ones, and from our own experiences I am quite sure it is a mistaken idea. Entertaining, too, is very difficult, and if this type of plan is considered to express, as it were, the desire of the present age—having abandoned the extreme formalities of the last century—to be more informal, I can only say that there is no lessening of the dislike of being caught during a meal or the hundred and one intimacies in a day's life of an average suburban household. Apart from all this, there are endless difficulties, such as loud-speakers, gramophones, home-work to be done and letters to be written. On the other hand, if cottage life presents no difficulties to one, neither will one large living-room, for one large living-room belongs to the cottage, and cottages are not for the suburbs.



A VIEW OF THE GARDEN FRONT SHOWING THE RANGE OF WINDOWS THAT LIGHT THE LIVING-ROOM.



Ground-floor Plan.



First-floor Plan.

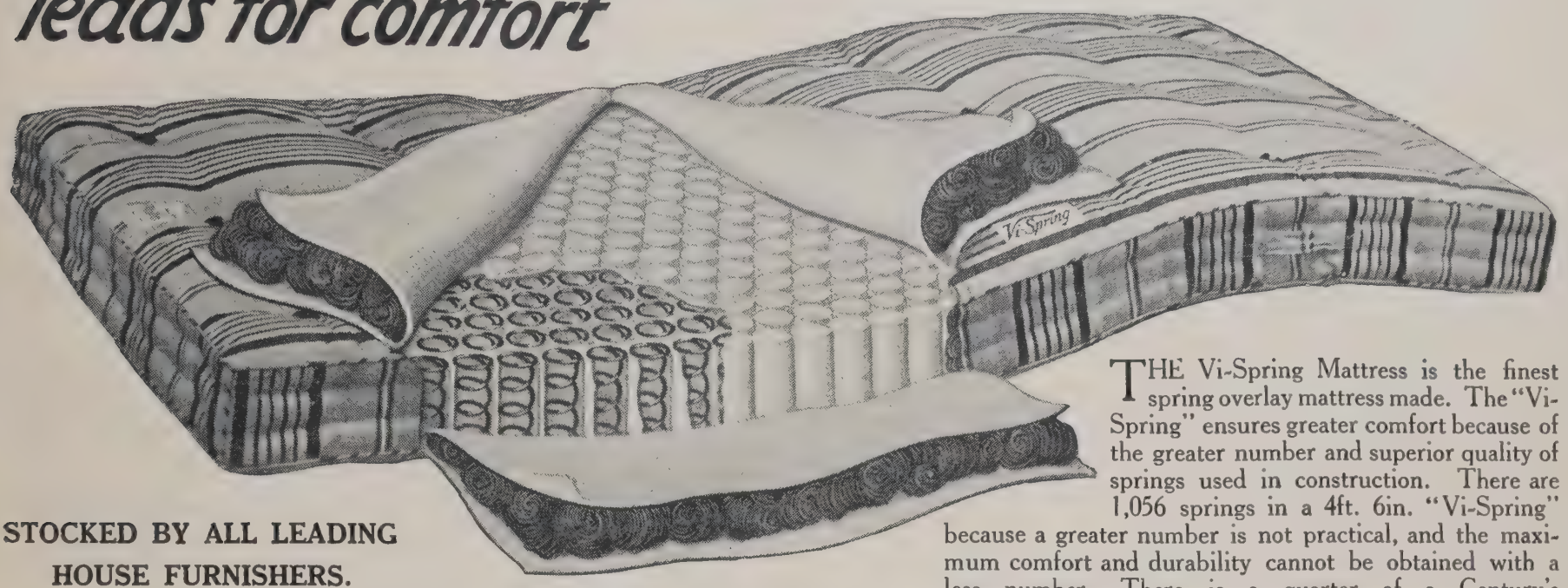


THE LIVING-ROOM.

This is the principal room on the ground floor, measuring 20ft. by 16ft.

A point which, to my mind, is much more important, and does not receive nearly enough attention, is that of a door between the kitchen and the dining-room. At the little cottage we rented we found such a door a tremendous boon—very nearly, if not quite, outweighing the obvious disadvantages of no bathroom and an outside w.c. We have incorporated the idea in our new cottage, and I am more than ever convinced that in the truly labour-saving house such a door, together with a service trolley, is an absolute necessity. It is infinitely more efficient than the service hatch, though where more than one maid is kept, the case is, of course, quite different. The trolley can be loaded up

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HENRY RICHARDS TILE
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TUNSTALL,
STOKE - ON - TRENT.

The Garden section commences on page xxxvii.

at the oven, wheeled up alongside the table, and the joint, etc., served from it. And nowadays, when dining-tables are, perforce, so small, the saving of space alone is worth considering.

The third room downstairs can be used either as a reception-room or a bedroom, and is furnished appropriately with a divan, etc.

As our dislike of feeling cramped made us fearful of wasting half an inch of space that might be used for some purpose, we were puzzled for a long time by the apparent waste in the top of a cellar and in the lower half of a larder; so eventually we decided to combine the two. We put the larder on top and the cellar underneath. The cellar, of course, is filled from outside, the coal being obtained through a small hatch in the kitchen level with the floor. This combination has proved most successful, and there has been no trouble, as we thought there might be, of coal dust continually creeping out, or of the coal refusing to keep within its limits once the hatch was opened.

The land we bought having no water main laid, we were advised that it would be better to confine the water supply to the ground floor. Less energy would be required to pump water to tanks on the first floor than to tanks in the roof, which a supply on the first floor would have necessitated. This accounts for the bathroom and w.c. being downstairs. However, before we had finished building, a water main was brought past, but it was then too late to alter the plan.

A "Cookanheat" stove is fitted in the kitchen, and gives an abundant supply of hot water for baths and domestic purposes, as well as doing most of the cooking. At night it is "banked up," so that we come down to nice warm rooms in the morning.

Several electrical labour-saving devices are being installed, but they should be bought with discrimination, as many of them require a great deal of cleaning themselves, whereas a water softener, which is usually regarded as a luxury, is, in my opinion, a necessity. Apart from the personal pleasure which soft water gives, baths and lavatory basins keep miraculously clean, and there is a considerable economy in soap, soda and tea.

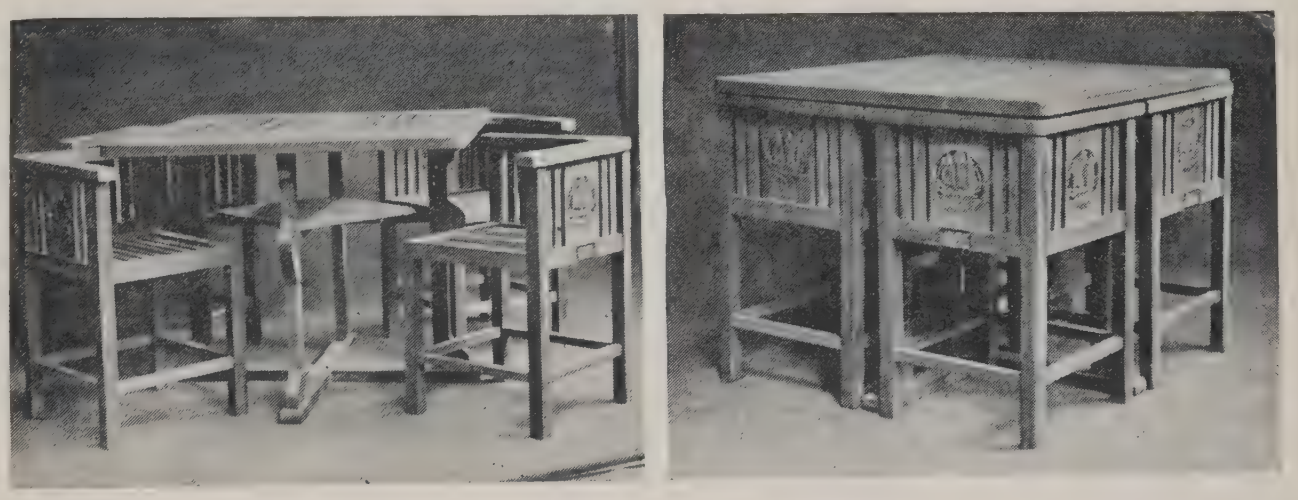
Everything has been kept severely simple inside the cottage—just cream-washed walls and stained woodwork, and a brick and tile stairway. The main window in the living-room faces south-south-west and is fitted with a seat; and two small loggias, one at either end of the cottage, face the same direction, one being sheltered from the east and the other from the west.

The whitewashed brickwork and the long sweep of the roof were an attempt to harmonise with local tradition. One advantage of the roof is that it gives a very long box-room on the first floor, "get-at-able" from one of the bedrooms. And in an endeavour to avoid the usual unattractiveness of the back door we made ours so "smart" that for some time it was mistaken for the front!

As to how far we have been successful in building a genuine cottage, I can only say that one of the oldest residents in the village, pointing at his own abode, remarked: "Aye, you be one of they."

STUART DUNCAN.

FURNITURE for OUT-of-DOORS



MADE OF SHIPS' TEAK: A GARDEN TABLE AND FOUR CHAIRS THAT FIT INTO IT WHEN NOT IN USE.

S. J. Lethbridge

IT is now easy to obtain sturdy pieces that look quite at home in the garden. Among these are chairs, tables and seats made of teak and elm; the wood being left as much as possible in its natural state. Simple and straightforward designs are followed, and the pieces consequently merge very pleasantly into their setting of green.

Of ships' teak is the table with four chairs here illustrated. The design is ingenious, for when not in use the chairs fit compactly into the four corners of the table, which has a useful lower shelf. An interesting feature is the carving of an old sailing ship in the chair backs (which are shaped on the inside so as to be very comfortable). Such furniture can be left out in all weathers without detriment to its appearance.

English elm is used for the quaint garden furniture shown by the illustrations below. Village craftsmen are responsible for its construction, and no two pieces are exactly alike. It is built for strength, each joint being made with a mortise and tenon, and securely fixed by tapered wedges. Old English designs have been followed, and the elm has been so treated that the pleasant grain of the wood is shown to the fullest advantage.

M. S.



"Elm Furniture"

SOME COUNTRY-MADE GARDEN FURNITURE OF ENGLISH ELM.

This furniture is made by village craftsmen, and the wood is left as much as possible in its natural state.

HOMES OVERSEAS

[Readers in various parts of the Empire, and elsewhere abroad, have sent us descriptive particulars of houses and household conditions in their own part of the world, and this first-hand information has aroused wide interest. India, New Zealand, Hong Kong, Uganda and Cairo have already been dealt with, and in this issue a most interesting account is given of conditions in Northern Rhodesia and in Java.—EDS.]

IN NORTHERN RHODESIA

HAVING lived on three out-stations (each more than three hundred miles from the railway), I can speak with some experience of housing conditions in Northern Rhodesia. Each of these houses consisted of drawing-room, dining-room, three bedrooms, two or three dressing-rooms, bathroom and large verandah (mosquito-proofed). The floors are generally of brick, and the roofs usually of corrugated iron (a constant eyesore all over Africa), though in some places they are tiled, or, better still, thatched. Ceilings are lined with the same native matting that is used for floor covering.

The servants, considering they are really savages, are good, but they are entirely lacking in initiative, and their ideas of cleanliness from our standpoint are a minus quantity. But with patience one can teach them almost anything. Unless one knows the language, it is a difficult task for the *Dona* (mistress), as the native usually speaks but little English, and it is no uncommon sight for the *Dona* and cook to be seen going through pantomimic gestures before the pudding is arrived at, and one's histrionic abilities are somewhat taxed to act the part of a sweet.



A BRICK-BUILT HOUSE ON THE ZAMBESI.

Though the cook is quite trainable, he often gets befuddled by the variety of dishes which, to him, seem strange mixtures, and one must be prepared for some alarming surprises. On one occasion a fruit salad was served up with hard-boiled egg in a heap on the top. Another day an omelette appeared stuffed with jam, parsley and onion; while the *pièce de résistance* was mayonnaise eggs, the mayonnaise having been made with linseed oil!

Menus are a constant source of worry to the *Donas*, as there is so little choice; the eternal native *nkuku* (fowl) dished up in twenty different forms, woolly beef, occasional stringy mutton, and tinned foods being the constant diet. At stations on the Zambesi, tiger fish and bream are obtainable, the former only edible when taken straight out of the water.

Eggs are cheap—twenty-four for 1s. Milk is 6d. a bottle (whisky-bottle size), fowls 6d. each. Groceries are ruinous, owing to the heavy transport charges. For example, paraffin is 7s. 9d. a gallon, flour and sugar are 11d. a pound, and all tinned foods are, roughly, about four times what they cost in England.

Fruit is fairly plentiful, but, unfortunately, only obtainable at certain times. Pau-paus, mangoes, pineapples, oranges, lemons, guavas and, last but by no means least, the granadilla. Most of the fruit has not much flavour, owing to the fierce sun. Peaches of sorts are grown in some parts, but they are hard and bitter, and only fit for cooking. The ordinary vegetables grow well, but are also insipid in comparison with their English brothers.

Servants' wages are as follows, per month: Cook, 25s. to 30s.; table boy, 12s. to 20s.; bedroom boy, 10s. to 15s.; nurse boy, 10s. to 15s.; kitchen boy, 5s.; washer-up, 4s.; garden boy, 5s.

Washing (clothes) is usually done by the bedroom boy, and the napery by the table boy. They wash splendidly, and it seems to be their favourite task—no doubt because it offers an opportunity for appropriating a piece of soap. Wise housewives beware of the blue, as some awful results have been arrived at through an overdose of the blue-bag.

The wives of the servants all live in the compound, and their domestic troubles are frequent, caused usually through jealousy or too much native beer. There are no women servants. Sometimes they are tried, but invariably prove useless, being much inferior mentally to their men folk.

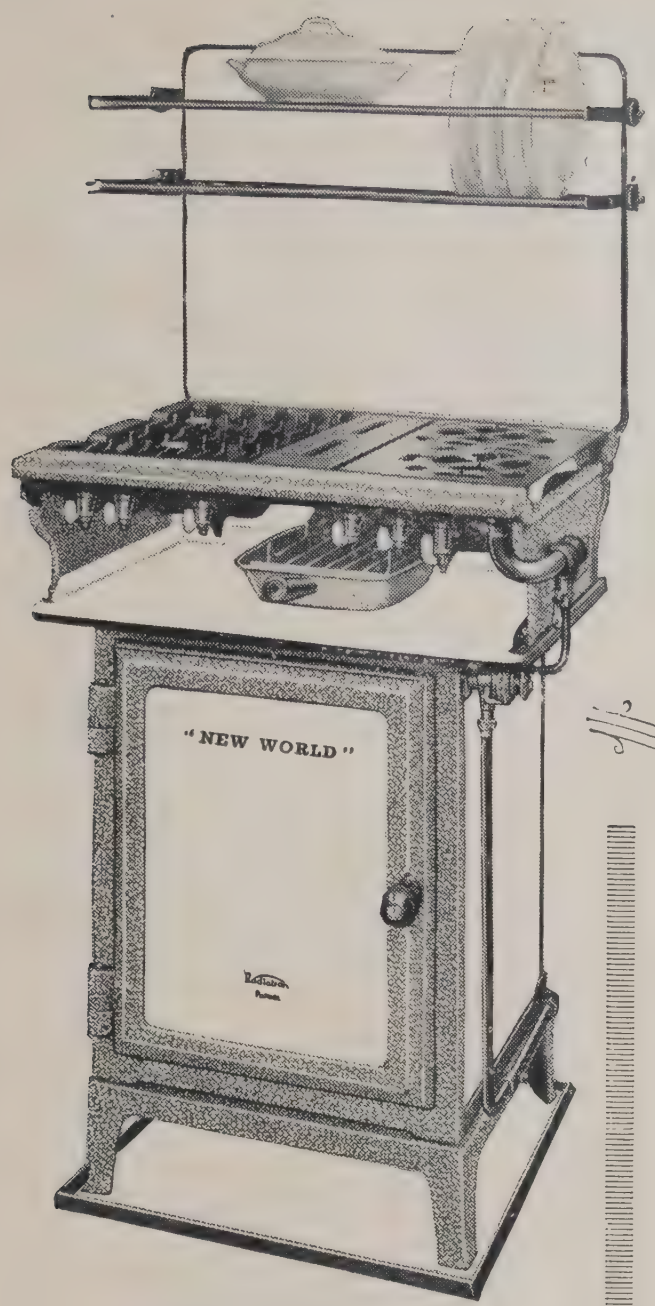
The housekeeper in Northern Rhodesia has no easy task, as she must order groceries six months ahead, and, in consequence, is bound to run out of something; but, as everyone is in the same position, borrowing and lending are usual.

All food stuffs are brought up the Zambesi in barges (from Livingstone), and it is no uncommon thing for the paraffin to leak into the flour or the sack of sugar to arrive seething with ants. Often, in the rainy season, many things arrive quite spoiled.

One hears complaints all round of the dishonesty of the natives, but it is a far-fetched cry. Considering their food (which consists, day after day, of native meal, varied occasionally with a little dried fish or a piece of buck meat), it is hardly surprising that they sometimes help themselves to a little sugar or salt. The truth is not in them, but they are honest indeed compared with many natives.

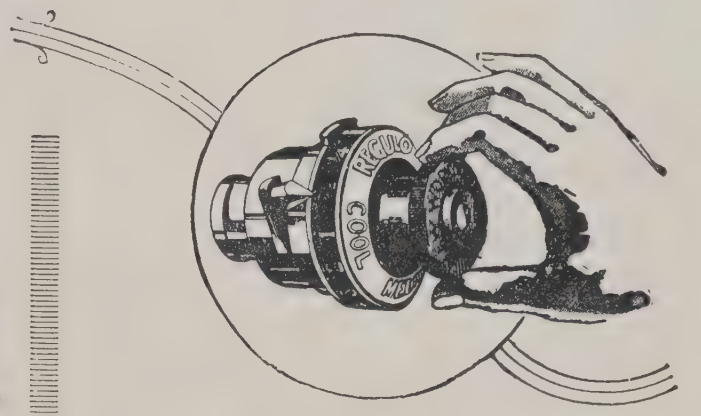
In most places people cultivate a flower garden. Tropical plants, such as poinsettia, frangipanni, hibiscus, oleander, etc., grow easily. Bougainvillea and flamboyant grow in great profusion, and, with poinsettia, make a lovely blaze of colour. Some "home flowers" do well, especially roses and antirrhinums; zinnias grow into enormous blooms, and in some places really fine dahlias and chrysanthemums are grown.

Unfortunately, the garden offers a happy hunting ground for all kinds of pests, and one suffers many disappointments. On one occasion all my flamboyants, a mass of bloom, were eaten in two hours by a swarm of flying beetles. Serewi (large black ants) invade the houses periodically in millions,



See the name "NEW WORLD" on the oven door.

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¶

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The Garden section commences on page xxxvii.



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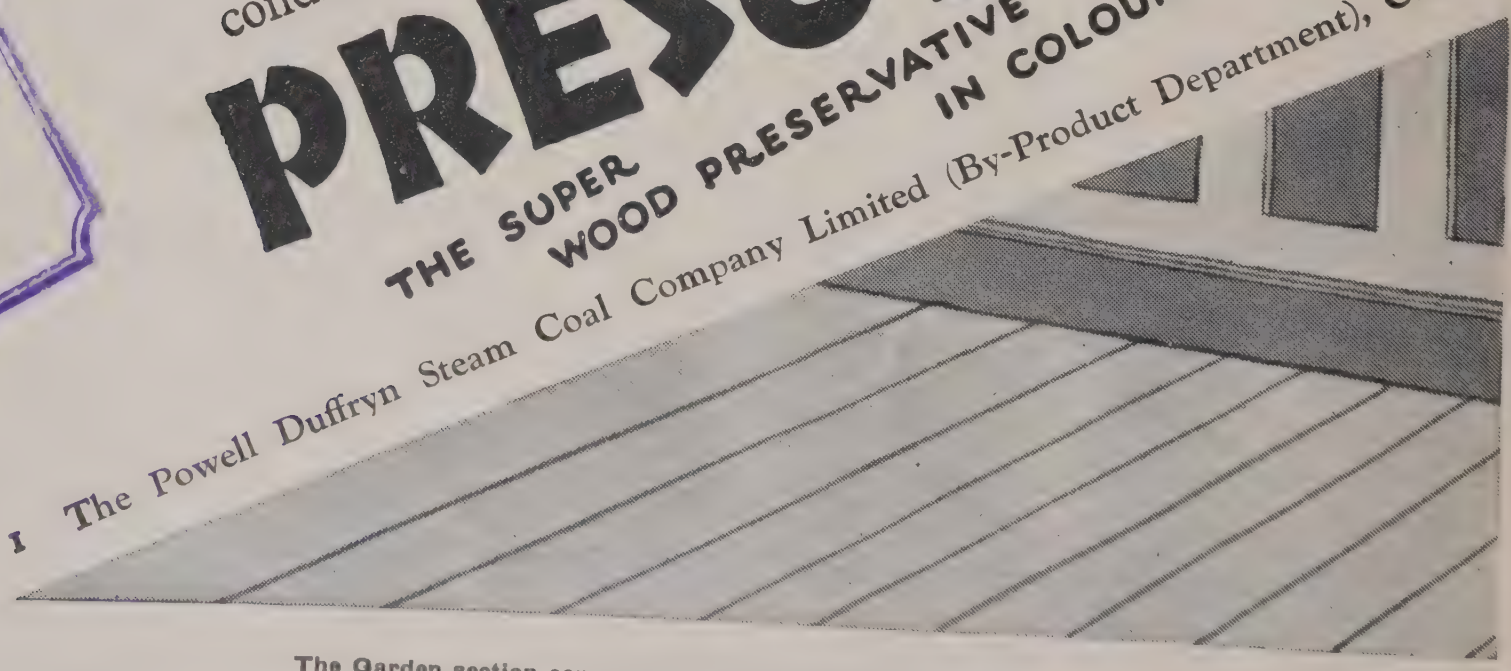
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The Garden section commences on page xxxvii



A VIEW OF THE GARDEN BELOW THE GARDEN ROOM.



SOME OF THE HOUSEHOLD STAFF.

and if not discovered in time they will demolish all the food stuffs, which are kept in safes on the back veranda. Unlike the white ant, the serewi eat food only. White ants eat anything, and in a night they will consume or entirely spoil a large mat.

A fussy housewife soon finds her hair turning grey with the everlasting worry of life in the wilds ; but to a woman whose life is not made up of these things there are many compensations, not the least of which is " God's sunshine."

H. CUSSANS.



LOOKING FROM THE HALL INTO THE GARDEN ROOM.

A HOUSE IN JAVA

A READER who lives in Java (Dutch East India) sends a series of photographs of his house and garden at Surabaya, which is Java's first commercial city ; and a selection from these is here reproduced. It is a riverside house in Old Colonial style, but fully modernised (with gas cooker, electric irons and other similar conveniences), and its furnishing includes many pieces dating from the time of the Dutch East India



ONE SIDE OF THE DINING-ROOM.



IN THE GARDEN ROOM, LOOKING INTO THE DINING-ROOM.

A READER'S HOUSE AT SURABAYA, JAVA.

Company of the eighteenth century. The principal room of the house is a large garden room, from which the dining-room is entered through a tall curtained opening. The photographs sent do not, unfortunately, show the garden in any adequate way, but in actuality it appears to be delightful, the owner having introduced a profusion of home flowers, such as zinnias, sunflowers, dianthus, coreopsis, etc., in addition to or instead of native flowers. The photograph of the household staff (all Javanese) has a personal interest inasmuch as it shows, on the left, the head boy, then the gardener (in shorts), the washman, the second boy, the motor driver, the cook, and several of the servants' wives.

THE MUSIC OF THE DISCS

Some Noteworthy Records among the New Issues

Tchaikovsky's Trio.

A GRAMOPHONE record that should interest all admirers of the "Symphonie Pathétique" is Tchaikovsky's piano trio in A minor, a work which is not so popular as the symphony, but which has much in common with it. The trio is recorded by Mr. Arthur Catterall, Mr. W. H. Squire and Mr. William Murdoch on six "Columbia" discs (L 1942–L 1947). That is enough to say that the work is of symphonic dimensions.

Let me try to describe the music by saying that it is not in the intimate and reflective vein of German chamber music. It expresses emotion in an almost showy way. This emotion is, for the great part, a passionate lament; but there also occurs a set of variations expressing a great variety of moods and containing some of the most captivating music Tchaikovsky ever wrote.

Tchaikovsky composed the trio in 1881–82 and dedicated it "To the memory of a Great Artist." This was Nicolas Rubinstein, who had been head of the Moscow Conservatory and had done much for Tchaikovsky's music. Rubinstein died of consumption in 1881. The trio is, then, an elegy. The first movement is the grief-stricken friend's lament; the second is a long set of variations which depict various aspects of Rubinstein's life-work. During the triumphant finale the thought of bereavement breaks in, and the lament returns more passionate than ever.

It is one of the most taxing chamber works ever written. Each instrument has almost concerto-like difficulties to face. Needless to say, difficulties do not trouble the three players of the new record. If we have a grievance, it is that some of the more stormy parts sound easier and less exciting than we expected. On the other hand, the delicacy and charm of some of the variations could not be bettered. No doubt Mr. Murdoch felt that if he hammered the piano excessively there would only be a hollow noise in the record. It is rather curious that no one has thought of scoring the trio for full orchestra. It would be a rival for the "Pathetic" and E minor symphonies at the "Proms."

A 'Cello Sonata.

Tchaikovsky and Brahms were, in their day, like oil and water. Neither could stand the other; and their admirers were in opposite camps. Time passes, and we of to-day can appreciate their several qualities more philosophically. One can like the A minor trio and still not be deaf to Brahms's E minor 'cello sonata, Op. 38, which Miss Beatrice Harrison and Mr. Gerald Moore have lately recorded ("H.M.V.," three discs: D 1380–D 1382). This was the first of Brahms's two 'cello sonatas. The second was in F, Op. 99, composed in 1887.

The E minor was composed in 1866. If not exactly popular, this music has had and always will have its devotees, and the gramophone may be expected to add to them. The first movement of the sonata is serious without being forbidding. The second is a charmingly graceful minuet-like movement. There is no slow movement, properly speaking. The finale is a curious experiment; it is a fugue, such as Beethoven in his latter days introduced into his chamber music.

The sonata is recorded with much accomplishment. Only the older sort of Brahmsian might think the 'cellist's style too graceful—too lacking in traces of intellectual effort. We take Brahms a little less seriously than of yore.

The chamber music enthusiast should note also the Elman Quartet's performance of a little string quartet (D minor) of Haydn's ("H. M. V.," two discs: DB 1146 and DB 1147). There is some self-consciousness felt in the playing of the limpid music, but the suavity of the tone is delightful.

A Schubert Sonata.

On three discs ("Columbia": L 2119–L 2121) Miss Myra Hess has made a record of Schubert's piano sonata in A, Op. 120, composed in 1825.

Schubert's piano sonatas are difficult to classify, for only a few have opus numbers, and several are in the same key.

Schubert wrote twenty-one piano sonatas, including the five unfinished ones. The one in G (Op. 78, 1826), recently recorded, is No. 12, if we count them in chronological order, putting the fragments at the end. This Op. 120 is the tenth. It is not one of the great sonatas; it is a charming little work in only three movements. The Andante is particularly modest and sweet. The Rondo sparkles with fun. The whole work, one would say, sprang from a mood of almost unclouded happiness. Schubert's piano sonatas are very little known. The centenary celebrations will justify themselves if they call attention to this mass of sweet and spontaneous music.

Schubert's Songs.

A few more of the Schubert songs have been recorded. One of the most attractive discs is Mme. Lotte Lehmann's ("Parlophone"). It is true that "Death and the Maiden" does not suit the soprano. The song has had to be transposed, and Death's answer to the maiden's plea wants a bass or contralto voice. But on the other side is one of Schubert's most beautiful little songs, "Geheimes" (The Lover's Secret), which is exquisitely sung. "Geheimes" is a setting of a poem from Goethe's "West-eastern Divan." The lover says that everyone wonders what is the meaning of the glances exchanged between him and his betrothed; he, the happy one, alone knows how to decipher the messages. The music expresses to perfection the affectionate playfulness of the lines.

Another enchanting song of Schubert's is "Der Musensohn," which a German baritone, Heinrich Schlusnus, records on a "Brunswick" disc. This also is a setting of Goethe. On the other side is Schumann's "Ich grolle nicht."

"The Fountains of Rome."

Ottorino Respighi's symphonic suite, "The Fountains of Rome," conducted by Mr. Albert Coates, is one of the principal new orchestral records ("H.M.V.," two discs: D 1429 and D 1430). The four movements describe four of the great Roman fountains at different hours of the day—the Valle Giulia fountain at dawn, the Triton fountain in the Barberini square in the morning, the Trevi fountain at noon, the Villa Medici fountain at sunset.

Respighi is one of the most brilliant Italian composers of the day. He has learnt something from the Russians and from Strauss. Orchestration is his strong point. His music contains, in fact, little body; but the clothes are gorgeous. Such music is the virtuoso conductor's chance, and Mr. Coates makes the most of it.

"The Three-cornered Hat."

Some of the best pages from Manuel da Falla's Spanish ballet, "The Three-cornered Hat," are recorded on two "H.M.V." discs (B 2721 and B 2722), very spiritedly conducted by Dr. Malcolm Sargent. Everyone knows the ballet, which Diaghileff produced in London in 1919, and which has been applauded countless times since. There are three excerpts on the new discs, including the exciting final "Jota."

Dr. Sargent has also conducted an excellent record of Mozart's G minor symphony ("H.M.V.," three discs: C 1347–C 1349). It is noteworthy that this masterpiece (one of which the world will never tire) is issued at the comparatively modest price of 13s. 6d. for the three discs.

Stracciari.

The Columbia Company have sent me a whole collection of new recordings by the Italian opera baritone, Riccardo Stracciari, whose discs have regularly been something to welcome in the "Columbia" lists for years. Stracciari was born at Bologna in 1875. In England he is known only through the gramophone, for he has not sung at Covent Garden for more than twenty years. The new records include many popular operatic excerpts from Rossini to Puccini. Hackneyed, we might be inclined to call them (not, however, the scene from Verdi's "Ernani"); but Stracciari's singing makes them all welcome. His style and quality are really exemplary, and if any student wants a model for the "Largo" from "The Barber of Seville," "Eri tu" or the "Credo" from "Otello," he cannot do better than get these discs. MARCATO.

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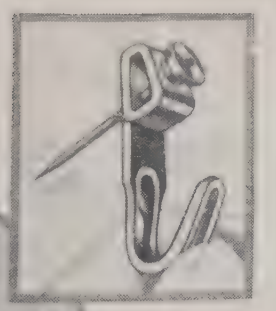
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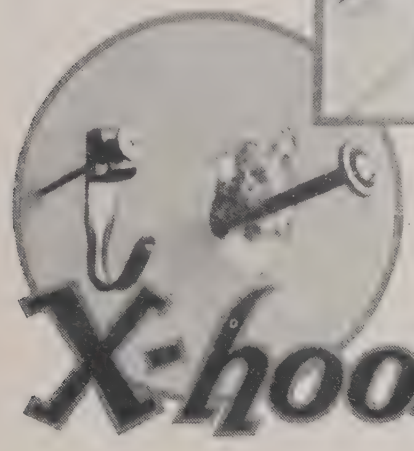
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THINGS YOU WANT TO KNOW

Some Old Chairs.

(A. T.).—I should like to know the age of the chairs shown by the accompanying photographs. They have been in my possession for many years.

[Your chairs are an interesting collection. No. 1 is in the Regency style, when inlaid brass arabesques were popular. It dates from about 1810. No. 2 is similar in general type, of more delicate treatment and possibly may be about five years earlier. No. 3 is the earliest in type, and the back looks very satisfactory, but neither the arms nor the front legs look quite right; the latter, in fact, are so suggestive of poor modern copies that it is difficult to believe they have always belonged to the chair. If, however, you know enough about the chairs' history to be certain of their genuineness, they only go to show that not all old work was good. Date about 1760. No. 4 is a very good chair indeed; it displays the formal characteristics of the Adam style, combined with a back treatment typical of early Sheraton designs. It dates from about 1789. A set would be distinctly valuable.—J. C. R.]

* * *

Basalt Ornaments.

(G. D. O. W.).—I have a set of black basalt ornaments, marked "444 Wedgwood O." Can you tell me their date and value?

[Since the factory of Wedgwood has continued, throughout the last hundred years, to make the same ornaments as were designed in the years of its inception, it is not possible to tell from a photograph the age of any particular article. Judging by the marks which you supply, however, I think it fairly safe to say that your set of basalt ornaments was made in 1860. If this is correct, it is worth about £20.—S. C. J.]

* * *

Questions about a New House.

(M. E.).—(1) I have had a semi-detached house built which is ready for occupation. The twin house is not yet to be erected, and in the meantime the builder proposes to protect my outside wall by means of sheets of corrugated iron. The cavity walls, which are at present open, will be closed up and re-opened when building is commenced. Do you consider this method sound and reliable? (2) The price of the house is £850. Will you tell me how the rateable value for assessment of rates will be arrived at?

[(1) A temporary protection of corrugated iron sheeting should be quite effective. (2) The rateable value need bear no relation to cost. The Assessment Committee should be guided by the annual rental value when let on a yearly tenancy, the landlord doing repairs—net value, on which rates are paid, being gross rental value less one-fifth allowance for repairs.—E.]

* * *

Colour Scheme for a Bedroom.

(K. P.).—I am shortly moving into an old house, and my bedroom will have panelled walls. I should like to have these









CHAIRS OF THE EIGHTEENTH AND NINETEENTH CENTURIES—(1) OF REGENCY TYPE; (2) ALSO REGENCY, BUT AN EARLIER CHAIR; (3) A CHAIR OF ABOUT 1760 POSSIBLY WITH LATER ALTERATIONS; (4) IN SHERATON STYLE, SHOWING THE INFLUENCE OF ROBERT ADAM.

The Garden section commences on page xxxvii.



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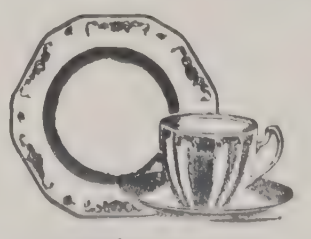
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THINGS YOU WANT TO KNOW—*Continued.*

painted blue. Do you think this treatment would look well, and should the ceiling also be painted? I should be glad of suggestions as to the colour of curtains, electric light shades and carpet.

[Georgian blue would look charming in a panelled room, or one which has been treated with applied mouldings to represent panelling. In the latter case it would be very effective to pick out the mouldings in dull gold or silver. A painted ceiling reflects the light very pleasantly, and I suggest that yours might be two or three tones lighter than the walls, or the faintest pink tone. Curtains of rose pink and blue shot silk finished with a dull gold or silver galon, a carpet of deep buff colour, and electric light shades of pale pink, oyster or beige, lined with pink, would complete an effective scheme.—E. G. W.]

* * *

Three Handleless Cups.

(D. E. P.).—Among my collection of china are three handleless cups, shown by the accompanying illustration. Can you tell me when and where they were made?

[So far as I can judge, the cup on the left is Chinese, decorated in hand-painted underglaze, and dates from about 1775. The cup in the centre is of Staffordshire porcelain, with transfer-printed decoration copied from the Chinese; and that on the right is another Staffordshire porcelain cup, transfer-printed with a type of willow pattern, dating from about 1800.—T. M.]



A CHINESE CUP AND TWO OF STAFFORDSHIRE PORCELAIN WITH TRANSFER-PRINTED DECORATION.

* * *

Unsatisfactory Paintwork.

(S. C. H.).—The veranda of my house, which faces east, was painted white about a year ago, over a coat of red lead. The paint is now cracking very badly in all directions. Is the trouble due to the red lead or do you think that inferior paint was used?

[By "red lead" I assume that ordinary priming of red and white lead is meant, which should occasion no harm. It sounds as if an inferior paint (possibly with the white lead adulterated with such a material as china clay or lithopone) has been used, or possibly the oil was not genuine linseed oil. There is now no remedy but to burn off the paint, rub down and repaint the veranda.—E.]

* * *

An Eighteenth Century Tallboy.

(M. J.).—I send a rough sketch (not reproduced) of a tallboy in mahogany lined with oak. The fronts of the drawers are of solid mahogany in a very rich dark shade with the markings nearly black. The surface of the wood is beautiful and it has not been French polished. All the drawers have a tiny beading around them. The original brass drop handles are intact, and the whole piece is in excellent condition. Can you tell me how much it will realise if I sell it?

[Your tallboy is an interesting specimen of about 1790. There is, however, little demand for these pieces in mahogany. It is the early eighteenth century examples in walnut that realise the better prices, but you ought to have little difficulty in obtaining from £10 to £15.—J. C. R.]

* * *

Treatment of House Exterior.

(C. H. L.).—I have bought a house in the country, and part of the exterior is built of Hemel Hempstead blocks which have been painted white, the joints showing through unpleasantly. I want to give the surface the appearance of flat stucco, and should also like to obtain the effect of half-timbering. How can this be done?

[If the hollow earthenware blocks have been painted, it will be unsafe to rely upon the adhesion of any plastering or cement rendering, unless the surface is hacked or chipped to form a key, and this would need to be done with discretion, as too vigorous efforts would fracture some (at any rate) of the blocks. The fixing of mock framing to hollow blocks is also a poor job. If the blocks are confined to the gables and cannot be endured as they are, it would be possible to make and fix a frame of the desired timbering, covered on the back (next the wall face) with metal lath, and having fixed this in position, to plaster between the timbers; but the project of converting blocks to sham half-timbering is one to be deprecated.—E.]

* * *

A Glass Bowl.

(G. R.).—I have a glass bowl, enamelled with lace pattern in white and my family crest and arms in colour. It also bears the inscription "Beilby Inv & pinx, Newcastle, 1765." I shall be glad of any information you can give me concerning it.

[Newcastle has never been famous for really good glassware, and the best of its output dates between the late years of the eighteenth and early years of the nineteenth centuries. Your glass bowl, therefore, comes within Newcastle's best period. To be sought after, the glassware of this town must be of a glaucous green shade; but I assume that your bowl is uncoloured in the body. Your specimen is probably worth five or six pounds.—S. C. J.]

* * *

A Bartolozzi Print.

(R. F.).—I have the following print, of which I should like to know the value. The subject is "Venus and Cupids," drawn by Cipriani, engraved by Bartolozzi, published April 20th, 1810, by J. Deeley, 95, Berwick Street, Soho. A part of the mount has been cut off.

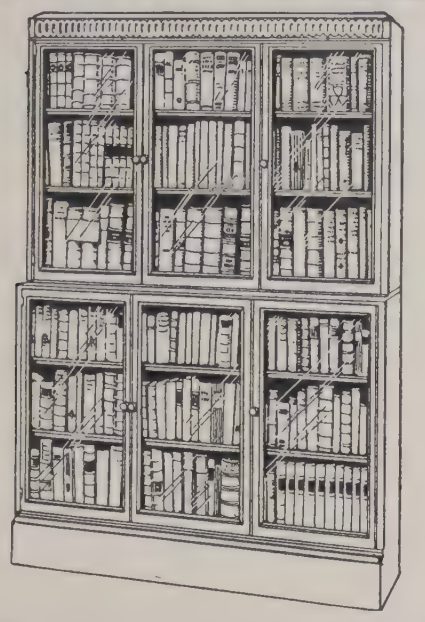
[This is, unfortunately, one of Bartolozzi's least favoured prints. In good condition, it sells for about 4 guineas; but the fact that the mount has been cut considerably detracts from the value. You would probably obtain no more than 30s. for your copy.—S. C. J.]

The Garden section commences on page xxxvii.

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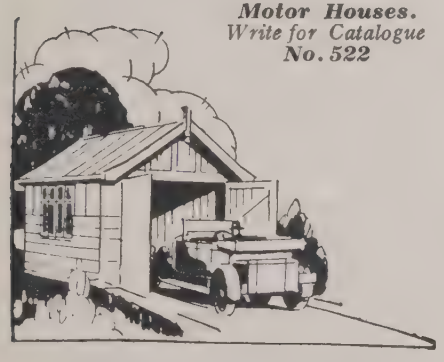
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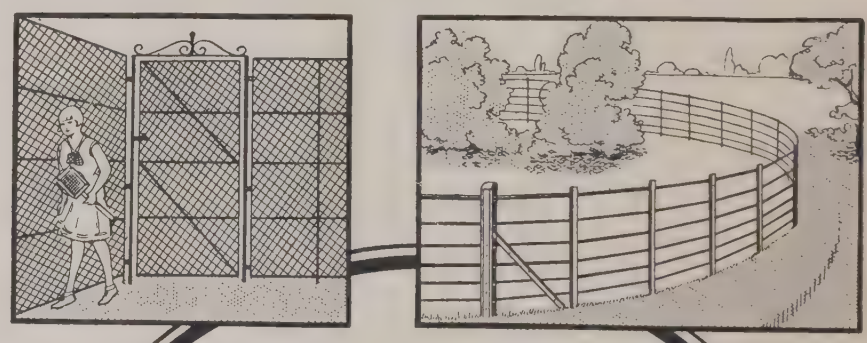


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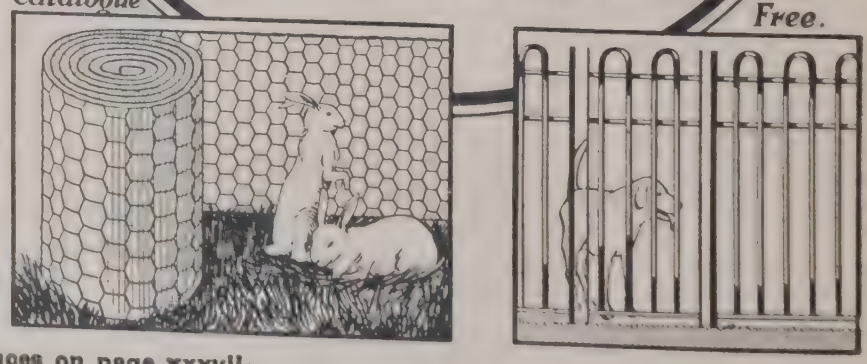
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THIS MONTH IN THE GARDEN

Duties to Attend to Before the Holidays

AUGUST is not a month that gardeners grow enthusiastic over, probably because it sees the turn of the year and the beginning of the gardening ebb. With it comes the testing time of one's abilities and inclinations. Results are to hand, and if one has had many failures there is, naturally, less inclination to set out boldly on a definite scheme for the next year, when time and trouble appear to have gone for nothing in the year that is passing. But a true gardener should be nothing but an optimist. Disappointments may come, but the spirit should always be there. And if one surveys the garden critically, there is generally always something that turns up by way of compensation. It may be a plant that was tried in vain year after year turns out a success, or that a new arrangement or colour scheme has risen to expectation. Gardening, like golf, often presents us with the most unexpected results.

THE FLOWER GARDEN.

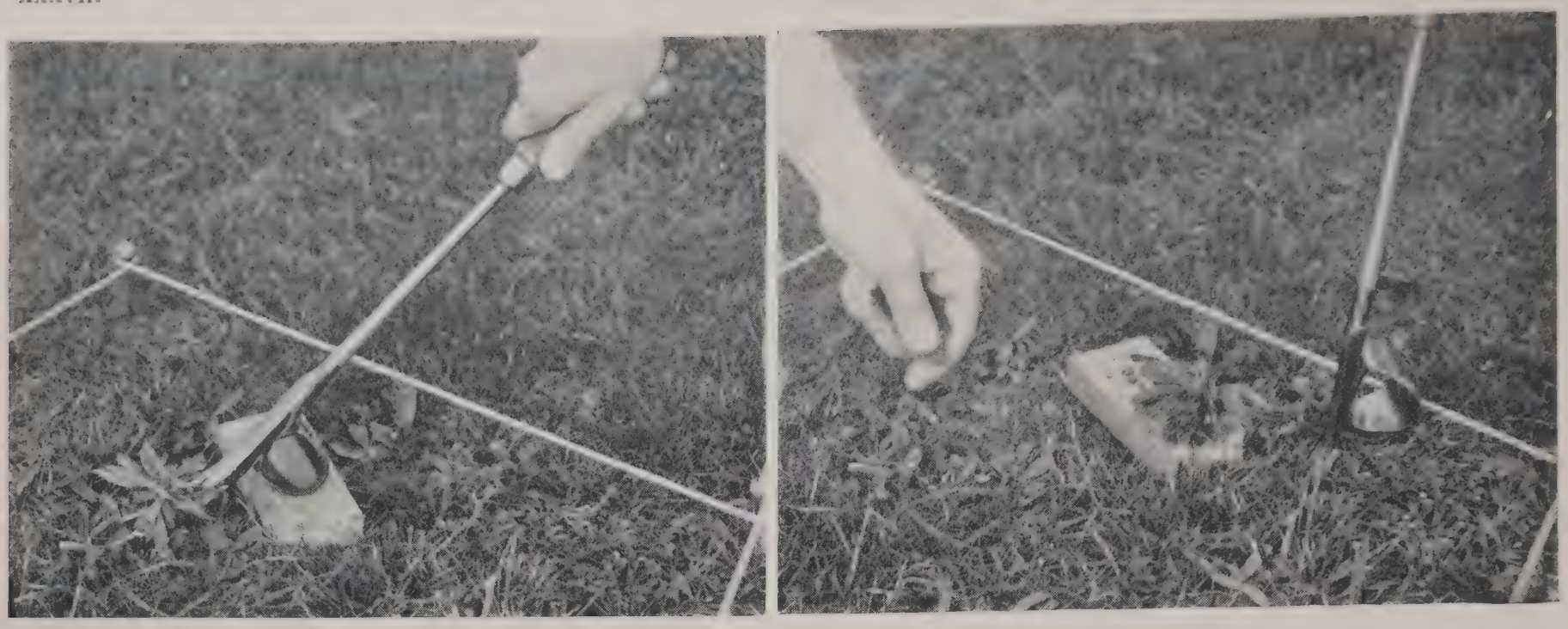
Although this is holiday time, the garden should not be allowed to suffer. An effort should be made to leave everything as tidy as possible, and also to take certain precautions to prevent that appearance of neglect that generally greets one on return. All plants, especially tall growers, should be staked and tied. Dahlias, more than any others, will want disbudding and tying, and perennials like delphiniums, gaillardias, and so on, that have flowered may be cut down to within a foot or so of the ground to encourage a second crop of bloom. Go round all the plants carefully and remove all the old flower-heads and also any buds, so that the plants will not flower themselves to death during your absence. Sweet peas, particularly, must be picked clean, otherwise they will set seed readily and their late flowering is greatly spoiled. Old wood of rambler roses may be cut away to give the new shoots a chance to ripen, and, at the same time, these shoots can be tied securely. Evergreen hedges and edgings may be given a clipping, which will serve until next year.

As a precaution against drought, apply a light surface mulch of lawn clippings to beds where you know moisture lovers are present. This is especially necessary with beds of dahlias. A thorough watering may be given, and the soil hoed immediately afterwards. If the lawn has been in constant use earlier on, a good watering, if needed, and a dressing of lawn sand will act as a reviver to the grass, while all tap-rooting weeds should be spudded out to check their spread. It is important to cut the grass as short as possible. Do not forget to spray the majority of plants with a nicotine and sulphur wash, which will keep down the spread of insects and fungi during your absence, and so present you with a clean and healthy garden on your return. Prevention is always better than cure, and roses and many border plants will benefit considerably by a light spraying with some approved remedy. A sprinkling of bone meal worked in round the roots of plants in beds and borders will also prove beneficial.

These duties are purely routine, and for those who may holiday at another time there are any number of other jobs with which they may occupy themselves. This is the month for sowing seed of many primulas and also polyanthus primroses if the latter have not been attended to already. These are best sown earlier on and transplanted this month, or large clumps may be divided and transplanted, watering and shading the plants after their shift. Always give the plants a thorough soaking. Other primulas that can be divided now are all those kinds that form many crowns, such as PP. japonica, pulverulenta, capitata, sikkimensis and many other Chinese species that are now becoming so popular for garden decoration. Seed of them should be sown as soon as gathered, and sown either in pots in a little sand and leaf-soil or in a bed in a cold frame. Many hardy lilies can be grown from seed sown this month, and perhaps it is not generally known how successful a method this is of obtaining a fine stock of flowering plants within a space of eighteen months to two years. The seed may be sown in well prepared soil about an inch deep and protected with a frame. In



A GROUP OF PHLOXES IN THE GARDEN IN AUGUST.



THIS IS THE MONTH TO UNDERTAKE THE RENOVATION OF THE LAWN.

All tap-rooting weeds should be spudded out. The lawn is best pegged out in small squares so that all weeds are removed. A mixture of fine soil and grass seed should be placed in the holes left by the removal of the weeds.

this way the plants need not be shifted —a process which many lilies resent. Lilium regale should certainly be tried, and also Lilium philippinense formosanum, the dwarf variety—an admirable plant for the front of a shrub border.

For an early display of annuals next year, to come on immediately after the tulips are over, seeds of quite a number may be sown in shallow drills in an open but sheltered border. During the winter the seedlings can be protected by those invaluable, portable cloches. Thin the plants out early so that the remainder will become robust and able to come through the winter successfully. Clarkias, godetias, nigellas and calendulas may all be tried this way. Preparations may be made for an early spring show in the greenhouse by sowing seed of schizanthus and greenhouse primulas. Sow the seed in pots and grow the plants on steadily. It is a good plan to try salpiglossis and antirrhinums in this way in order to obtain really first-class plants such as one sees at flower shows. Cyclamen seed may also be sown this month in a slightly heated greenhouse where the temperature never fluctuates above 60° F. even on the coldest day in winter.

Seeds of many perennials may be sown at this time in pots, wintering the plants in a cold frame. Transplanted at the end of March or the beginning of April many of them will flower the same season. A 4in. pot will be found sufficiently large to take a packet of seed. Do not sow in quantity, but make up in quality by sowing only the best. It is wise to save one's own seed, and especially of any desirable forms that may have occurred in the garden this year. It is always difficult to say whether they will come true to type or not. The seed should always be collected, placed in cardboard boxes, labelled and placed on the greenhouse shelf or in the frame to dry and ripen thoroughly before sowing.

Seedlings of biennials, such as wallflowers, Canterbury bells and sweet williams, sown in May or June in the open border, will need thinning and transplanting at the end of the month. Do not let the plants go too long without a shift: it will always be found that most seedlings grow better after a shift. Transplant all the thinnings.

The majority of shrubs may be increased this month by inserting cuttings of half-ripened wood. Each cutting should be about 3ins. or 4ins. long and have at least two joints. The cut should always be made cleanly and immediately below a joint. Place the cuttings in a compost of sand with mild bottom heat and keep in a close, moist atmosphere. After insertion water freely to firm up the sand round the base of the cuttings to prevent air pockets. Preparations can be made towards the end of the month for the planting of evergreen shrubs.

Irises can continue to be planted, giving the soil a dressing of lime if none is present. Always water well after planting. The Madonna lily (L. candidum) does best if planted now, putting the bulbs in about 2ins. deep. It will thrive in most soils and in full sun. A commencement can be made with bulb planting, and bulb catalogues should be studied with a view to making a choice.



CUTTING A FLOWER SPIKE OF GLADIOLI.
It is cut away cleanly from between the leaves.

Grass seed is best sown about the middle of the month, and those who contemplate making a fresh lawn should start by levelling the site and having the surface in as fine condition as possible to receive the seed, which should be sown about 1–2 ozs. per square yard. Worn-out patches in the lawn should be raked over and fresh seed sown mixed with a little sand.

THE FRUIT GARDEN.

If the summer pruning of apples, pears, plums and red currants was not done last month, it should be attended to now. It will encourage fruit buds next year. Do not touch the leaders but only the side growths, cutting back the growths at least halfway. Black currants should not be pruned. New growth in the raspberries and loganberries should be made secure and all the old wood cut away so that the plants will not become overcrowded. If there are any windfalls among apples and pears, these should be gathered.

THE VEGETABLE GARDEN.

This part of the garden should not be neglected. Sowings of carrots, winter turnips, beet, winter spinach, lettuces and parsley can be made for late crops if the weather proves kindly. Spring cabbage may also be sown. Gather all vegetables when they are at their best and do not allow any to run to seed unless it is so desired. For culinary purposes the vegetable is generally past its best when it commences to run to seed. It is a wise precaution to keep the hoe going frequently between the rows of vegetables to keep down weeds and also to lessen the chances of disease among the crops.

G. C. T.

Bulbs Worth Growing

A Selection of Varieties that can be Planted Now for Flowering next Spring

OUT of the host of different kinds of bulbs many garden owners find it difficult, when the bulb order is being made out this month, to know what to buy in the way of fresh varieties and novelties that will add freshness to the garden scheme next year. The long lists of varietal names with their glowing descriptions, to be found in every bulb catalogue, are apt to fog the mind of the gardener who only desires to grow a few of each sort of the commoner bulbs to brighten his garden in spring. But the bulb catalogues should be studied carefully. They give one many useful cultural hints on growing bulbs both indoors and outside, and they draw attention to novelties that are being introduced for next year. From the standpoint of the garden owner who cannot, for several reasons, see these novelties in the flesh at flower shows in the previous spring, the latter feature is a useful one, as it serves to call attention to the wealth and variety of bulbs that are to be had for garden decoration. Too many owners of gardens are content to grow every year only what may be termed the commoners in the bulb world. By that I mean they restrict their planting to daffodils of the older kinds, probably a few crocuses and hyacinths, with a few varieties of tulips as a succession. That is excellent as far as it goes, but it is not enough when there are so many other fine things that are comparatively cheap to buy and most attractive in the garden. Every year among daffodils, hyacinths and tulips many new varieties make their appearance, many of which are undoubtedly improvements on existing kinds, and it is as well that the average garden owner should know something of the merits of these new arrivals. With daffodils, it is true that most of the quite recent novelties are high-priced and beyond the reach of the ordinary gardener; but those of a few years ago, the stocks of which have become sufficiently large, are now cheap enough to suit the pockets of almost every garden owner. Many gardeners are afraid of novelties because of their experience with them in the past. It is a case of being, "once bitten, twice shy"; but it should be borne in mind that failure may not have been the fault of the plant, but of the season or, possibly, bad culture. A few of the bulb novelties are well worth persevering with until success comes.



A CARPET OF MUSCARI HEAVENLY BLUE IN AN OPEN SHRUB BORDER WITH CLUMPS OF NARCISSI AS AN EDGING.

There are two dwarf bulbs whose merits are not as sufficiently well known as they deserve; they are the chionodoxas (the Glory of the Snow) and the muscari, or grape hyacinths. Both are admirable and attractive plants and succeed under ordinary garden conditions. The former open their flowers in early spring in company with the crocus, and form a fine display of blossoms at the opening of the year. There are two varieties of chionodoxa, C. Luciliæ and C. sardensis. The latter is generally the earlier to flower and it is of a rich blue, but, on the whole, it is not so satisfactory outside as it is when grown in pots in a cool greenhouse. Its relative, on the other hand, is a first-rate plant, either for naturalising in the garden or for growing in more formal surroundings. It can be used as a ground cover to naturalised plantings of daffodils or tulips, or it makes an excellent edging to borders or a carpet to beds filled with hyacinths, daffodils or tulips. In the border it should be planted in broad drifts, about eighteen bulbs to a square foot, and given a sunny or half-shaded situation where there is no need to disturb the bulbs for a number of years. It combines well with other early spring flowers, and makes an attractive edging if planted alternately with clumps of crocuses. Its dwarf flower spikes carry ten to fifteen flowers of a clear sky-blue shade with a white centre that provides a most effective contrast in the mass. The Glory of the Snow is a lovely plant and one that should be in every garden.



THE GLORY OF THE SNOW, CHIONODOXA LUCILIÆ MAKES AN EXCELLENT EDGING.

Among the muscari or grape hyacinths there are several varieties, but the best for ordinary garden purposes is M. Heavenly Blue, a charming plant whose flowers open just as the crocuses and chionodoxas are going over. It is a plant for massed planting as a carpet in a bed or border of shrubs, or in short grass round the bole of a tree, or along the edges of beds or borders filled with hyacinths or tulips. In colour it is a rich blue, and its neat little plumes or spires of hanging bells are among the gems of the spring garden. One of the accompanying illustrations shows how beautiful a carpet they make in a border filled with standard cherries and flowering shrubs. The association of a Japanese cherry, such as Prunus serrulata var. Hisakura, with muscari nestling round its feet is one that every garden owner should try. To my mind, it is one of the ideal garden pictures. There is a white variety, M. botryoides album, which is quite effective if planted along with M. Heavenly Blue. All the varieties are splendid for naturalising in a wild corner of the garden where growth is not too rank.

The snowdrops should not be forgotten in the bulb order. There are several varieties, such as Galanthus Elwesii, with extra large flowers, which are well worth a place in the garden, either naturalised in grass or under trees or used as edgings to flower beds. They dislike being moved, and are best left undisturbed for years. A near cousin of the snowdrops is the spring snowflake (Leucojum vernum), an attractive plant some six or seven inches high, bearing dainty nodding white bells. It looks most effective when planted in a clump in the rock garden or in a narrow border leading to the house. They do best in light, well drained soil, and do not like disturbance.

As a group, the scillas or wood hyacinths are not used in the garden to the advantage they might be. They are admirable for spring colour in a wild corner, and also for clumps in the rock garden, while they are not to be despised for beds or borders. There are varieties of Scilla campanulata to be had in white, blue and rose shades. Our native bluebell (S. nutans) is worth growing along with Darwin tulips; and the lilac Siberian squill is another fine plant that is early flowering—two months before its relatives. Fritillaria meleagris is another effective plant when grown in colonies. It will succeed well in a fairly dry situation. The dog's-tooth violet, Erythronium americanum, is a plant not usually seen in ordinary gardens, yet it is a charming plant that does well in a half-shady, moist corner, under trees or in crevices in the rock garden. The mottled leaves greatly enhance the beauty of the delicate flowers.



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FIRETAIL, A FINE BARRII VARIETY, WITH A BRILLIANT ORANGE CUP.

Notwithstanding the beauty of these dwarf aristocrats, it is to the crocus, daffodils, hyacinths and tulips that we must look for gorgeous colour effects in our spring gardens. They supply the brighter tones that their more uncommon relations lack, and for that reason alone will always be more in favour for general planting. What could be more fresh than clumps and masses of white, blue, purple and golden crocuses in the early spring? They are ideal plants for garden decoration, and will succeed in a variety of situations, in grass on the lawn or round the bole of a tree, in beds and borders as edgings, in the rock garden, or as a carpet to shrubs. They are best planted in drifts and clumps rather than in ones or twos, so that the flowers rise from a tuffet, as it were. All the Dutch varieties are good, and one of each shade should be selected, growing each in irregular patches that merge into one another. As a collection I recommend Crocus Imperati (mauve), biflorus (white with lilac stripe), Maximilian (pure blue, large), Susianus (deep rich yellow), Sieberi (lavender and orange), purpurea grandiflora (deep purple) and Tomasinianus (mauve purple). These will provide a variety of shades and a splendid effect if they are grouped in large patches according to their shades.

Of all plants for bedding, hyacinths are, probably, supreme. With just that touch of formality in their make-up, they lend themselves to this treatment; but are equally effective in irregular drifts along the edge of the shrubbery border or associated with arabis, wall-flowers, double daisies, pansies or even the tall May-flowering tulips. Among the Dutch varieties, with their handsome flower spikes, that are suited for the garden, a variety of colour can be had from the following reliable sorts: Grand Maître (clear porcelain blue), King of the Blues (dark blue), L'Innocence (white), Queen of the Pinks (rose pink), King of the Belgians (scarlet) and King of the Lilacs (mauve). Failing a selection such as that recommended, a collection of named varieties combining these shades can easily be obtained. For varieties of miniature hyacinths and Roman hyacinths and also the Dutch sorts for forcing purposes, *i.e.*, growing in bowls of fibre or pots—the bulb catalogues will provide a choice list of different kinds suitable for this class of work.

Daffodils are a host in themselves, and out of the welter of different varieties it is difficult to recommend a selection that will suit all tastes. Some

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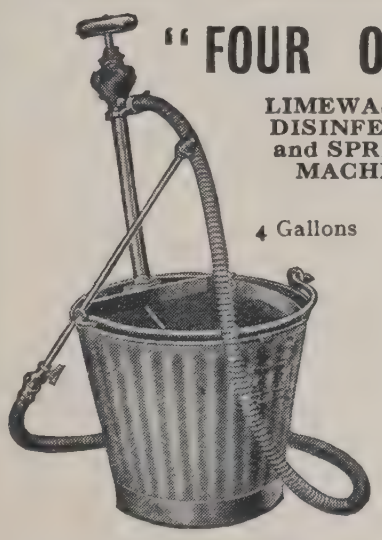
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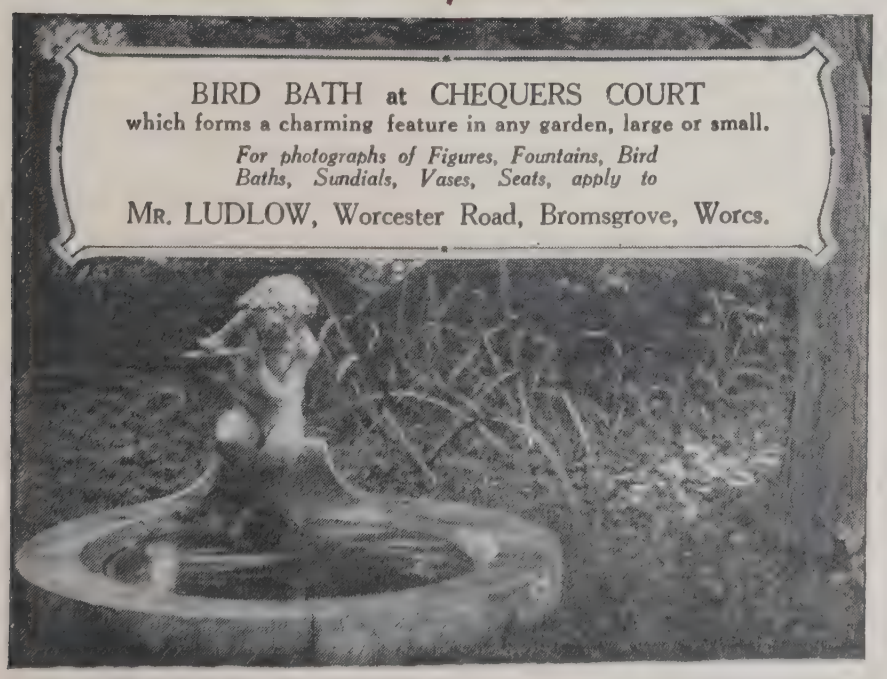
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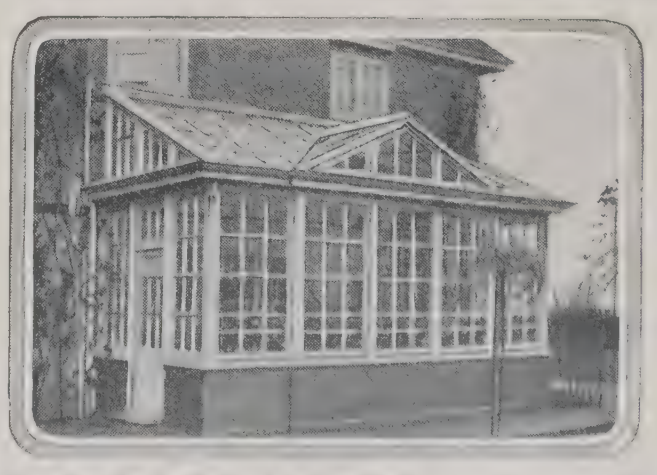
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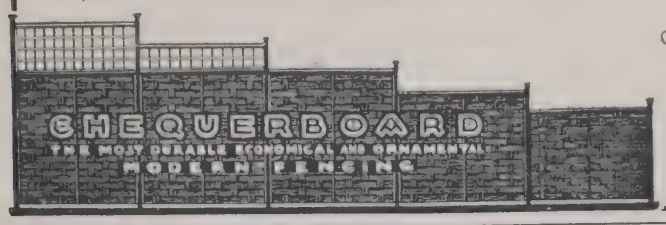
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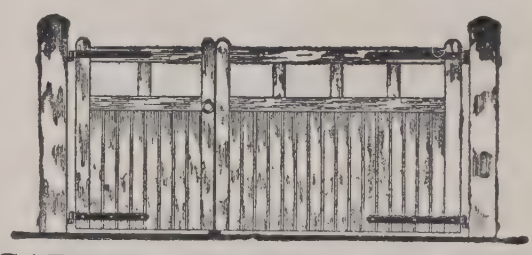






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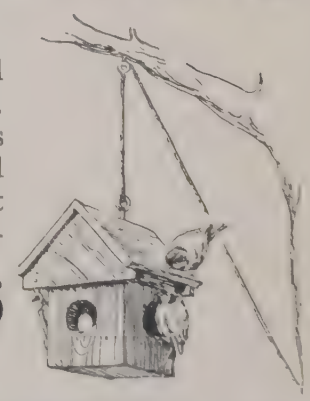
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of the newer sorts are high-priced, but it is worth while buying a few bulbs of one recent novelty to see how it succeeds and to give an added interest to the display. In trumpet varieties, Emperor, King Alfred, Mme. de Graaff (white), Van Waveren's Giant, Weardale Perfection (white perianth and primrose yellow trumpet) and Empress (white perianth and yellow trumpet) can all be recommended; and in the incomparabilis group such sorts as Lucifer, Will Scarlett, Whitewell and Bernardino. The Barrii class contains many fine things, and Barrii conspicuus, Albatross, Lady Godiva and Firetail (a novelty—expensive, but a real beauty, with a spreading creamy white perianth and a glowing scarlet crown) are a few of the best sorts. There are numerous other varieties of the different sections, especially the poetaz and polyanthus varieties, that are eminently suited for garden decoration. In bulb catalogues a full description will be found of the different sorts. Among daffodils to be recommended for naturalising in grass are Sir Watkin, Mrs. Langtry, Poeticus ornatus and Princeps. They are sufficiently cheap to be obtained in quantity.

It is too early as yet for the planting of tulips, but not too early to order the bulbs for delivery later on for planting in October. Among the May-flowering and Darwin varieties, Avis Kennicott (yellow), Mrs. Moon (yellow with reflexed petals), Ellen Willmott (pale primrose), Inglescombe Pink (rose pink), Dom Pedro (bronze), Clara Butt (pink), Pride of Haarlem (rich crimson), Farncombe Sanders (rose scarlet), Rev. Ewbank (mauve), William Copeland (blue lilac) and Zulu (deep purple, which appears black at a distance), form a representative collection. There are many others and also several double sorts, but the above will give every satisfaction in the average garden and under ordinary garden conditions. A bright spring display of bulbs is one of the garden's greatest attractions. T.

Bulbs to Grow in Bowls

THE growing of bulbs in bowls is probably one of the most fascinating forms of gardening that there is, and one, moreover, that can be carried out by everyone, whether they be the possessors of a garden or not. It is not a new vogue by any means, like sink gardening or the growing of cacti in small pots for room decoration, but it is surprising in how many instances one hears of failures every year. That such failures occur seems hardly possible, because there are no intricate details of cultivation to master. The majority of the plants that can be used are all simple in their requirements and easily grown, provided a few simple and elementary points are given attention. And, while going over these cultural necessities that will lead to success provided good bulbs have been obtained, I will take the opportunity of drawing attention to a few of the lesser known dwarf bulbs that make excellent plants for bowls, in addition to the more generally grown hyacinths, daffodils and tulips. Many of these dainty dwarf bulbs are most attractive and are worthy of being grown more extensively as room plants.



THE DAINTY IRIS RETICULATA, A FIRST-RATE PLANT FOR GROWING IN POTS OR BOWLS INDOORS.

When growing bulbs in bowls, the compost must be of moss fibre which is specially prepared and obtainable from most nursery and seed firms. It contains a certain amount of charcoal in order to keep it sweet and to retain its porosity. No soil should be used in a bowl unless there is bottom drainage, when a mixture of fibrous loam, leaf soil and sand and sometimes a little manure may be used. When the fibre is obtained it is a good plan to give it a thorough soaking—teasing it all out and then placing it in the bowls. The bowls may be allowed to stand for a few minutes, and then run off any surplus water by tilting the bowl upwards, at the same time holding the fibre in position. A little gentle pressure will squeeze out any of the surplus moisture. Place a good layer of fibre at the bottom of the bowl, the exact depth depending on the size of the bulb, and pack it firmly. Then place the bulbs in position, being careful not to overcrowd them. Always leave about two to three inches between each bulb. As the bulbs are planted, press the fibre tightly round each, but when coming to the surface do not pack tightly, but leave more loose to allow for the bulbs pushing themselves upwards when root development commences. Always allow about half an inch between the surface of the fibre and the rim of the bowl to allow for watering. The depth to plant the different kinds of bulbs varies, but in general, except with hyacinths, where the crown of the bulb should be just a little above the level of the fibre, the bulbs should be covered about a quarter to half an inch.

After planting, the bowls must be placed on shelves in a dark cupboard and kept there for a period of six to eight weeks, depending on the rate of growth. From time to time the bowls should be looked over and watered if the fibre seems dry. On no account must they be allowed to become dry, otherwise, if roots have formed, the bulbs will receive a check from which they seldom recover. On the other hand, too much water must not be given, otherwise stagnant conditions will set in, which are every bit as injurious. The bowls should be watered about once a week on the average, and it is advisable not to test the fibre from the appearance of the surface, but to insert the finger half way into the fibre to discover the degree of moisture there. If it is moist inside, water should not be given. The bowls should be removed from the cupboard when the bulbs show about an inch of growth, and in their removal to the light it is necessary to exercise some little care. Premature removal to full sunlight leads to a dwarfing of the bulbs and sometimes to a greening of the flowers, especially the bells of hyacinths. The bowls should be placed in a half-light until they begin to show colour, and then placed in a stronger

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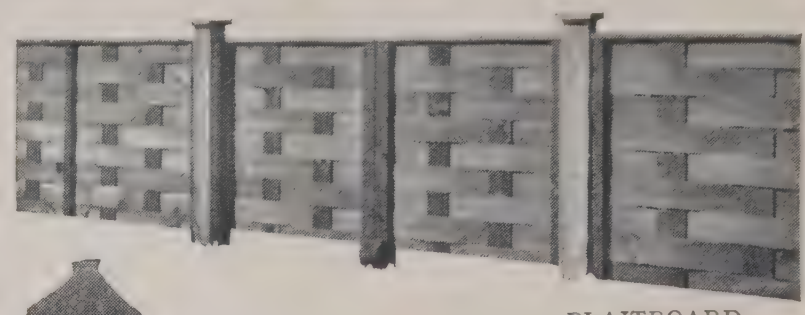
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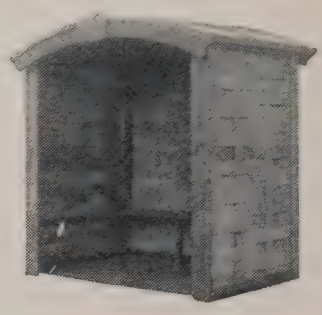


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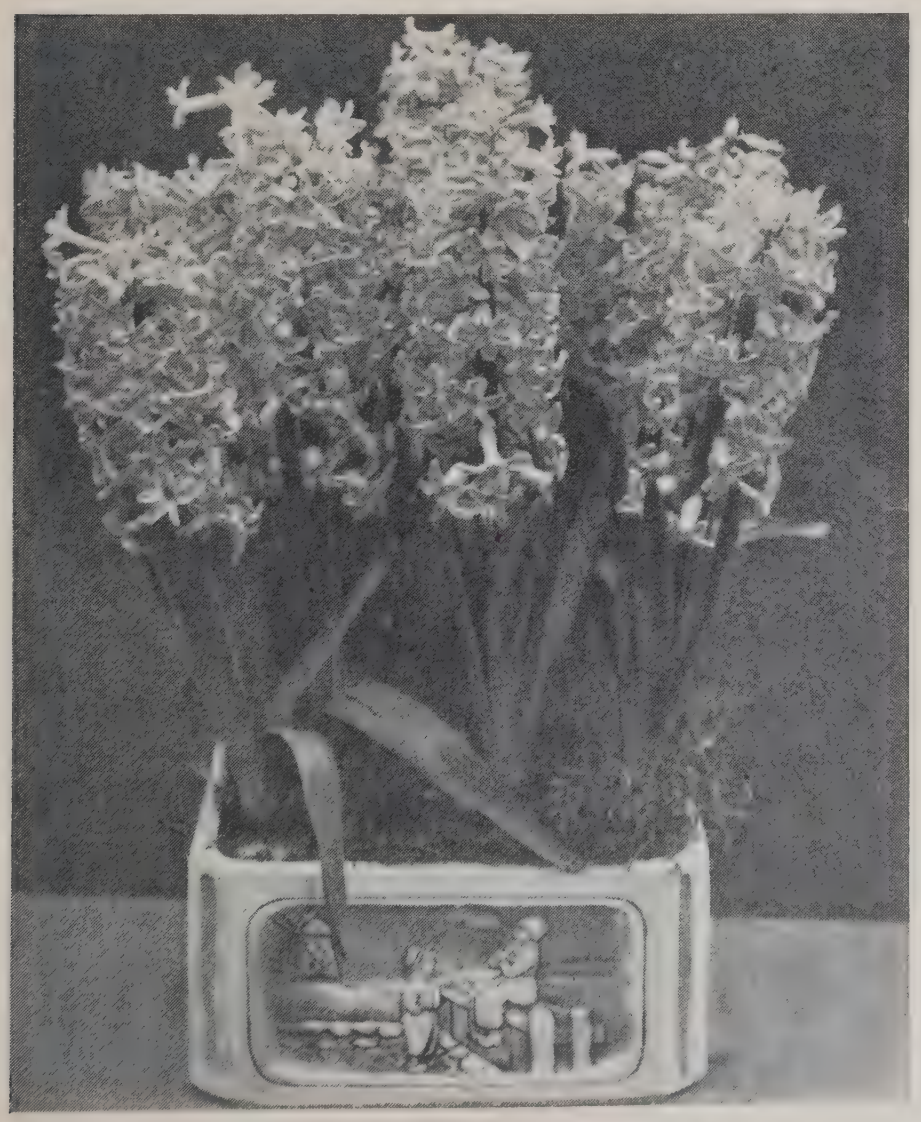
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light by gradual stages. As they are removed to strong sunlight in a window, and the bowls regularly turned round at intervals to keep the growth erect, more water can be given. If water at the room temperature can be given, so much the better; it will induce earlier flowering. With hyacinths it is advisable never to remove them into full light until the flower spike is showing through the neck of the bulb, and once growth commences feed with a little liquid manure instead of water. There are many ideas that may be adopted for providing more attractive bowls, by sowing some grass seed in the fibre to act as a carpet, or some fresh moss or selaginella fern; but, on the whole, it is better to grow the bulbs alone. When they are in bloom a handful of moss can be placed on the fibre to cover it over, and make the bowl more pleasant and provide a setting for the flowers. If it is wished to grow hyacinths in long glasses—which, a few years ago, was a most popular method—the best time to set the bulbs is about the end of next month or the beginning of October. The same cultural treatment is necessary in this case also.

There are any number of bulbs that can be grown in this way. First, we have hyacinths in variety—the French, Roman and prepared Dutch varieties that will flower at Christmastime if potted early this month; then the large-flowered varieties and the cynthella or miniature hyacinths. The last two groups are more commonly grown and certainly should on no account be overlooked. Both types make charming and attractive plants for pots or bowls. Among the best varieties of large-flowered hyacinths are L'Innocence and La Grandesse (white); Grand Maître (lavender blue); King of the Blues (dark blue); Pink Delight and Queen of the Pinks (pink); King of the Belgians and La Victoire (scarlet); City of Haarlem (a good yellow) and Remembrance (reddish mauve). There are also a number of varieties of different shades among the miniature hyacinths, and a choice can be made easily from a bulb catalogue. Quite an attractive bowl may be had by combining the two sorts.



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HYACINTHS ARE THE PRE-EMINENT BULBS FOR CULTIVATION IN THE LIVING-ROOM.

Among daffodils, one or two bowls should be grown of each section. Such trumpet varieties as Emperor, King Alfred, Golden Spur, Mme. de Graaff and Weardale Perfection are all worth growing; while bowls of Barrii conspicuus, Lucifer, Sir Watkin and ornatus will add greatly to the variety of form and colour. But, in addition to these, what may be termed, for the sake of comparison, ordinary varieties, a bowl of either the dainty Narcissus triandrus or the elegant little N. Bulbocodium might be tried. Both are species of narcissus suited for the rock garden, but they will make a most attractive bowl in early spring.

Tulips are a host in themselves, and a selection is best left to the grower, who will find collections offered in most bulb catalogues. The Duc van Thol tulips are specially suited for bowl culture, and one or two varieties of this section should certainly be included in the order, as they force well.

Attractive as all these sorts are, and so popular in public favour, there is no reason why some of the lesser known bulbs should not find a place in the living-room. In the last two or three years their culture in bowls has greatly increased, and many of them are admirable little plants for the purpose. Indeed, not a few will form the aristocrats of the living-room in early spring. Why not try a bowl of Crocus Cloth of Gold or the later-flowering Crocus versicolor with silvery white flowers feathered with purple? Or, again, a bowl of the feathery spiked grape hyacinths, the blue-flowered chionodoxa (Glory of the Snow), the elegant Iris reticulata or one of the large-flowered varieties of snowdrop? All are charming and provide a welcome change from the hyacinths and daffodils that are usually grown. The dwarf Iris reticulata is a favourite of mine. It flowers about the beginning of February, and there are few plants with half its grace when in a bowl or pot. It will succeed in the living-room and under the same treatment as accorded Roman hyacinths. Once they are an inch or so above the surface they should be given as much light as possible, otherwise they are apt to become drawn and leggy. With its deep blue flowers with orange markings on the falls as in the type plant, it is a flower whose grace and charm are universally admired when it appears at the early spring flower shows. It is worthy of a trial this year. There are others still more uncommon, such as the Mariposa tulips; but the above selection is sufficiently large for average needs and one that will provide the house with a fine display of colour and blossom throughout the spring months of next year.

G.

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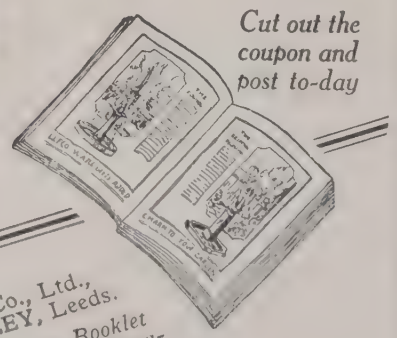
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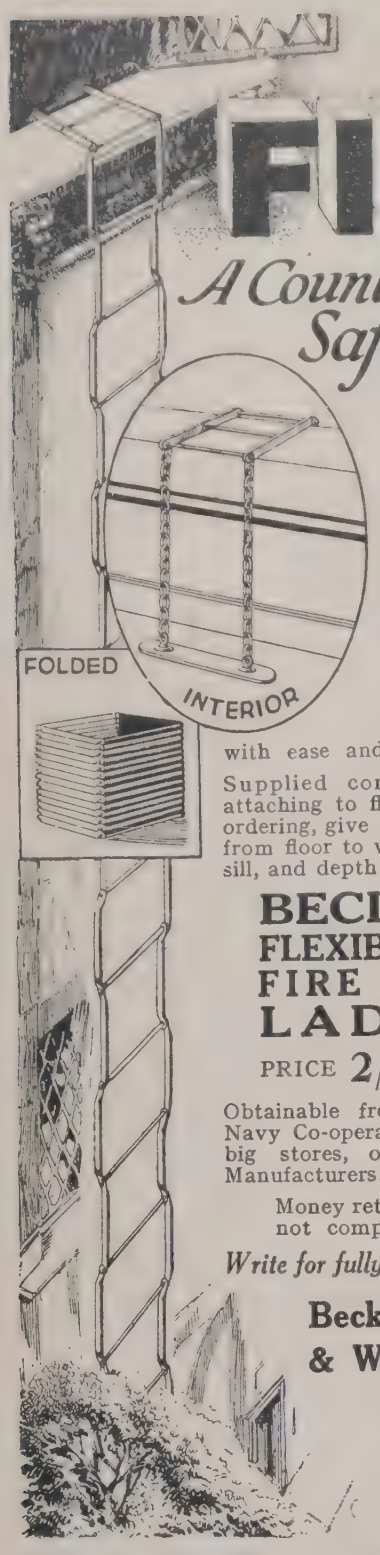
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PERENNIALS FOR THE TOWN GARDEN

—*Continued from page* xlvii.

similar in many respects to the Michaelmas daisy, though even more graceful in habit. White and pink varieties may be had. Height 4ft.

Centranthus.—This is more generally known as valerian or "Pretty Betsy." Although a common plant, it is one of the showiest of garden flowers, and blossoms from early June till mid-September. The two best varieties are coccinea (bright red) and alba (pure white).

Chrysanthemum maximum.—The Shasta daisies must rank among the fairest of flowers for cutting, having huge pure white marguerite-like blossoms, which are produced from early summer till the dark days of autumn. Three of the best sorts are King Edward VII, Mrs. Lothian Bell and The Speaker. Height, 18ins. to 3ft., according to variety.

Echinops ritro.—This plant rejoices under the popular name of "Globe Thistle," and is a really pleasing addition to the border, having multitudinous heads of deep blue globular thistle-like flowers and handsome spiny foliage. Height, 3ft.

Galega (Goat's Rue).—A showy group of plants, with elegant emerald green foliage and many racemes of white, blue, mauve or pink pea-like flowers. Height, 3ft.

Heleniu m (Sneeze Weed).—A useful genus, yielding an abundance of yellow, bronze or lemon-coloured flowers during late summer and autumn. Three good sorts are Riverton Beauty, lemon yellow, 5ft.; Crimson Beauty; and Hoopesii, deep yellow, 2ft.

Helianthus (Perennial Sunflower).—These are allied to the heleniums and flower at the same time. Most of the varieties spread far too rapidly to be welcome in a small garden, and should be planted in old buckets, which are, of course, buried up to their rims in the border. H. rigidus Miss Mellish, golden yellow and semi-double, 6ft.; multiflorus Bouquet d'Or, rich yellow, 4ft.; and m. decapetalus, lemon yellow, are three that can be recommended, and few plants will do more than these towards beautifying the garden in late summer.

Kniphofia (Red Hot Poker).—Most readers will be acquainted with these gorgeous subjects. The smaller sorts are very suited to border cultivation, while the giant kinds, such as aloides, caulescens and nobilis, make noble specimen plants for growing in beds in the lawn. The flowering period extends from July till late September.

Lupinus.—Few plants have been more improved in recent years than these, which must now rank in importance with delphiniums, peonies and pyrethrums among early summer flowering subjects. There are many good strains on the market, notably so the Downer, Regal and Excelsior hybrids, which include almost every shade of colour imaginable.

Papaver orientale.—Another favourite early summer flower is this, the gorgeous Oriental poppy, with large scarlet flowers as big as an average-sized breakfast cup. Varieties can also be had in crimson, orange, white and even pink, some of the blossoms being deeply fringed like the old-fashioned Opium poppy. Height, 3ft.



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Veronica.—These are valuable, for they include some of the finest blue flowers it is possible to grow. Tall sorts are gentianoides, blue, 18ins.; spicata, porcelain blue, and its varieties alba (white) and rosea (pink); and amethystina, blue, 2ft. Dwarf kinds suitable for edging the border include Balfouriana (blue) and repens (white stained with blue).

The shady part of the garden presents certain difficulties, for there is, if one can understand, shade *and* shade. Really dense shade, with the drip from overhanging trees, will kill practically every flowering plant, and only the hardiest ferns will survive these conditions. For spots such as this, and in very closed-in parts where no sun is received, one might try such hardy ferns as Lastrea cristatum (wood fern), L. dilatatum (broad buckler fern), L. spinulosum (spiky buckler fern), Scolopendrium vulgare (hart's-tongue fern), Athyrium filix-fœmina (lady fern), and Osmunda regalis (royal fern).

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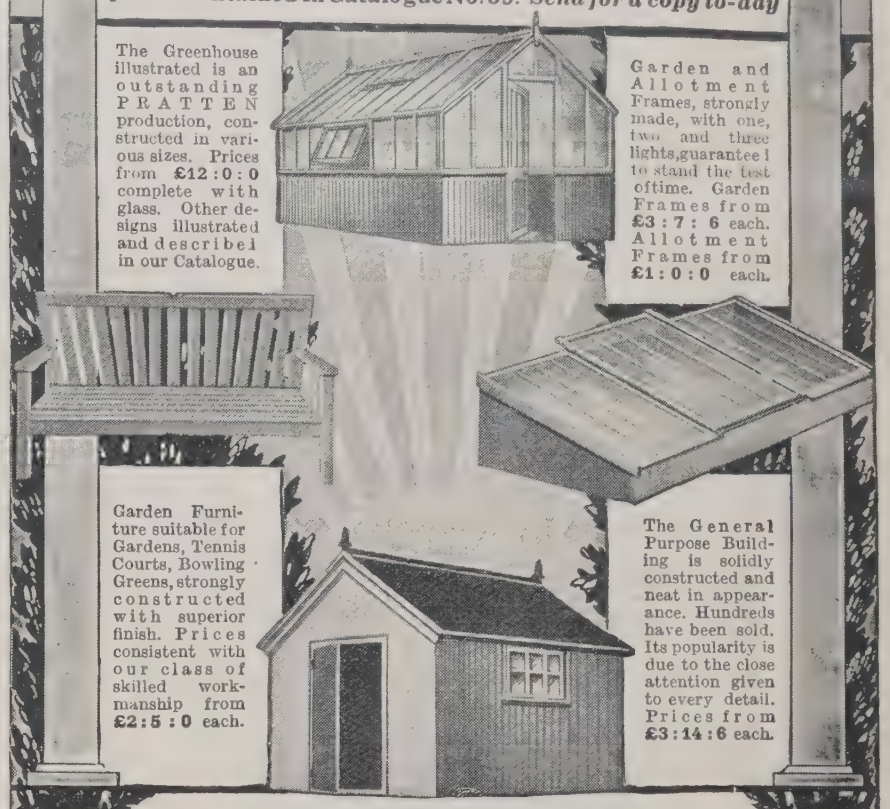
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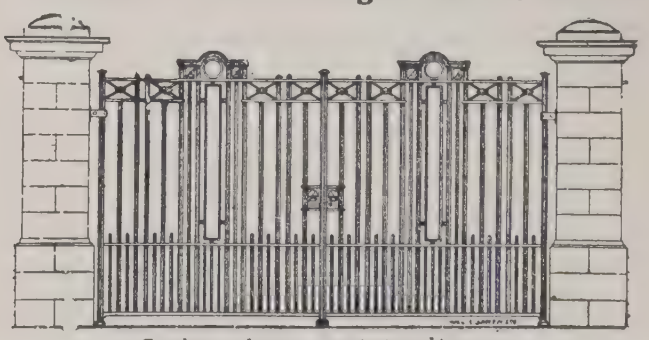
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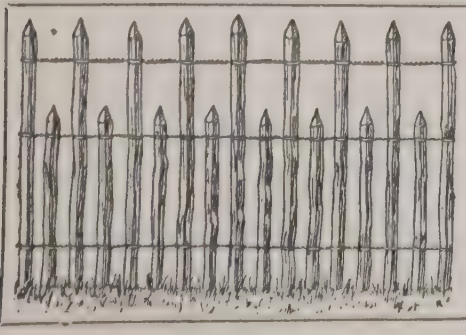
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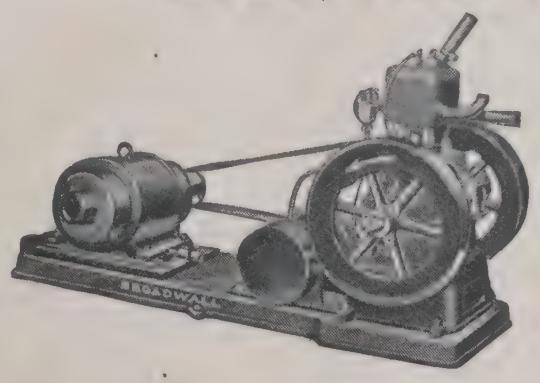


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In general, all bulbs will succeed best in a medium soil, one that is neither too heavy nor too light. With heavy and sticky clay soils it is advisable to lighten them by the addition of some sand and a little gravel, which is well dug in. At planting time, as an additional precaution to keep the bulbs dry, a dressing of sand should be given round each bulb, with a little wood ash on which to rest. This helps to keep the coat of the bulb dry and to prevent rotting due to wet before growth commences. In the case of light soils, on the other hand, a light application of well decayed cow manure will provide some substance and nourishment in the soil, or the addition of some good fibrous loam. It should be well dug in and the bulbs should on no account be placed immediately on top of the layer. Some bulbs prefer a stiffer soil than others. For example, the poeticus varieties of narcissus like a stiff soil, whereas some trumpet sorts, like King Alfred, will not thrive unless in medium ground. If the soil is at all poor in quality, a little bone meal and basic slag will be found beneficial. The ground should be deep and always sufficiently open and loose to allow of good drainage, so that the bulbs may not suffer from stagnant rooting conditions. A change of soil occasionally acts as a tonic to nearly all bulbs; or, if the soil is not changed, bone meal and basic slag can be applied, and a dressing of lime if there is none present in the ground. A mulch of old strawy manure may be put on over the winter, applied at the end of November and removed at the end of February when the young growth is pushing through. Tulips will succeed in any soil that is not too rich, and they should not be given any manure except a little bone meal, otherwise they become too rank and produce fasciated stems. Hyacinths prefer a light, rich soil, and if your garden is on heavy ground, then add sand round each bulb at planting time.

The depth to plant is a more specialised question, which is governed by the size of the bulbs and also, to some extent, by the habit of growth of the plant and the nature of the soil. In light soils it is a general rule to plant deeper than in heavy soils. With daffodils, about 4ins. is the average depth. The crown of the bulb should always be at least 3½ins. below the surface. Some varieties that have what are known as long-necked bulbs want deeper planting, at about 6ins. The dwarf sorts, such as triandrus and cyclamineus, which have smaller bulbs, should only be placed about 2ins. deep. As regards the best time to plant, it will be found more satisfactory to carry the planting over two or three weeks rather than to restrict it to two or three days. Planting may be commenced at the end of this month and carried out all through September until well on in October, which will provide you with a succession of bloom that is most attractive in the spring. It is true that the earlier the bulbs are got into the ground the better will be the results.



PLANTING TULIPS IN A CLUMP.

The bulbs are planted about six inches deep and given a dressing of sand and wood ashes.

Tulips do best if planted about 6–7ins. deep, but, as most amateurs have a horror of deep planting, it will be all right if the bulbs are given at least 4ins. or 5ins. of soil over them. The best time to plant is from mid-October until mid-November; if the planting is done earlier, at the end of September, then the beds will require some covering to protect the early growth. Hyacinths succeed at a depth of 4–5ins. Crocuses, snowdrops, grape hyacinths (muscari) and some of the other smaller fry are to be planted about 3ins. deep, from the end of this month and during

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AUGUST, 1928

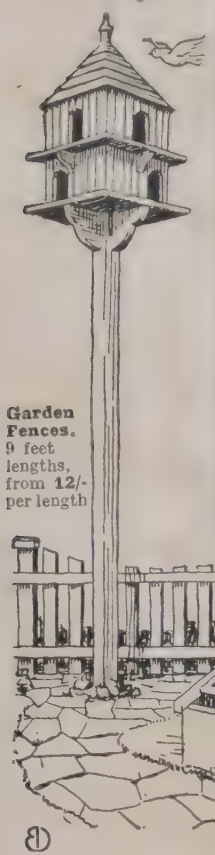
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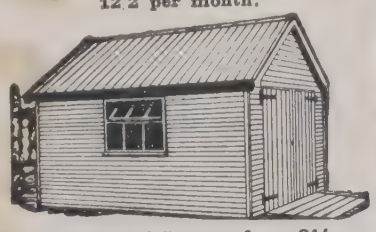


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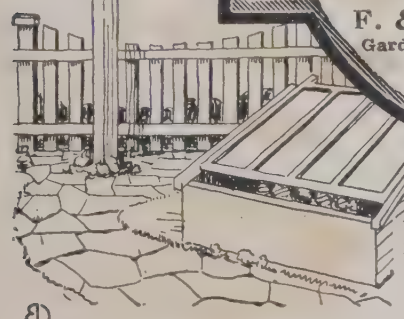


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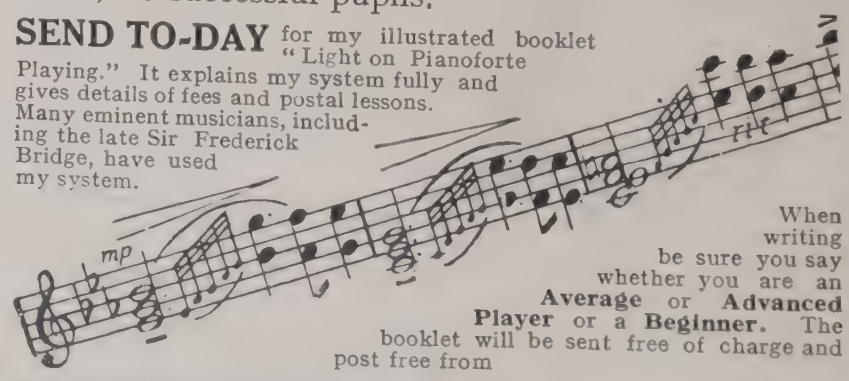
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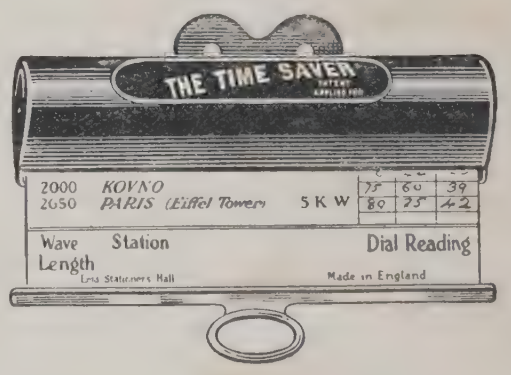
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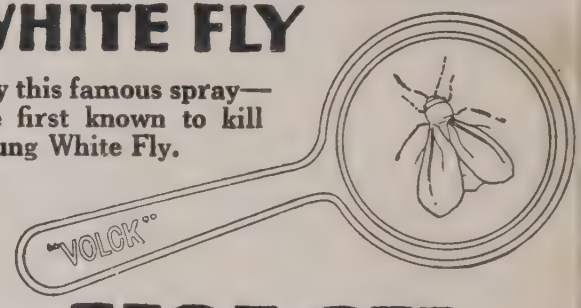
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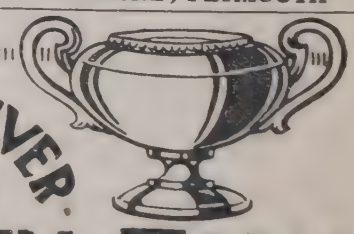


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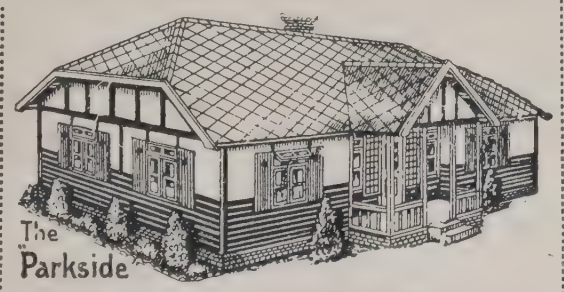
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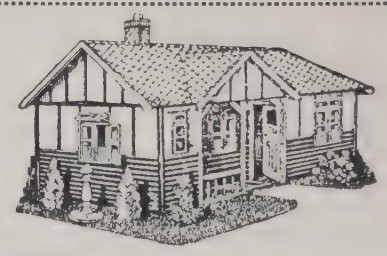
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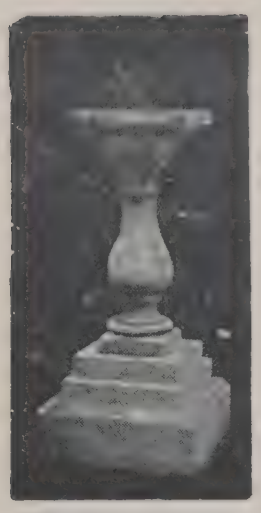
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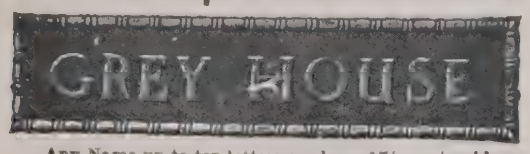
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HOW TO SUCCEED WITH BULBS—*Continued from page* 1.

September. These smaller bulbs do best in a light to medium soil. The distance between the bulbs at planting time depends on the nature of the display desired. Daffodils should be placed about 4–5ins. apart, and tulips about the same distance, if a close carpet effect is wanted. Hyacinths want a little more space for development, and about 6–8ins. should be allowed between each. The smaller bulbs are best planted in clumps, with only one or two inches between each.

There are many questions asked about lifting bulbs. In the first place, bulbs should never be lifted until the foliage turns yellow—after lifting, cut off the foliage if it is still a little green. Then lay the bulbs on trays or newspapers to dry thoroughly, when they can be cleaned and the roots and withered foliage removed, and finally stored in a dry and airy cupboard. On the whole, it is better to leave daffodils in the ground for two years before lifting and dividing; but tulips should be lifted every year, especially if the ground is on the heavy side. Tulips left in the ground for two or three years will give flowers that gradually become smaller and smaller. Hyacinths, also, must be lifted annually when the leaves turn yellow. The smaller sorts, such as snowdrops, crocuses, chionodoxas and muscari dislike disturbance and are best left in the same ground for a number of years, where they increase wonderfully. If bulbs are well looked after and cared for they will, treat you well, but they must be nursed. When they are lifted the large should be separated from the small (the offsets), the former replanted in the beds and borders, and the latter replanted in a spare piece of ground where they can be left until they reach flowering size. In this way the stock of a particular variety may be increased; but it will be found that some varieties increase more quickly than others.

The bulbs may be grown in the majority of situations in the garden—daffodils, tulips and hyacinths in beds and borders. If daffodils are grown in clumps, there should be at least half a dozen bulbs in each clump; and if they are grown in beds by themselves, a carpet of arabis or pansies will greatly add to their appearance. Tulips look best in beds of one variety, when the effect is much more striking than if three or four varieties are grown together. An edging of polyanthus primroses, a carpet of wall-flowers of a contrasting or blending shade of colour will greatly improve the tulips. A practice that is finding increasing favour is that of naturalising bulbs in grass, especially with daffodils and crocuses. When planting in grass it is best to commence the work about the end of September, when the ground has been softened by rains. The tool to use is a special bulb planter, which takes out a small piece of the grass, when the bulb can be planted and the piece of grass placed on top. It is advisable to put a little good loam below each bulb to give it a start. It is important that the grass surrounding the bulbs in spring should not be cut until the foliage of the bulbs has withered off. When planting in grass there should be no mathematical precision in the arrangement of the bulbs. Throw a handful of bulbs on the ground, and plant as they lie. The drifts should be as irregular in outline as possible, to produce a wholly natural effect. The drifts are best made up from individual clumps in which the bulbs are placed about four or five inches apart. Crocuses look best if planted in little groups, which swell into broad irregular masses round the base of trees. In a few gardens tulips have been tried in grass, but, on the whole, the results are poor and unsatisfactory. The plants will bloom the first season after planting, but seldom with any freedom afterwards. The only evidence that tulips are there is a few straggly leaves. The plants do not like grass, nor will they succeed in shade or in any place that is windswept, so that it is best to restrict natural plantings to daffodils, crocuses and snowdrops, which all do really well under such conditions. Chionodoxas and muscari are admirable for massing in the shrub border, as a carpet or groundwork to the taller inmates. These are all simple points, but each contributes towards a successful spring garden display. C.



A BED OF HYACINTHS WITH AN EDGING AND GROUNDWORK OF FORGET-ME-NOTS.

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